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BRYAN'S DICTIONARY

OF

PAINTERS AND ENGRAVERS

IN FIVE VOLUMES

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Willem Van Heythuysen.

From the painting by Frans Hals.

BRYAN'S DICTIONARY

OF

PAINTERS AND ENGRAVERS

NEW EDITION REVISED AND ENLARGED

UNDER THE SUPERVISION OF

GEORGE C. WILLIAMSON, LITT. D.

WITH NUMEROUS ILLUSTRATIONS

VOLUME III. H–M

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NOTE TO VOL. III

THE English artists who have died since the appearance of the last edition of this Dictionary, and whose lives appear in this volume, include two Presidents of the Royal Academy, Lord Leighton and Sir J. E. Millais. The life of the former has been written by the Editor, and that of the latter by Mr. Baldry, whose works on Millais are so well known. Next perhaps in importance should be mentioned the biographies of Du Maurier and Charles Keene, written by Mr. Whyte, and that of Phil May, by Mr. G. S. Layard. Other leading artists included in the volume are Stacy Marks, Albert Moore, and his less talented but better-known brother, Henry Moore, J. R. Herbert, Sidney Hodges, C. E. Holloway, Edwin Long, J. W. Inchbold, William Morris, J. E. Hodgson, Frank Holl, and Edward Lear.

The lives of some of the great English artists have had to be rewritten in the light of recent discovery, amongst which should be mentioned those of Morland, whose memoir is the work of Mr. Ralph Richardson; Leech, who has found an excellent biographer in the Rev. G. S. Davies of Charterhouse, where so many of the artist's best drawings are now to be found; Hoppner, whose biography is the work of Mr. Hardie of the South Kensington Art Library; and Nathaniel Hone.

Of Old Masters special attention may be directed to the serious care which has been given to the Anonymous Masters, especially those of the German school, and to such mysterious persons as Meister Wilhelm, Stephan Lochner, and H. Wynrich von Wesel (see Köln). Miss Constance Jocelyn Ffoulkes has taken this entire series under her charge, and has carefully collated the results of the most recent German scholarship, in order that this school of painters and engravers might have adequate justice done to them.

Mr. Davies, of Charterhouse, the latest biographer of Holbein, has written the article on that master, as well as those on the elder Holbein, Andros Holbein, and Hals, to whom he gave some special attention in a previous volume on that great artist. Mrs. Berenson has written a new biography of Lotto, basing it of course on the well-known life of that artist by her husband, and on the latest information which has been gathered regarding the eminent portrait painter.

Miss Cruttwell, who has written a monograph on Mantegna, has had charge of the article on that artist, and has provided a very full account of him and of his works.

One of the best groups of articles in the volume is the work of Miss Olcott, a

lady resident in Siena, who has given special attention to the Sienese artists, and who has provided the biographies of the two Lorenzetti, of Lorenzo di Pietro, and of Simone Martine. The French artists have come under the care of Mr. Staley, who has rewritten Liotard, corrected Lavrenson, and dealt with biographies of Lancret, Huet, Jeaurat, Mercier, Millet, Meusnier, P. Le Bas, N. Larmessin, and Lavreince.

The Old Flemish Masters have received the invaluable attention of the veteran Mr. Weale, who has dealt with Memlinc, Mertens, Marmion, Marinus, Laethem, L. Lombard, Isenbrandt, the three Metsys, C. de Koninck, John of Haarlem, Joos van der Beke, and M. Koffermans.

Dr. Laing of Dundee has undertaken several members of the Scottish school, including J. B. Macdonald, W. E. Lockhart, A. and H. McCullum, D. Law, T. H. MacLachlan, and N. Macbeth.

The Liverpool school has been given into the care of Mr. Dibdin, who has contributed the articles on Huggins, Hartland, and Hunt.

Mr. Baldry has written a notable biography of the great craftsman William Morris, and Mrs. Wherry, of Cambridge, an important one on the almost forgotten Italian Old Master, Francesco Manzocchi.

Murillo has been corrected by a Spanish scholar, and Sir T. Lawrence by his biographer, Lord Ronald Sutherland Gower.

Amongst other important articles those on Meissonier and Munkacsy must not be overlooked, or those on the two eminent critics, Hamerton and Monkhouse.

The artists of the United States have not been forgotten, and there are biographies to be found in this volume of J. T. Hart, W. J. Hays, J. A. Hows, J. B. Irving, J. A. Jackson, T. Le Clear, H. Leland, T. H. Matteson, A. J. Miller, E. Moran, and others.

The long line of the rank and file yet remains for notice, and the new biographies in this division of the subject form an important list, as follows—

Louis Haghe, E. J. C. Hamman, A. Hannotiau, P. Hardwick, E. Hédouin, H. Heinlein, A. Hendschel, L. Hereford, E. Hillemacher, H. G. Hine, G. D. Hiscox, G. Huberti, R. J. B. Hübner, W. Hughes, E. Hünten, J. K. and R. Hunter, J. C. Ibbetson, J. Irvine, J. Jacob, M. F. Jacomin, C. E. Jacque, C. F. Jalabert, P. J. Jamin, E. Jettel, J. Jimenez y Aranda, A. Johnston, G. W. Johnstone, G. de Jonghe, J. B. Jongkind, F. H. Kæmmerer, P. de Katow, H. Kaufmann, C. J. and E. Kennion, S. S. Kirkup, A. Kleinertz, F. Knab, C. P. Knight, Mary Ann Knight, O. Knille, L. Knyff, O. T. Koroknyai, H. Kretschmer, L. Krug, J. L. van Kuyck, P. V. K. Kyhn, M. Lalanne, A. E. Lambert, L. E. Lami, A. Lançon, M. E. Lansyer, L. E. Lapierre, C. Lapostelet, A. Laroche, D. Laugée, H. Lautrec, G. H. Lavalley, J. R. H. Lazerges, P. Lazerges, A. Legras, G. Lehmann, P. F. Lehoux, J. Leigh, C. B. Leighton, A. Leleux, J. B. Leloir, P. H. Lemaire, A. de Lemud, J. E. Lenepveu, J. B. Le Paon, J. H. Lerius, L. H. Leroux, C. F. Lessing, E. Levy, C. J. Lewis, E. Lièvre, W. J. Linton, P. Liot, Mrs. Lofthouse, L. Lortel, L. Lowenstam, D. Lucas, E. V. Luminais, I. and S. Luttichuys, N. Lysarde, N. Macbeth, J. Machard, H. McCulloch, F. Madrazo, T. P. Maillot, G. Maincent, C. Maironi, H. Makart, J. A. Malmström, J. G. Mansfeld, J. E. Marak, E. van Marcke, C. L. Maréchal,

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In all there are over two hundred and fifty new biographies in the volume; many others have been revised and amplified, and upwards of seven hundred corrections and emendations have been made.

NOTICE

As confusion frequently arises in the alphabetical arrangement of biographical dictionaries owing to the arbitrary mode in which it has been customary to deal with such names as are preceded by an article or a preposition, or by both, it has been thought desirable in this work to adopt the grammatical principle sanctioned by the Belgian Academy in regard to the names of Flemish and French (or Walloon) origin, which are included in the 'Biographie Nationale.'

The arrangement therefore is according to the following plan:

I. Every artist having a surname is placed under that surname, cross-references being given from assumed names and sobriquets whenever needed.

Thus, *Correggio*	is entered under	*Allegri, Antonio.*
Pinturicchio	„	*Biagio, Bernardino.*
Sebastiano del Piombo	„	*Luciani, Sebastiano.*
Tintoretto	„	*Robusti, Jacopo.*

(*a*) When the prefix to a name is an article it remains annexed, because it is an integral part of the name; but when it is a preposition, it is disunited, because it indicates the place of origin or birth of the artist, or a territorial or seigneurial name. Thus, the French *Le* and *La*, and the equivalent Dutch and Flemish *De* are retained; while the French *de*, the Italian *da* and *di*, the German *von*, and the Dutch and Flemish *van* are rejected.

Thus, *Charles Le Brun*	is entered under	*Le Brun.*
Jan David De Heem	„	*De Heem.*
Jean François de Troy	„	*Troy.*
Heinrich Maria von Hess	„	*Hess.*
Isaac van Ostade	„	*Ostade.*

(*b*) When the prefix is an article joined to or preceded by a preposition, as in the French *du, de la*, and *des*, the Italian *del, della, degli, dai, dagli*, and *dalle*, the Spanish *del* and *de la*, and the Dutch *van der, van de, van den*, and *ver* (a contraction for *van der*), it cannot be disunited from the proper name, because the particles together represent the genitive case of the article.

Thus, *Alphonse du Fresnoy*	is entered under	*Du Fresnoy.*
Laurent de La Hire	„	*De La Hire.*
Niccolò dell' Abbate	„	*Dell' Abbate.*
Girolamo dai Libri	„	*Dai Libri.*
Willem van de Velde	„	*Van de Velde.*

(*c*) English artists bearing foreign names are placed under the prefix, whether it be an article or a preposition.

Thus, *Peter De Wint* is entered under *De Wint.*

(*d*) Proper names with the prefix *St.* are placed as though the word *Saint* were written in full: and similarly, *M'* and *Mc* are arranged as *Mac.*

(*e*) Foreign compound names are arranged under the first name.

Thus, *Baptiste Aubry-Lecomte*	is entered under	*Aubry-Lecomte.*
Juan Cano de Arevalo	,,	*Cano de Arevalo.*

II. An artist having no surname is placed under the name of the place from which he is known, or failing that, under his own Christian name.

Thus, *Andrea da Bologna*	is entered under	*Bologna.*
Andrea del Sarto	,,	*Andrea.*
Fra Bartolommeo	,,	*Bartolommeo.*

III. Anonymous artists known as the *Master of the Crab*, the *Master of the Die*, the *Master of the Rat-Trap*, will be found under the common title of *Master.*

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A

BIOGRAPHICAL DICTIONARY

OF

PAINTERS AND ENGRAVERS

HAACH, LUDWIG, a German historical painter, was born at Dresden in 1813, and entered the Academy there in 1830. In 1837, having studied under Hildebrandt at Düsseldorf, he painted his famous 'Christ in the Storm,' and 'Isaac and Rebekah.' His last work, 'The Three Kings before Herod,' he left unfinished. He went in 1841 to Rome, where overwork brought on an illness, from which he died in the following year. He left eight plates of etchings.

HAAG, GEORG MARCEL, a German historical and portrait painter, was born at Bopfingen in Würtemberg in 1652. He first studied under H. Schönfeld at Augsburg, but afterwards went for improvement to Rome, and then to Venice, where he became influenced by Paolo Veronese. On his return in 1682, he painted for the principal church at Nördlingen a picture of 'Mary Magdalene washing the Saviour's Feet with her Tears.' He also executed an 'Epitaphium' to his father at Bopfingen, where he died in 1719. He painted likewise several good portraits.

HAAG, J. F. C., a German portrait painter, was painter to William, Prince of Orange, and hereditary Stadtholder of Friesland, whom he accompanied to the Hague, when he became Stadtholder of the United Provinces. He died at the Hague in 1759.

HAAG, TETHART PHILIPP CHRISTIAN, a son of J. F. C. Haag, was born at Cassel in 1737. He was instructed by his father, and painted portraits and other subjects; but he excelled in painting horses, by which he gained a great reputation. He was appointed Director of the Academy at the Hague, where he died in 1812.

HAAN, DAVID DE. See DE HAAN.

HAANEBRINK, WILLEM ALBERTUS, a Dutch genre painter, was born at Utrecht in 1762. He painted conversation pieces, and formed a choice collection of the drawings of contemporary masters, which was dispersed after his death. He was a member of the Academy of Amsterdam, and secretary of the College of Design at Utrecht, where he died in 1840.

HAANEN, CASPARIS, who was born at Maestricht in 1778, painted interiors of churches. In 1812 he was living at Oosterhoudt, but in 1830 he removed to Amsterdam, where he died in 1849. His sons, George Gillis and Remigius, painted respectively genre subjects and landscapes, and his daughters, Elisabeth Alida and Adriana Johanna, genre subjects and flowers.

HAANEN, ELISABETH ALIDA, afterwards KIERS, born at Utrecht in 1809, was at first a pupil of her brother, George Gillis Haanen, and at a later period painted from life. She was especially successful in conversation pieces with light falling upon them. In 1838 she was made an honorary member of the Academy of Arts at Amsterdam, where she died in 1845.

HAANSBERGEN, JOHANNES VAN. See HAENSBERGEN.

HAARLEM, CORNELIS VAN. See CORNELISZ, CORNELIS.

HAARLEM, GEERAERT VAN, called also GEERAERT VAN LEYDEN and GEERTGEN VAN SINT JANS, 1460-1488, was a pupil of Albert van Ouwater, the earliest Haarlem painter of whom anything certain is known. He obtained the name of Geertgen van Sint Jans from the commandery of the Knights of St. John at Haarlem, where he resided for some time, and for whom he painted several works. The best of them was a triptych which adorned the high altar of their church. On the central panel was a representation of 'Calvary,' and on the inner side of the shutters the 'Deposition of Christ' and the 'Resurrection.' On the exterior were episodes from the legend of St. John the Baptist. The Vienna Gallery possesses the dexter shutter (split in two) representing the 'Deposition,' and four episodes from the legend of the Baptist: in the background, the body of the Baptist is being buried in a cave, and behind a rock Herod's first wife is deposing his decapitated head in a

cavity. In the foreground the body is being disinterred and burnt by order and in the presence of Julian the Apostate, and lastly the bones are being gathered up and carried in procession by the Hospitallers of St. John to Acre; this translation took place in 1252. These two pictures were with three others presented by the ambassador of the States of Holland to Charles I., on March 23, 1635, and were later on sold by order of Cromwell. There is an engraving of the 'Deposition,' with, at its foot, "Gerardus Leydanus pictor ad S. Io. Bapt. Harlemi pinxit. Theodorus Matham sculpsit."

Paris.	*Louvre.*	The Raising of Lazarus.
Berlin.	*Museum.*	St. John the Baptist seated in a meadow, absorbed in meditation.

HAARLEM, THIERRY DE. See BOUTS, DIERICK.

HAAS, CHRISTIAN PETER JONAS, a Danish engraver, the son of Jonas Haas, was born at Copenhagen in 1754, but the date of his death is not known. He was a pupil of Preisler, and engraved portraits and illustrations to books of travels.

HAAS, JOHAN JAKOB GEORG, a Danish engraver, and son of Jonas Haas, was born at Copenhagen in 1756. He attended the Academy of that city, and in 1776 obtained the large gold medal for his engraving of 'The Prophet Elisha upon Mount Carmel,' after his own design. He then engraved the plates to Biehl's translation of 'Don Quixote.' In 1777 he proceeded to Paris, and completed his studies under Nicolas de Launay. In 1782 his engraving of 'Hercules causing Diomede to be torn to pieces by his own Horses' procured his election to the Paris Academy, and in the year following he obtained the same honour at Copenhagen, and was also made court engraver. He engraved the 'Review of Prince Frederick of Denmark,' after Lorentzen, and the 'Northern Scenes' of the same painter; also the allegorical pictures of Abildgaard and a portrait of Winslöv. He died in 1817.

HAAS, JOHAN MENO, a Danish engraver, the son of Jonas Haas, was born at Hamburg in 1752. He studied under his father and at the Copenhagen Academy under Preisler, and afterwards went to Paris to complete his education under De Launay. In 1786 he was appointed to engrave the pictures in the Berlin Gallery, and after this he worked for booksellers and art dealers. He was made a member of the Academy at Berlin in 1793, and died in that city in 1833. Among his chief plates, besides some landscapes after Poelenborch, there are:

The Expulsion of Hagar; *after Govert Flinck.*
The League of the German Princes; *after Bernhard Rode.* 1793.
Frederick the Great on Horseback; *after U. L. F. Wolff.* 1808.
Frederick William II., King of the Prussians; *after Cunningham.*

HAAS, JONAS, an engraver, was born at Nuremberg in 1720. He went to Copenhagen, where he worked for the booksellers, and died in 1774.

HAAS, PETER, a fourth son of Jonas Haas, was a pupil of Preisler, and engraved portraits and views for guide books.

HAAS, WILLIAM FREDERICK DE. See DE HAAS.

HAASTERT, IZAAK VAN, a Dutch painter, was born at Delft in 1753. He was instructed by a Venetian painter of the name of Geronimo Lapis, who resided at Delft, and he became a good painter of landscapes and views of cities, as well as of animals, some plates of which he engraved. He was at the same time a poet and a naturalist, and he translated a work on Physiognomy. He died at Delft in 1834.

HABELIUS, —, was a German painter of the 17th century, who resided at Cologne, and by whom there is in the Wallraf-Richartz Museum a picture of 'Two Rat-catchers.'

HABENSCHADEN, SEBASTIAN, a Bavarian animal painter and etcher, as well as a modeller in wax and clay, was born at Munich in 1813. He was first instructed by the enamel painter Adler, but in 1829 he attended the Munich Academy, and then commenced painting animals from nature, pursuing his studies in the neighbourhood, as well as in the Alps. He also etched fifteen plates of animals. He died at Munich in 1868. Among his best paintings are the following:

Cows at Pasture. 1838.
View of the Alps. 1844.
Cows in the Stream. 1847.
Hay-making. 1850.
Morning by Land.
Morning in the Mountains. 1854.
Female Peasant with Cows.
Railway-making through the Forest. 1864.

HABERMANN, IGNAZ, a draughtsman, was a native of Prague, who with his brother Karl made drawings of several Bohemian castles. He afterwards became a monk, and died about 1810. KARL HABERMANN died about 1812.

HABERT, NICOLAS, a French engraver, born in Paris about the year 1650, was much employed by the booksellers, and engraved several portraits of literary characters and other celebrated persons. He also engraved an emblematical print, in the style of Antoine Masson, which he dedicated to that artist. The following portraits are by him:

PORTRAITS.

James II.; *after Kneller.*
Maria Louisa of Orleans, Queen of Spain; *after Philippe de Champaigne.*
Cornelis Jansenius, Bishop of Ypres; *after the same.*
Louis Maimbourg, a celebrated Jesuit; *after his own design.* 1683.
Félix Vialart, Bishop of Chalons; *after the same.*
John Milton.
John Dun, called Scotus.
Old Parr. 1715.

HABERZETTEL, JOSEPH, a Russian painter, who was a German by birth, lived for several years in England, where he exhibited a picture of 'St. John preaching in the Wilderness,' painted in 1828. He died in 1853.

HABRON, a Greek painter, whose date is unknown, is mentioned by Pliny as having painted 'Friendship' and 'Concord,' and likenesses of the gods.

HACCOU, JOHANNES CORNELIS, born at Middelburg in 1798, was a student of the Academy in that town, and at the same time a pupil of J. H. Koekkoek, under whom he made rapid progress. He painted winter and moonlight scenes, lakes with vessels, and landscapes, all with considerable talent. After visiting France, Germany, and Switzerland, he established himself in London, where he died in 1839.

HACKAERT, JAN, one of the ablest landscape painters of the Dutch school, was born at Amsterdam probably in 1636, but it is not known by whom he was instructed. He visited Switzerland and Germany, and there painted the choicest views

from nature. On his return to Holland he executed some admirable landscapes from the places he had visited, in which there is an extraordinary effect of sunshine piercing through the rocks and foliage. He died at Amsterdam in 1699. Philip Wouverman, Adriaan van de Velde, Jan Lingelbach, and Nicolaas Berchem, painted figures in Hackaert's landscapes. A 'Landscape, with Dogs and Hunters,' a joint work of Van de Velde and Hackaert, in the Steengracht Collection at the Hague, is of great merit; and there is a similar picture in the Munich Gallery. In the Dresden Gallery is 'A Road leading by a group of lofty Trees, with Figures;' in the Rotterdam Museum, a 'Mountainous Landscape,' with figures by Lingelbach; in the Berlin Gallery, an 'Italian Landscape,' with figures by Van de Velde; and in the Amsterdam Gallery there is a 'Forest,' with figures by Lingelbach, and the 'Ash-tree Avenue,' a sylvan view by Hackaert, with figures by Van de Velde, a subject often repeated by these two artists. There is a 'Landscape' at Stafford House, formerly in the Orleans Gallery, and another in the possession of Sir Robert Loyd Lindsay. A 'Stag Hunt,' with figures attributed to Berchem, is in the National Gallery. There is a set of six charming etchings of landscapes by this painter, from his own designs, executed in the style of Waterloo, but far inferior.

HACKERT, GEORG ABRAHAM, the youngest brother and pupil of Jakob Philipp Hackert, was born at Prenzlau in 1755, and was instructed in Berger's school at Berlin. In 1782 he entered the service of the King of Naples in conjunction with his eldest brother, and in 1786 he established himself as a printseller and engraver at Naples, where he died in 1805. He engraved several landscapes and views, chiefly from the designs of Jakob Philipp Hackert; among them are the following:

View of the Environs of Carpentras.
The Ruins of the Aqueduct at Frejus.
Two Views of the Ruins of the Bridge of Augustus at Narni.
Two Views of Tivoli.
View of Rome, from the Villa Mellini
View of Castellammare.
View of the Bay of Naples.
Morning and Evening; *after Gaspard Poussin.*

HACKERT, JAKOB PHILIPP, a Prussian landscape painter and engraver, was born at Prenzlau in Uckermark in 1737. He was the son of a portrait painter, Philipp Hackert, who gave him his first instruction, and in 1753 sent him to Berlin, where he at first practised decoration with his brother, Johann Gottlieb Hackert, and then studied landscape painting at the Academy under Le Sueur. In 1762 he commenced a course of studies from nature at Stralsund and the adjacent Prussian island of Rügen; and two years later he went to Stockholm. In 1765 he repaired to Paris, where he met with so much employment that he sent for his brother Johann Gottlieb to join him from Berlin. Three years later the two brothers visited Rome, and in 1770 Naples, where they painted several views of an eruption of Vesuvius. While in Rome Jakob Philipp was commissioned by the Empress Catharine II. to paint a picture of the 'Victory of the Russian Fleet over the Turkish at Tchesme, and the Burning of the latter.' In 1774, after the death of his brother, he paid a second visit to Naples, after which he travelled in Sicily, Upper Italy, and Switzerland, and in 1782, with his brother Georg Abraham, entered the service of the King of Naples. He was afterwards a severe sufferer from the military turmoils that prevailed; but in 1803 he was able to purchase a small estate in the vicinity of Florence, in which city he died in 1807. He executed an immense number of oil paintings and sepia drawings, besides many pictures in gouache, but he obtained greater reputation than he deserved, being rather a clever mannerist than a genius in art. Four of his brothers distinguished themselves as artists. Hackert etched a variety of plates from his own designs, among which are the following:

Twenty-one Views in Pomerania and the Island of Rügen. 1763—1764.
Six Views in Sweden.
Six Views in Norway.
Four Views in the Kingdom of Naples. Rome, 1779.
Ten Views round Horace's Villa.

HACKERT, JOHANN GOTTLIEB, an animal painter, was born in 1744. He studied in Berlin under Le Sueur, and after working with his brother Jakob Philipp Hackert in Italy, he in 1772 came to England, and exhibited several of his pictures at the Royal Academy in 1773, in which year he died at Bath.

HACKERT, KARL LUDWIG, a third brother of Jakob Philipp Hackert, was a landscape painter in oil and gouache, who was born at Prenzlau in 1740. He spent some time with his brother at Rome, but in 1778 he settled at Geneva, and afterwards at Lausanne, where, in 1800, he committed suicide. There is a picture by him of 'Geneva,' dated 1782, in the South Kensington Museum.

HACKERT, WILHELM, the fourth brother of the above family, was an historical and portrait painter who was born in 1748, and worked for some time under Mengs. He afterwards went to Russia, where he died in 1780, in the position of an academical drawing-master.

HADEMAR, a talented miniaturist of the monastery of Reichenau, flourished about the year 912.

HADFIELD, MARIA CECILIA LOUISA. See COSWAY.

HADIK, JOHANN BAPTIST, Count, a connoisseur of painting, who was born in 1755, and held the post of Imperial Art-Chamberlain at Vienna, executed some historical drawings in water-colours, one of which, in 1785, procured his election as an honorary member of the Academy.

HAEBERLEIN, LEONHARD, a German fruit and flower painter, flourished in the 17th century. He worked at Ulm in 1643, and afterwards at Nuremberg.

HAEBICH, JOHANN RUDOLPH, a German painter and engraver, the son of Christoph Haebich, was born at Ulm in 1683, and died there in 1722.

HAECKEN, ALEXANDER VAN, a Dutch painter and mezzotint engraver, was born in 1701, and appears to have been living in 1748. He resided some time in London. Several of his portraits possess considerable merit; among other plates by him are the following:

The Five Senses; *after Amigoni.*
George II., King of Great Britain; *after the same.*
Caroline Wilhelmina, his Queen; *after the same.*
William Augustus, Duke of Cumberland; *after the same.*
Charles Hamilton, Viscount Binning; *after Richardson.*
James Keith, Prussian Field-Marshal; *after Ramsay.*
General Wade; *after J. van der Banck.*
General Wentworth; *after Ramsay.*
Johann Christoph Pepusch, musician; *after C. Lucy.*
Carlo Broschi, called Farinelli; *after the same.*

HAEFTEN, NICOLAAS VAN, sometimes called WALRAVEN, a painter of portraits and genre subjects, and an engraver, flourished from 1677 to 1709, according to the dates on his prints. Nothing of his history is accurately known, but it is supposed that he was a native of Gorcum. His subjects are of a low kind, chiefly of smokers and tipplers of both sexes. Weigel mentions thirty-nine prints by him, some of which are in mezzotint, and others etched and finished with the graver. He painted and engraved his own portrait, which bears his name and that of the place of his birth. The Suermondt Collection at Aix-la-Chapelle has a painting of 'Fish' by him.

HAELSZEL, JOHANN BAPTIST, a German fruit and flower painter, was born in 1712, and died in 1777. There are several examples of his art in the Vienna Gallery.

HAELWEGH, ADRIAAN, apparently a son of Albert Haelwegh, was an engraver in the service of the Landgraves George II. and Louis VI. of Hesse. There are plates by him bearing the dates 1662 and 1677. The portrait of Francesco Maria of Etruria is one of his best works.

HAELWEGH, ALBERT, a Flemish engraver, was born about the beginning of the 17th century, and received his art instruction abroad. He resided some time at Copenhagen, where, in 1647, he was appointed court and university engraver, and executed numerous portraits of distinguished Danish personages. Between 1643 and 1672 he is stated to have produced ninety-one portraits after Karel van Mander, Wuchters, and Ditmar. He died at Copenhagen in 1673. Among other portraits, the following are by him:

Christian IV., King of Denmark; *after K. van Mander.*
Christian V., King of Denmark; *after A. Wuchters.*
Sophia Amelia, Queen of Denmark; *after the same.*
Louis, Landgrave of Hesse-Cassel; *after Duarte.*
The Duke of Argyll, in armour.
Rev. George Walker, Governor of Londonderry.
Jacob Oldenborg, Phil. Doct.; *after A. Houbraken.*

HAEN, ABRAHAM DE. See DE HAEN.

HAENDEL, MAXIMILIAN, a portrait painter, was a native of Bohemia, who was born in 1696, and died in 1758.

HAENSBERGEN, JOHANNES VAN, a Dutch painter, born at Utrecht in 1642, was a scholar and imitator of Cornelis Poelenborch, whom he nearly equalled in the delicacy of his pencil and clearness of his colouring, though inferior to him in design. His landscapes are admired, but in later life he devoted himself to portrait painting, in which he was highly successful, especially with the heads of ladies. He died at the Hague in 1705. Among his pictures are:

Augsburg.	*Gallery.*	The Man with the Death's Head.
Berlin.	*Gallery.*	A Portrait.
Dresden.	*Gallery.*	Adoration of the Shepherds.
"	"	Adoration of the Magi.
"	"	The Assumption.
"	"	Angels announcing the Birth of Jesus to the Shepherds.
"	"	Landscape.
Stuttgart.	*Gallery.*	Diana and Callisto.

HAERT, HENRI VAN DER. See VAN DER HAERT.

HAESKEL, —, a Dutch or Flemish portrait painter, flourished about the middle of the 17th century. He probably visited England, as some of his portraits have the character and costume of persons of distinction in this country, and his manner of painting has a strong resemblance to that of Dobson.

HAF, JOHANN LORENZ, a wood-engraver, was born at Schwäbisch Hall in 1737, and died at Berlin in 1802. He executed some silhouettes which met with great approbation, and three series of cuts and descriptions of animals, published at Berlin in 1792.

HAFFNER, ANTON MARIA, the son of a Swiss soldier, was born at Bologna in 1654. He studied figure-drawing under Canuti, and perspective under Mitelli, who considered him one of his best pupils. He went with Canuti to Rome, and painted in the church of San Domenico e Sisto, and afterwards proceeded to Genoa, where he painted in the Spinola Palace. While decorating the church and convent of St. Philip Neri at Genoa, he determined to embrace the monastic life. His last work was the fresco for the Balbi Oratory in Genoa, in which city he died in 1732.

HAFFNER, FÉLIX, a French painter of landscapes and Alsatian scenes, was born at Strassburg in 1818. He studied under Sandmann, and long resided in his native place, but after the Franco-German War of 1870 his option was for France, and he left Alsace. He died at Mesnil-Amelot in 1875. The following are amongst his works:

Gathering Tobacco, Alsace.
Wild Boar ravaging a field of Maize.
Goats surprised.
Pond at Meinau, near Strassburg. 1857.
Halt of Gipsies. 1858. (*Valenciennes Museum.*)
Market of Schelestadt.

HAFFNER, JOHANN CHRISTOPH, a native of Augsburg, was born in 1668, and died in 1754. He executed several engravings, and by him we have a book of ornaments, executed in a coarse indifferent style.

HAFFNER, JOHANN HEINRICH, the brother of Anton Maria Haffner, was born at Bologna in 1640, and first followed his father's profession of arms, but afterwards abandoned it for art. He studied under Canuti and Mitelli, and with the former painted in Rome the decorations of the Altieri and Colonna palaces. In 1696, with Franceschini and Quaini, he was summoned to Modena to decorate the Grand-Duke's palace with frescoes. In Genoa and Savona he worked with Guidobono. He died in 1702.

HAFFNER, MELCHIOR, a German engraver, flourished about 1680. He worked principally for booksellers, and his chief performance was a set of portraits for the 'Templum Honoris reseratum,' published at Vienna in 1673, by Theophilus Spizelius. He also engraved a frontispiece for the 'Bibliotheca Realis Universalis,' published at Frankfort in 1685, which represents the interior of a large library.

HÄFNER, KARL, was a landscape painter, who died at Munich in 1873. His best works comprise:

Waterfall at the Kochelsee.
Misty Morning.
Sketch near Brannenburg.
Approaching Storm at the Wendelstein.

HAGEDORN, CHRISTIAN LUDWIG VON, a German amateur engraver, as well as a writer upon art, was born at Hamburg in 1713, and was a brother of the poet Friedrich von Hagedorn. In 1763 he was made director of the Academy at Dresden, and died in that city in 1780. He sometimes marked his etchings with the cipher HD. The following is a list:

Six sheets of Heads and Caricatures, called 'Erster Versuch' (First Essay); dated 1741.

Six sheets of studies of Heads, containing thirty-six Heads; dated 1744.
Thirty-six Landscapes; dated 1744 and 1745.
Six sheets, containing seven Landscapes, called 'Neue Versuch'; dated 1765.

HAGELSTEIN, JAKOB ERNST THOMANN VON. See THOMANN VON HAGELSTEIN.

HAGEMAN, CARL GUSTAF, a Swedish historical painter, was born in 1805, and died in 1868.

HAGEN, JORIS VAN DER. See VAN DER HAGEN.

HAGENS, CHRISTOPH, an obscure Dutch engraver, lived about the year 1644. In that year he engraved a portrait of Sir William Davidson, resident in Holland for Scotland, drawn by himself, from the life, at Amsterdam.

HAGER, CHRISTOPH, was a landscape painter, who was for forty years in the service of the court of Würtemberg. He died in 1806.

HAGHE, LOUIS, water-colour painter and lithographer, was born at Tournay in 1806. He came to England while still a young man, was elected one of the foundation members of the New Society (afterwards Institute) of Painters in Water-Colours, and made his *début* in London at their exhibition in 1835. Of this body he continued an influential member for many years; he acted as Vice-President under Mr. Henry Warren, and on the death of the latter in 1873 was elected President. His subjects were chiefly the picturesque streets and buildings of Northern France and of the Low Countries, which he treated both in water-colour and lithography. He was a partner in the well-known lithographic establishment of Day & Haghe. He exhibited occasionally in Paris. Among his best-known publications was 'A Portfolio of Sketches in Belgium, Germany, &c.,' in three vols., London, 1840-50. In 1883 he resigned his Presidentship of the Institute, and died at Stockwell, March 9, 1885.

HAHN, GUSTAV ADOLPH, a German painter, was born at Altenburg in 1819, and died at Dresden in 1872. There is by him in the Dresden Gallery a view of 'Kriebstein Castle, in Saxony.'

HAHN, HERMAN VAN, a Dutch painter, was born about 1636. There is by him a picture of 'Dead Game' in the Vienna Gallery.

HAID, JOHANN ELIAS, the son of Johann Jakob Haid, was born at Augsburg in 1739, and instructed in mezzotint engraving by his father. Besides a number of portraits, he executed prints after Caravaggio, Cranach, Rembrandt, and other masters. He died in 1809.

HAID, JOHANN GOTTFRIED, the brother of Johann Lorenz Haid, was born at Augsburg in 1710, and was instructed by his brother. He came to England when he was young, and engraved some plates in mezzotint for Boydell. He died at Vienna in 1776. The following are among his principal prints:

George II., King of Great Britain.
Maria Theresa, Empress of Germany.
Joseph II., Emperor of Germany; *after Weickart.*
Lord Camden; *after Sir Joshua Reynolds.*
Garrick, in the 'Farmer's Return'; Foote, as Major Sturgeon; *after Zoffany.*
Jacques Antoine Arlaud, painter; *after Largillière.*
Virginia; *after Sir Nathaniel Dance.*
Absalom's Submission to his Father; *after F. Bol.*

HAID, JOHANN JAKOB, a German portrait painter, and engraver in mezzotint, who was born at Süssen, near Geisslingen, in the duchy of Würtemberg, in 1703, went when young to Augsburg, where he became a pupil of Rfdinger. He painted portraits with success, and distinguished himself by his plates for the 'Pinacotheca Scriptorum nostra ætate literis illustrium,' which, to the number of one hundred, with lives written by Jakob Brucker, were published in folio at Augsburg, in 1741-55. He died at Augsburg in 1767. He engraved in all some 300 mezzotint portraits, as well as some historical subjects. Among his best prints are the following:

Carl Ludwig, Count of Hohenlohe.
Christoph Friedrich, Baron von Seckendorf.
Felix Meyer, painter.
Egidius Verhelst, sculptor.
Johann Karl Hedlinger, medallist.
Marcus Friedrich Kleinert, painter.
Georg Brandmüller, painter.

HAID, JOHANN LORENZ, a painter, designer, and mezzotint engraver, was born at Augsburg in 1702, and died in the same city in 1750. He was a pupil of Georg Philipp Rugendas, and worked extensively in the atelier of Gottlieb Heiss. One of his best paintings was his portrait of Magdalena, widow of Mathias Gross.

HAID, JOHANN PHILIPP, an engraver, son of Johann Lorenz Haid, was born at Augsburg in 1730. He resided with his uncle Johann Gottfried at Vienna for several years, and on his return to Augsburg was appointed teacher in the art school. He died in 1806.

HAID, MARIANNA, a miniature painter, was born at Danzig in 1688. She was the daughter of a famous goldsmith at Berlin, and in 1705 she married the painter Christoph Joseph Werner, and settled at Dresden, where she died in 1753.

HAILLECOURT, CAROLINE ANNE, a French miniature painter, was born at Metz in 1817, and died in the same city in 1869. She was a pupil of Madame de Mirbel and of Maréchal, and exhibited at the Salon from 1840 to 1863.

HAINES, WILLIAM, an English miniature painter, born in 1778, exhibited at the Royal Academy from 1808 to 1840, when, having succeeded to some property, he retired to East Brixton, where he died in 1848.

HAINES, WILLIAM HENRY, a landscape and genre painter, was a frequent contributor to the Royal Academy, British Institution, and Society of British Artists from 1843. He died in 1884.

HAINZEL, JOHANN FERDINAND, a Bavarian historical painter, was born at Augsburg in 1621, and died in the same city in 1671. He was first instructed by Strauss, and afterwards went to Italy. His works were much esteemed.

HAINZELMANN, ELIAS, a German engraver, was born at Augsburg in 1640. After learning the first principles of design in his native city, he went to Paris, where he became a pupil of François de Poilly, whose style he followed with great success. He died at Augsburg in 1693. Although not very correct in drawing, his prints, and particularly his portraits, possess great merit. The following are among his best plates:

PORTRAITS.

St. Francis Xavier.
Aegidius Strauch, Theologiæ Doctor; *after A. Stech.*
Marcus Huber, Reipubl. Augustanæ Senator.
David Thomann von Hagelstein, Juris consultus; *after F. De Neve.*
Carl, Baron von Friesen.
Gabriel Miller, Juris consultus; *after J. U. Mayr.*

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin presenting Pinks to the Infant Jesus; *after Raphael.*
Christ appearing to Mary Magdalene; *after Albani.*
St. Francis praying before a Crucifix; *after Domenichino.*

The Virgin, with the Infant sleeping, and St. John, called the 'Silence;' *after Annibale Carracci.*
The Holy Family, with St. John presenting a Lamb to the Infant Christ; *after Sébastien Bourdon.*
The Holy Family, with the Virgin washing Linen; *after the same.*
The Holy Family, with St. John presenting an Apple to the Infant Jesus; *after the same.*

HAINZELMANN, JOHANN, born at Augsburg in 1641, was the brother of Elias Hainzelmann, whom he accompanied to Paris. He was instructed by François de Poilly. He afterwards became court engraver at Berlin, in which city he died in 1693. There are by him a variety of subjects after various masters, as well as a number of portraits, among which are the following:

PORTRAITS.

John III. Sobieski, King of Poland; *J. Hainzelman del. et sculp.* 1684.
The Elector Frederick William; *after De Clerck.*
Philippe Dufour, Chevalier. 1682.
J. B. Tavernier, Baron d'Aubonne, in an oriental dress; *J. Hainzelman del. et sculp.* 1679.
Claude Le Peletier, Minister of State. 1687.
M. F. Le Tellier, Marquis de Louvois; *after F. Voet.*

SUBJECTS AFTER VARIOUS MASTERS.

The Infant Jesus embracing the Virgin; *after Annibale Carracci.*
The Virgin and Child, with St. John; *after J. Guillebault.*
The Annunciation; *after Sébastien Bourdon.*
The Holy Family; *after the same.*
The Repose in Egypt; *after the same.*
Christ and the Woman of Samaria; *after N. Poussin.*

HAKEWILL, JOHN, a landscape, portrait, and decorative painter, was born about 1740. He studied under Wale, and in the Duke of Richmond's Gallery, and obtained prizes from the Society of Arts in 1763 and 1764. Some of his portraits appeared at the Spring Gardens Exhibitions from 1765 to 1773. His chief practice was in house-decoration. He died in 1791.

HAKEWILL, MARIA C., a portrait painter, was born in the latter part of the 18th century. She married James Hakewill, the architect, whom she accompanied to Italy, where they spent two years, 1816 and 1817, and she exhibited at the Royal Academy, British Institution, and Society of British Artists, between 1808 and 1838. She died at Calais in 1842.

HAL, JACOB VAN, a Flemish historical painter, was inscribed in the Guild of St. Luke at Antwerp in 1681-82, and became its dean in 1705. He was the master of Jacob De Wit, and died in 1750. There was a 'Nativity' by him in the Jesuit College at Antwerp, and there is still in the church of St. Jacques 'The Fall of the Manna.'

HAL, NICOLAS VAN, was born at Antwerp in 1668, and died in 1738. His early historical pictures were esteemed, but his later productions are not held in much estimation. He also introduced nymphs and genii into the pictures of Hardime and other flower painters.

HALBEECK, JAN VAN, a Dutch engraver, who worked first in Paris, and afterwards at Copenhagen, engraved a variety of prints, among them a set of grotesque ornaments, dated 1618, and a large plate of the Heads of the Roman Emperors, from Julius Cæsar to Ferdinand II. He died about 1630.

HALBOU, LOUIS MICHEL, a French engraver, born in Paris in 1730, was a pupil of N. G. Dupuis, and was living in 1803. He executed, among others, the following plates:

Le jeune Aubergiste; *after Coquelet.*
Le galant Boulanger; *after the same.*
Le Buveur trop grave; *after F. Mieris.*
La Toilette du Savoyard; *after Murillo.*
Le Temps perdu; *after P. A. Wille.*
Les Intrigues amoureuses; *after Schenau.*
Le beau Commissaire; *after Eisen.*
La jolie Charlatane; *after the same.*
Le Sultan galant; *after Jeaurat.*
La Sultane favorite; *after the same.*

HALBREITER, ULRICH, was born at Freising in 1812. He belonged to the school of Cornelius, and at first worked at the frescoes, after that master, of Patriarchs, Prophets, and Ecclesiastics in the Ludwigskirche at Munich, as well as the Fathers of the Church after Hermann. After this he spent three years at Athens, painting historical pictures in the Royal Palace. He next travelled till 1845 in Egypt, Syria, and Palestine, in the course of which tour he made numerous historical and architectural sketches, including a 'Panorama of Jerusalem from the Mount of Olives,' and the 'Holy Handkerchief' for King Louis's Album. He afterwards established a silversmith's workshop in Munich, where he died in 1877. His principal oil-paintings were the 'Coronation of the Virgin' and the 'Ascension of the Virgin' (1851).

HALDENWANG, CHRISTIAN, a German landscape engraver, born at Durlach in 1770, was articled to Christian von Mechel, an engraver and dealer in art goods at Basle. He lived five years in this establishment, destitute of every means that could promote his education as an artist; for it was rather a factory than a school of art. The examples set before him were only French engravings, or pieces of Mechel manufacture. He, however, obtained a sight of some of Middiman's 'Select Views in Great Britain,' and others by Woollett, which were probably presents from those artists to Mechel. The sight of these prints excited in Haldenwang a desire to imitate them, and he determined to make Woollett his model. During the latter part of his time he made some attempts at aquatint, which, though injurious to his health, had beneficial results; for some well-executed works of this class obtained the notice of the Chalcographic Society, and he went to Dessau in 1796, where he remained for eight years, producing many beautiful landscapes, and improving his skill in that style of engraving. The reputation he acquired induced the Margrave Charles Frederick of Baden to appoint him engraver to the court of Carlsruhe, but during the time the French had the ascendancy in Germany, he was obliged to work for the booksellers. It was then that he executed the views in the 'Rhenish Pocket-book,' and the two masterly engravings for the 'Travels in Brazil' of Prince Maximilian of Neuwied. He also executed four landscapes, after Claude and Ruisdael, for the 'Musée Napoléon.' He died at Bad Rippoldsau in 1831. His best-known engravings are:

Two Waterfalls; *after Ruisdael.*
The Four Divisions of the Day; *after Claude Lorrain.*
The Return of the Cattle; *after the same.*
Landscape with Diogenes; *after Poussin.*
The Flight into Egypt; *after Elsheimer.*

HALDER, CHRISTOPH, who was born in 1592, and died at Nuremberg in 1648, was a pupil of Georg Gärtner. There is by him a picture of 'Ruins' in the Dresden Gallery.

HALEN, ARENT VAN, (Latinized AQUILA—'Arend' meaning 'a sea eagle,') was a painter,

engraver, and modeller in wax, who excelled in mezzotint. He painted and engraved the portrait of Lambert Bidlo, the poet, and started, under the title of 'Pan Poeticon Batavum,' a collection of portraits of Dutch poets, of which 200 are by himself. He died at Amsterdam in 1732. His best portraits are those of Jan van Huysum, Gerard de Lairesse, and Isaak Moucheron. He marked his plates *Aquila fecit* (or *sculpsit*), or *A. V. H.*

HALEN, PIETER VAN, a landscape painter, flourished at Antwerp about 1660. His landscapes, in which he sometimes imitated Claude, were generally enlivened with a number of small figures. Several of his pictures were brought to England, but they are now rare. It is said that he also painted historical and bacchanalian subjects.

HALES, JOHN. See HAYLS.

HALFPENNY, JOSEPH, a water-colour draughtsman, who was born at Bishopsthorpe in 1748, worked for several years as a house painter at York, but afterwards taught drawing. He published 'Gothic Ornaments in the Cathedral Church of York,' 1795, and 'Fragmenta Vetusta,' 1807. There is in the South Kensington Museum a water-colour drawing by him of 'The Bridge, Fountains Abbey.' He died in 1811.

HALL, CHARLES, a line-engraver, was born about 1720. He was brought up as a writing engraver, but he aspired to a higher branch of art, and he was much employed in engraving portraits, coins, medals, and other antiquities. He died in London in 1783. His portraits are his best works; among them are the following:

Thomas Howard, Earl of Surrey.
Henry Fitzallan, Earl of Arundel; *after Holbein.*
Catharine, Marchioness of Buckingham; *after Magdalena van de Passe.*
Mary Sidney, Countess of Pembroke; *after Simon van de Passe.*
Sir Francis Wortley, Bart.; *after Hertocks.*
Sir George Barnes, Lord Mayor of London.
William Harvey, Clarencieux King at Arms.
Thomas Goodrich, Bishop of Ely, Lord Chancellor.
Queen Mary; *after Marshal.*
Sir Anthony More; *after the same.*
Alexander Sterling; *after the same.*

HALL, JAMES, a Scottish advocate and amateur portrait painter, the son of Sir James Hall, Bart., was born in 1797. He was more a patron of art than an artist, and he greatly befriended Wilkie in his earlier days, before he had made a name. After the death of the painter he presented his palette to be placed on the pedestal of the statue erected to the memory of Wilkie, in the hall of the National Gallery. Hall was an occasional exhibitor of landscapes at the Royal Academy, and also at the British Institution, between the years 1835 and 1854, but he did not give enough attention to painting to become a very successful artist. He painted a full-length portrait of Sir Walter Scott (whose MS. of 'Waverley' Hall gave to the Advocates' Library, Edinburgh), and also received sittings from the Duke of Wellington. He died at Ashiestel, Selkirkshire, in 1854.

HALL, JOHN, a line-engraver, was born at Wivenhoe, near Colchester, in 1739. He came to London at an early period of his life, and having exhibited considerable talent for drawing, was placed under the care of Ravenet, the engraver, with whom at the same time was W. W. Ryland. There is still extant a pen-and-ink drawing by Hall, executed at the age of seventeen, which only a good judge could distinguish from engraving: the subject is 'Two Children with a Cat,' from a French print. His first friends in London were Sir Stephen Theodore Jansen, and Jonas Hanway. On the decease of Woollett he was appointed historical engraver to George III., upon which occasion he presented to the king his print of the 'Battle of the Boyne.' He executed also several plates for the collection of Alderman Boydell. Hall died in Soho in 1797. His portrait by Gilbert Stuart is in the National Portrait Gallery. The following are his principal plates:

PORTRAITS.

Pope Clement IX.; *after Carlo Maratti.* 1767.
Sir Robert Boyd, Lieutenant-Governor of Gibraltar.
William Warburton, Bishop of Gloucester; *after Hoare.*
Richard Chenevix, Bishop of Killaloe.
Richard Brinsley Sheridan; *after Sir Joshua Reynolds.*
Edward Gibbon; *after the same.*
Sir William Blackstone; *after Gainsborough.*
George Colman; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

Timon of Athens; *after Dance.*
William Penn treating with the Indians for the Province of Pennsylvania; *after West.*
Oliver Cromwell dissolving the Long Parliament; *after the same.*
The Death of the Duke of Schomberg at the Battle of the Boyne; *after the same.*
Venus relating to Adonis the Story of Hippomenes and Atalanta; *after the same.*

HALL, JOHN H., an American engraver, born at Cooperstown, New York, began engraving in 1826. He afterwards practised at Albany and Lancaster, from whence he removed to New York. In 1849 he went to California, where he died. He executed some engravings for a 'Manual of Ornithology of the United States and Canada.'

HALL, PIERRE ADOLPHE, a French portrait painter, who worked in oil and pastel, as well as in miniature and enamel, was born at Boras, in Sweden, in 1739, and studied under the German masters Eckhardt and Reichhardt. He settled in Paris in 1760, and exhibited many of his works at the Salon from 1769 to 1789, but on the outbreak of the Revolution he left France, and his name was inscribed on the list of "émigrés." He died in penury at Liége in 1793. Hall displayed a wonderful delicacy of outline, and great taste in colouring, so much so that he has been called the Van Dyck of miniature painters. In the Louvre there are miniatures by him of the Prince of Conti and of a young lady.

HALLBLAD, ERIK, a Swedish painter, was born at Fahlun in 1720. He went to Stockholm in 1737, where after three years he entered the studio of the painter Olof Arenius, but his chief success was in the restoration of pictures. He died in 1814.

HALLÉ, CLAUDE GUY, a French historical painter, was born in Paris in 1652, and studied under his father, Daniel Hallé. He became an Academician in 1682, his reception work being 'The Re-establishment of the Catholic Religion at Strassburg,' now in the orthopædic establishment at Chaillot. In 1687 he painted, as a 'mai' for the cathedral of Notre-Dame, 'Christ driving the Money-changers out of the Temple.' For the same church he painted one of his best works, representing the 'Annunciation.' He worked for the Palaces of Meudon and Versailles, and supplied some designs for the tapestry manufactory of the Gobelins, among which was 'The Submission of the Doge of Genoa to Louis

XIV.,' which is now at Versailles. He died in Paris in 1736. In the Louvre is 'St. Paul preventing the Jailor of Lystra from killing himself,' a finished sketch for a picture painted for the church of St. Germain-des-Prés.

HALLÉ, DANIEL, a French painter, born at Rouen, was in 1631 received as a sworn apprentice in the corporation of master-painters of that city. Among his works are a picture of 'St. John about to be thrown into the Caldron of boiling Oil,' presented in 1662 as a 'mai' to the cathedral of Notre-Dame by the corporation of Goldsmiths; 'The Birth of Christ,' in the Rouen Museum; and 'The Miracle of the Loaves,' in St. Ouen at Rouen. He died in Paris in 1675.

HALLÉ, NOEL, the son and scholar of Claude Guy Hallé, was born in Paris in 1711. He was the pupil of Restout, and obtained the first prize of the Academy in 1736, with means to go to Rome. He was received into the Academy in 1748, on which occasion he presented 'The Dispute between Minerva and Neptune as to the name of Athens,' now at Fontainebleau. In 1771 he was made sub-inspector of the tapestry manufactory of the Gobelins, and in 1775 director of the French School at Rome, and in 1777 he obtained the cross of the order of St. Michael. He died in Paris in 1781. His best painting is 'St. Vincent-de-Paul preaching,' in the church of St. Louis at Versailles. There are by this painter a few etchings from his own designs, among which are 'Antiochus thrown from his Chariot,' and a companion print. In the Louvre are his pictures of 'Autumn,' 'Cimon the Athenian inviting the People to enter his Gardens,' and 'The Genii of Poetry, History, Physic, and Astronomy

HALLEMAN, THOMAS, a Dutch portrait and historical painter, flourished at Rotterdam about 1691, but little is known of his life.

HALLER, PHILIPP, a native of Innsbruck, was born in 1698, and died in 1772. He studied at Venice under Piazzetta, in whose style he painted several altar-pieces and portraits.

HALLER VON HALLERSTEIN, CHRISTOPH JAKOB, a miniature painter and etcher, born at Hilpoltstein, near Nuremberg, in 1771, was designed for the law, but evincing a taste for art, he was placed under Heideloff at Stuttgart. He afterwards visited Switzerland, painting many views there, and in 1799 he went to Berlin, where he drew portraits upon vellum, painted upon ivory, and was employed by the royal family. In Berlin alone he painted 284 portraits in three years, and executed 61 drawings, 54 engravings, and 795 sketches. In 1812 he was in Paris, and was next made keeper of the picture gallery at Nuremberg. He engraved 182 plates, of which five are church pictures, six are views of Berlin, and twelve are playing cards. He died at Nuremberg in 1839.

HALLET, GILLES. See ALÉ.

HALLEZ, GERMAIN JOSEPH, a Belgian portrait painter, was born at Frameries, near Mons, in 1769. He studied at the Mons School of Design, where he obtained every possible prize, and then devoted himself to portraits in pastel, crayons, and oil. He travelled all over France in company with an art dealer, and on his return he was summoned to Brussels to paint the Emperor of Austria and other exalted personages. In 1796 he became professor at the Central School of the department of Jemappes, and afterwards director of the Mons Academy. In 1839 he settled at Brussels, where he died in the following year. He executed some allegorical and genre pictures, but was mainly engaged as a portrait painter.

HALLIDAY, MICHAEL FREDERICK, an amateur painter, was the son of a captain in the Royal Navy, and held an official post in the House of Lords. He first exhibited at the Royal Academy in 1853, and continued to do so from time to time up to 1866. He died in 1869. Among his best pictures may be mentioned, 'The Measure of the Wedding Ring,' exhibited in 1856; 'The Blind Basket-maker with his first Child,' 1857; and a 'Bird in the Hand,' 1864.

HALLIER, NICOLAS, a French painter and sculptor, was born in Paris in 1635, and died in the same city in 1686. He was made an Academician in 1663, when he painted a portrait of Louis Testelin.

HALLMANN, ANTON, a painter and architect, was born at Hanover in 1812, and studied first in that city under Hellner, and then at the Munich Academy. In 1833 he made his way on foot to Rome, and in the following year to Naples, where he was engaged upon a work on 'The Norman Buildings in Calabria and Sicily,' which was published after his death. After his return in 1839 to Munich, he went to St. Petersburg, where he prepared designs for the decoration of the Church of Isaac. He next visited successively London, Paris, and Berlin, seeking employment as an architect, which he failed to obtain, though medals were awarded him in the two first of these cities. He therefore returned in 1841 to Rome, where he met with success as an architectural painter. At this period he executed five pictures in tempera from the Song of Mignon, and began his essay upon 'The Art Efforts of the Present Day.' In 1842 he visited Dresden, and then returned to Rome, where he painted for the King of Prussia 'A Day at Cyprus' and 'A Ruined Villa by Moonlight.' He was on his way home with the latter picture when he died at Leghorn in 1845.

HALLS, JOHN J., was a portrait and historical painter, who practised at Colchester till 1799, when he came to London and obtained a large connection as a portrait painter. In 1813 he was awarded a prize of £200 at the British Institution for his 'Raising of Jairus's Daughter.' He exhibited at the Royal Academy and British Institution from 1791 to 1827. The date of his death is not known. Amongst his works were:

Fingal assaulting the Spirit of Loda. 1798.
Lot's Wife turned into a Pillar of Salt. 1802.
Hero and Leander. 1808.
Danaë. 1811.
Portrait of Rev. Dr. Parr.
Portrait of Lord Chief Justice Denman. (*National Portrait Gallery.*)

HALM, FELIX, a Bavarian painter, was born at Munich in 1768, and died in 1810. He painted principally landscapes with ruins and old castles.

HALPAX, MICHAEL. See HALWACHS.

HALPEN, PATRICK, an Irish line-engraver, practised from 1778 to 1786. He was largely engaged on vignette illustrations for books. His son, who was a portrait painter, studied at the Dublin Academy, and practised in that city, and in London.

HALPIN, FREDERICK, an American portrait painter, was born at Worcester, in England, in 1805, and went in 1842 to New York. He painted mostly portraits in stipple, in the execution of which he was tasteful and successful. He died at Jersey City in 1880.

ST. JORIS' SHOOTING COMPANY

[*Rathaus, Haarlem*

HALS, DIRK, the brother of Frans Hals, was born at Haarlem before 1600, and studied under Abraham Bloemaert. His works, which may be traced from 1624 to 1653, usually represent soldiers, cavaliers, and women, eating, drinking, dancing, or listening to music. He died at Haarlem in 1656.

HALS, FRANS, the Elder, was born probably at Antwerp about 1580 or 1581. His parents were descendants of an old patrician family of Haarlem, who had migrated to Antwerp a few years before the birth of the painter, and who returned to Haarlem at some time before 1600. No record whatever is preserved of the painter's early years at Antwerp, nor has any authentic work by him during that period been preserved. It has been suggested with some probability that he obtained his early training in the studio of Adam Van Noort, where for a very short time Rubens also worked, but the statement that Hals was the pupil of the latter is wholly without foundation. In the second edition of Karel Van Mander's 'Schilderboek,' published years after the writer's death, which occurred in 1606, Hals is claimed as a pupil of Van Mander, and he probably did attend the public studio which Van Mander and Hendrik Goltzius kept at Haarlem. But no authentic work exists by Hals save the unimportant 'Pieter Schrijver' (1613), painted before the year 1616. But in that year, when the painter was past thirty-five years old, he appears with his first important picture, and that a masterpiece, the St. George's Shooting Guild at Haarlem. This very remarkable circumstance remains unexplained, as do other facts in the painter's life, which has been handed down to us in very meagre outline. He is known to have married, in 1610, a young lady named Anneke Hermanszoon, and in the following year a son was born, who was christened Herman. Five years later Hals was summoned before the magistrates for ill-treating his wife, and was severely reprimanded for his drunken habits and violence. The poor lady died a few weeks afterwards, and in the following year Hals was married to Lysbeth Reyniers; a daughter, Sara, being born very shortly after the marriage. The portrait by Hals of himself and Lysbeth hangs at Amsterdam. They seemed to have lived happily together for nearly fifty years, and brought up a large family. But in spite of his brilliant achievements as a portrait painter, it is manifest that Hals at no period of his career attained to wealth, while during the last twenty years of his life he was constantly in debt, and was at last relieved by a pittance from the municipality of Haarlem. Doubtless his habits were irregular and improvident—though there is no evidence for the gross sottishness attributed to him by later gossiping writers. In the latter part of his life he seems to have earned a livelihood for some years by keeping a teaching studio, which was resorted to by many of the younger artists of Haarlem. An interesting picture by Job Berckheijde in the Haarlem Museum shows the interior of the studio in the year 1652. By that time Hals had little to depend upon, since the number of pictures which he painted between that year and his death was not great enough to keep him from actual poverty. He died in the year 1666, and was buried in the choir of St. Bavon at Haarlem. His pupil, Vincent Laurensz Van de Vinne, is our authority for saying that at the time of his death he was eighty-five or eighty-six years old, which would bring the date of his birth to 1580–1. The difficulty resulting from that date is self-evident, since it necessitates a period of over thirty years before Hals produced a single known picture, and it is quite possible that Van de Vinne made a mistake of a good many years.

The genius of Hals, which for over a century was so far forgotten that some of his finest portraits were sold for a few pounds, or even florins, is now once more fully recognized. In his power of setting down the momentary changes which pass across the human face, especially the expression of laughter and merriment, no man yet has equalled him.

In the all-absorbing endeavour to master fully this great artistic end, he gradually laid aside many other aims of art, grace of line, pleasingness of pose, and many other allurements known to portrait painters. During the last twenty years of his life he almost abandoned the use of positive colour in favour of a scheme of blacks and whites and flesh colour which offered no impediments to the brilliant rapidity of his execution. As a master of brilliant brushwork, and in the consummate power of his handling, he stands second, if second, to Velasquez alone.

The Museum of Haarlem possesses a series of seven large pictures, of which four represent gatherings of the great shooting guilds (Doelen) of the town, while three represent meetings of the governing bodies of the almshouses for old men and women. These pictures range from 1616 to 1660, and present us with all the changes which the art of Hals passed through. In his earliest period, typified by the St. George's Guild Banquet of 1616, we have magnificent portraiture indeed, accompanied with a certain over-clearness of definition and ruddiness of colour. In the middle period we have a great fusion of tones and more atmosphere, while in the third period, brilliant and masterly to the very last, he has almost abandoned the use of colour for a masterly scheme of black and white. A corresponding character will be found in the portraits of these various periods, which are scattered in the various galleries of Europe. The public galleries of Great Britain are not rich in the works of Hals. The National Gallery possesses two examples from his hand. The Wallace Collection has the superb 'Laughing Cavalier' of his early period, and the National Gallery of Scotland a pair of portraits. It is, however, in the galleries of his own country, at Haarlem, Amsterdam, and the Hague, and in the galleries of Berlin and of the Louvre, that the student can obtain the most comprehensive view of his astonishing genius.

The following are the most important pictures by Frans Hals in approximate chronological order:

1613. Pieter Schrijver (*M. Warneck, Paris*).
1616. St. Joris Doelen (*Haarlem*).
1620. A Nobleman and his wife (*Cassel*).
1622. Portrait of the painter (*London, Devonshire House*).
1624. (?) Frans Hals and Lysbeth Reyniers (*Amsterdam*).
1624. The Laughing Cavalier (*Wallace Collection, London*).
1625. Jacob Olycan and his wife (*Hague, Mauritshuis*).
1627. St. Joris Doelen; 11 figures (*Haarlem*).
1627. St. Adriaen's Doelen; 12 figures (*Haarlem*).
1627. A Merry Drinker (*Amsterdam*).
1627. Johannes Acronius; a young woman; and two other portraits (*Berlin*).

1629. Nicholas Van Beresteyn and his wife (*Louvre*).
1630. The Beresteyn family (*Louvre*).
1630. The Lute-player, or 'The Fool' (*Gustav de Rothschild, France*).
1630. La Bohémienne (*Louvre*).
1630. Nurse and Child (*Berlin*).
1631. Albert Nierop and his wife (*Haarlem*).
1633. St. Adriaen's Doelen; 14 figures (*Haarlem*).
1633. Portrait of a man (*Nat. Gal., London*).
1635. Willem Van Heythuysen, seated (*Brussels*).
—— Willem Van Heythuysen, a full-length, no date (*Liechtenstein Gallery, Vienna*).
1635. Two portraits of men (*Gotha*).
1635. Portraits of a man and a woman (*Nat. Gal., Edinburgh*).
1635. Portrait of an officer (*St. Petersburg*).
1636. Portrait of a man (*Buckingham Palace, London*).
1637. Portions of the Doelen of Captain Reaels; finished by Pieter Codde (*Amsterdam*).
1639. St. Joris Doelen; 19 figures (*Haarlem*).
1639. Maria Voogt, or Van der Meer (*Amsterdam*).
1640. Portrait of a man (*Rotterdam*).
1641. Regenten of St. Elizabeth's Hospital; 5 figures (*Haarlem*).
1645. Professor Jan Hornebeek (*Brussels*).
1650. La Femme au Gant (*Louvre*).
1650. Hille Bobbe (*Berlin*).
1655. René Descartes (*Louvre*).
1656. Tyman Oosdorp (*Berlin*).
1660. A young man (*Berlin*).
1660. Two portraits of young men (*St. Petersburg*).
1660. Man in the Schlapphut (*Cassel*).
1664. Regenten of the old men's almshouse; 6 figures (*Haarlem*).
1664. Regentessen of the old women's almshouse; 5 figures (*Haarlem*).

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G. S. D.

HALS, FRANS, the younger, the most famous of the sons of Frans Hals the elder, flourished from 1637 to 1669. He painted portraits and still-life, and worked in the style of his father, whom he sometimes copied. His best-known pictures are a 'Piper and a Violin Player,' in the Gallery at Schwerin, 'Playing and Singing Boys,' in the Brussels Gallery, and representations of still-life at Berlin and Utrecht.

HALS, HERMAN, the eldest son of Frans Hals the elder, was born at Haarlem in 1611, and died in 1669. He painted conversation pieces.

HALS, JOHANNES, a son of Frans Hals the elder, was born at Haarlem, and died in 1650. He was known by the name 'Gulden Ezel (golden easel),' and painted figures and genre subjects.

HALS, NICOLAS, the youngest son of Frans Hals the elder, was born in 1628. He painted peasants and landscapes.

HALS, REYNIER, a son of Frans Hals the elder, was born in 1627, and died before 1689. He was a mediocre painter of genre subjects, and one only of his pictures has been discovered, 'A Young Girl eating stew from an earthen pot.' Probably many others of his works pass under the name of his uncle, Dirk Hals, or of some other painter.

HALTER, CHRISTOPH, a German historical painter, was born at Nuremberg in 1593. He was a pupil of Georg Gärtner, and died in 1648.

HALWACHS, MICHAEL, (HALPAX, or HALWAX,) an Austrian historical painter, studied at Venice under Johann Karl Loth, called Carlotto, and in 1700 settled at Prague, where he painted several pictures. He died in Austria in 1715, or perhaps later. Among his works are 'St. Barbara,' painted for the Benedictine church of St. Nicholas in Prague, and 'St. Cecilia,' 'David,' and 'St. Florian,' for the Minorite church of St. James.

HAM, JAN BAPTIST, who was born at Middelburg in 1771, studied at the Academy of his native town, but afterwards went to Liége, where he entered the studio of Le Franc, a genre painter. He afterwards returned to his native town, where he died in 1802.

HAMBACH, JOHANN MICHAEL, was a painter who flourished at Cologne from 1672 to 1686. He had the faculty of imitating lifeless objects to deception, and among his subjects were tables set out with dishes, and groups of weapons and harness; two of these pictures are to be seen in the Wallraf-Richartz Museum at Cologne.

HAMEEL, ALART DU. See DU HAMEEL.

HAMEL, A. B. DU. See DU HAMEL.

HAMEN, JAN VAN DER. See VAN DER HAMEN.

HAMERTON, GEORGE PHILIP, a member of an ancient Yorkshire family, was born on Sept. 10, 1834, at Laneside, Shaw, in Lancashire, where his father was a solicitor of repute. He was educated at Burnley and Doncaster Grammar Schools. A strong taste for art led to the abandonment of an idea that he should go to Oxford, and before he was sixteen he was painting landscapes, and writing essays for the 'Historic Times.' In 1853 he studied for a time in London under a clever but not very cultured artist named Pettitt, and also made the acquaintance of Ruskin. In 1855 he published 'The Isles of Loch Awe,' a volume of verse with sixteen illustrations from his own drawings. In the same year he went to Paris, and, bringing back a French bride in 1857, lived a primitive life on the islet of Innistrynich on Loch Awe, the outcome of which was 'A Painter's Life in the Highlands,' and 'Thoughts about Art,' published first in 1862, and also a series of large landscapes in oils exhibited at a Piccadilly Gallery in 1864. In 1861 he again returned to France and lived at Sens, and later at Autun and on the Saône. He became a frequent contributor on art subjects to the 'Fine Arts Quarterly Review' and the 'Fortnightly Review,' and from 1866 to 1868 acted as art critic, in succession to F. T. Palgrave, for the 'Saturday Review.' In 1868 Hamerton issued the first edition of his careful work 'Etching and Etchers,' valuable as expressing the studied ideas of a capable critic and an accomplished technician. This and his other works contributed largely to the modern revival of etching in England, and did much to awaken interest in an almost dormant art. It was owing to his suggestion in favour of a magazine illustrated by etchings that in 1870 the 'Portfolio' started under his editorship. This publication, which marked an epoch in illustrated art literature, contained some of his best writing and many of his etchings, and was directed by him till his death. His latest work was 'Rembrandt's Etchings,' in 1894, the first of the new

series of 'Portfolio' monographs. He wrote a few novels, and several volumes of cultured essays dealing with modern French thought and social life. Among his other art books were 'Contemporary French Painters,' 1865; 'The Life of Turner,' 1879; 'The Graphic Arts,' 1882; 'Landscape in Art,' 1883; and 'Man in Art,' 1894. 'The Etcher's Handbook,' published in 1871, and the etchings which from 1867 he contributed to the Royal Academy and the Society of Painter Etchers, in addition to many book illustrations, display consummate skill and technical knowledge. In 1891 he removed his residence to Boulogne-sur-Seine, where he died suddenly from failure of the heart on Nov. 4, 1894. He left an autobiography, which was completed by his widow and published in 1897.

HAMILTON, ANTON IGNAZ, the son of Johann Georg Hamilton, born at Vienna in 1694, was instructed by his father, and adopted the same class of subjects for his paintings—chiefly horses and still-life. He was for seven years in the service of the Duke of Saxe-Weimar, and was afterwards court painter to Augustus III., King of Poland and Elector of Saxony. He died at Hubertsburg in 1777.

HAMILTON, CARL WILHELM, the third son and pupil of James Hamilton, was born at Vienna in 1668, or more probably at Brussels in 1670, and died at Augsburg in 1754. He entered the service of Bishop Alexander Sigmund of Augsburg, for whom he painted many pictures. His works represent birds, plants, and reptiles, after the model of Van Schriek.

HAMILTON, FERDINAND PHILIPP, the eldest son of James Hamilton, was born at Brussels in 1664. Though he studied under his father, he was influenced more by the style of Weenix and other Dutch masters, than by his parent's instruction and example. He settled at Vienna, and, like his brother Johann Georg, was appointed painter to the Emperor Charles VI. He died at Vienna in 1750. He painted chiefly animals and birds of prey, frequently engaged in strife; but he occasionally chose still-life for his subjects. He was the best painter of this family of Scoto-Flemish artists settled in Germany.

The following are among his best works:

Frankfort.	*Städel.*	A Bunch of Grapes.
Vienna.	*Gallery.*	A Leopard defending its prey against a Vulture. 1722.
,,	,,	Three Chamois. 1722.
,,	,,	Four Vultures. 1723.
,,	,,	Wolf and Dead Stag. 1720.

His son, JOHN HAMILTON, was an animal painter, who died at Vienna about 1750.

HAMILTON, GAVIN, was descended from the Hamiltons (or De Hamiltons) of Murdieston, and was born at Lanark in 1730. After receiving a liberal education he went to Italy, and resided at Rome the greater part of his life. He was more distinguished for his promotion of the fine arts than for his skill as a painter. His best pictures are subjects from Homer's 'Iliad': 'Achilles grasping the dead body of Patroclus, and rejecting the consolation of the Grecian Chiefs,' 'Achilles parting with Briseis,' 'Achilles dragging the body of Hector tied to his Car,' 'Andromache weeping over the body of Hector,' and an 'Apollo,' are among his most esteemed works. In 1773 he published at Rome an interesting work, the 'Schola Italica Picturæ,' for the purpose of demonstrating the progress of the art from the time of Leonardo da Vinci to the period which succeeded the school of the Carracci. He died at Rome in 1797.

HAMILTON, HUGH DOUGLAS, an Irish portrait painter, was born at Dublin about 1734. He studied under James Mannin, and at first worked in crayons in Dublin, and then in London, obtaining a good connection. In 1778 he went to Italy, where he remained several years, and under the advice of Flaxman, took to painting in oils. On his return to Dublin, in 1792, he was elected a member of the Royal Hibernian Academy. He died at Dublin in 1806. Amongst his works are:

Dean Kirwan preaching. (*Royal Dublin Society.*)
Medusa.
Prometheus.
Cupid and Psyche.
Mrs. Hartley.
Major Stanley.
Lady Horton. 1773.
Edward, 12th Earl of Derby. 1773. (*Earl of Derby, Knowsley Hall.*)
Charles Brodrick, Archbishop of Cashel.
Richard, Lord Edgeworth..
William Magee, Archbishop of Dublin.
William, 1st Lord Plunket, Lord Chancellor of Ireland.
Lord Edward Fitzgerald. (*Duke of Leinster.*)
Rt. Hon. Lesley Forster, Speaker of the House of Commons of Ireland.
Colonel Sankey, Lord Mayor of Dublin. (*Mansion House, Dublin.*)

HAMILTON, JAMES, who was born at Murdieston, Fifeshire, about 1640, excelled as a painter of fruit and still-life. He left England during the Commonwealth, and settled in Brussels, where, after a sojourn of some years in Germany, he died about 1720. His descendants are often called either De Hamilton, as natives of Brussels, or more frequently Von Hamilton, from their residence in Germany.

James Hamilton. (1640?—1720?)

- Ferdinand Philipp. (1664—1750)
  - John. (?—1750?)
- Johann Georg. (1666—1733?)
  - Anton Ignaz. (1694—1777)
- Carl Wilhelm. (1670?—1754)

HAMILTON, JAMES, who was born in Ireland in 1819, went to America at an early age, and settled in Philadelphia. He was brought up to commercial pursuits, but early displaying a talent for art, he adopted it as a profession. In 1854 he came to England, but returned to America in 1856. He furnished the illustrations for Dr. Kane's 'Arctic Explorations,' the 'Arabian Nights,' 'Ancient Mariner,' and other popular works. Among his paintings may be named 'The Capture of the Serapis,' 'Old Ironsides,' 'Wrecked Hopes,' and 'Egyptian Sunset.' He died in 1878.

HAMILTON, JOHANN GEORG, the second son and pupil of James Hamilton, was born at Brussels in 1666. He was employed by Frederick I. of Prussia, and painted for the Emperor Charles VI. at Vienna, where he died about 1733. His pictures chiefly represent horses and stags: occasionally he painted dead animals and hunting weapons. There are five works by him in the Vienna Gallery, a 'Dead Hare' in the Munich Gallery, and four pictures of horses in the Dresden Gallery.

HAMILTON, JOHN, an amateur landscape painter, flourished in the latter half of the 18th century. In 1766 he was a member of the Incorporated Society of Artists, and afterwards secre-

tary and vice-president. He etched the illustrations for Grose's 'Ancient Armour and Weapons.'

HAMILTON, WILLIAM, an historical painter, was born of Scottish parentage in Chelsea in 1751. When very young he accompanied Antonio Zucchi to Italy, and after a residence of some years at Rome, he returned to England, and soon distinguished himself as a painter. Hamilton was extensively employed in the publication of Boydell's Shakespeare, Macklin's Bible and British Poets, and Bowyer's English History, both to the approbation of his employers, and the admiration of the public. His coloured drawings may be placed among the most tasteful and effective efforts in that style. He also painted a considerable number of portraits, especially of theatrical personages, as well as the panels of Lord Fitzgibbon's state carriage, now in the South Kensington Museum. He first exhibited at the Royal Academy in 1774, and became an Associate in 1784, and an Academician in 1789. He died in London in 1801. There are two water-colour drawings by him in the South Kensington Museum, 'Eve and the Serpent' (1801), and 'Gleaners' (1796).

HAMMACHER, —, an historical and portrait painter of Oldenburg, was invited by the Prince-Bishop to Breslau, to paint pictures of the Saints, to which class of work his devout character was well suited. He also executed a large number of portraits. He died at Breslau in 1865.

HAMMAN, EDOARD JEAN CONRAD, a Belgian painter, was born at Ostend in 1819. He was a pupil of Nicaise de Keyser, and in 1846 settled in Paris. He was much employed by the French Government, and gained the orthodox honours. He died in Paris on March 30, 1888. Pictures:

Dante at Ravenna. (*Brussels Museum.*)
Entry of Albert and Isabella into Ostend. (*Do.*)
Infancy of Charles V.; a reading of Erasmus. (*Luxembourg.*)

HAMMER, CHRISTIAN GOTTLIEB, a German topographical draughtsman and engraver, was born at Dresden in 1775, but the date of his death is not known. He painted views in Dresden, St. Petersburg, London, and other places, in oil, water-colours, and sepia, with much skill and truthfulness.

HAMMER, JÖRG, an historical painter, studied at Munich under his father, and made his first attempt in 1570. He died in 1610.

HAMON, JEAN LOUIS, a French subject painter, was born May 8th, 1821, at St. Loup, a hamlet in the parish of Plouah, in Brittany. His early surroundings were of the humblest: his father was employed in the customs, and the family occupied a little cottage on the sea-shore. He was originally intended for the priesthood, and it was to the Brothers of the Christian Doctrine that he owed his elementary instruction. His artistic tendencies, however, soon developed, and he was enabled by a modest pension of 500 francs to proceed to Paris in 1840. By the advice of Ingres, he studied for some time in the Louvre, but his systematic art-training did not begin till he entered the studio of Delaroche. During the period of his studentship, he eked out his scanty resources by painting 'Stations of the Cross' for a miserably small remuneration. He continued his studies under Gleyre, when that painter took over Delaroche's atelier, and he found in him a constant friend. Through him, he obtained some commissions, which somewhat improved his condition, and from 1849 to 1852, as a ready means of subsistence, he designed for the Sèvres manufactory, obtaining at the London Exhibition of 1851 a medal for an enamelled casket. He was always partial to the ceramic art, and he also practised another branch of applied art, fan-painting, in which he produced some charming designs. Although he first exhibited at the Salon in 1848, his works did not attract notice till 1853, when he produced his idyll, 'My sister is not there,' for which he was awarded a medal, and in 1855 he received the Legion of Honour. Throughout his life he suffered more or less from illness, and added to this, he had the troubles occasioned by his own simple-mindedness and good-natured encouragement of worthless friends, who preyed upon him. His affairs at length became so involved, that in 1862 he found himself compelled to quit France. He spent some time in Rome, and in 1865 settled at Capri, where he sojourned several years. Having discharged his liabilities, he returned to Paris in 1871, married, and settled at St. Raphael, where he built himself a house. His happiness was not, however, long-lived, for his health again gave way, and he died May 29th, 1874, when about to seek a cure at the waters of Vichy. The characteristic of Hamon's art is its grace and tenderness. This may perhaps cause a want of power in some of his pictures, but the Arcadian charm of his subjects is a great relief from the coldness and pretence of the classic school to which he belonged. His colour is subdued and unobtrusive, and he greatly delighted in delicate grey and silvery tones. The following are some of his principal works:

The Tomb of our Lord. 1848. (*Marseilles Museum.*)
The Roman Placard. 1849.
The Seraglio. 1849.
The Puppet-Show. 1852. (*Luxembourg Gallery.*)
My sister is not there. 1853.
Love and his flock.
It is not I.

O. J. D.

HAMON, PIERRE PAUL, a French genre, portrait, and still-life painter, was born at Livarot, Calvados, in 1817. He studied under Cogniet, and died in 1860 at Lisieux, in the Museum of which place are two pictures of 'Dead Game' by him.

HAMPE, CARL FRIEDRICH, a German genre painter, was born at Berlin in 1772. He studied at the Berlin Academy, especially under Niedlich and Frisch, and was afterwards drawing-master to the Royal Family. He died at Berlin in 1848. The Berlin National Gallery contains three pictures by him.

HANCKÉ, CHARLES HENRI, a French painter and lithographer, born at Bouxviller in 1808, was a pupil of Pferrdorff and Lesourd-Beauregard. He went to Paris, and for fifteen years managed the famous lithographic establishment of M. Fromentin. Several lithographs of views on the Rhine and Moselle were executed by him. He died at Bouxviller in 1869.

HANCOCK, ROBERT, an engraver, was born at Burslem in Staffordshire about 1731, and died in 1817. He was employed in the pottery works at Battersea, where he possibly learned engraving from Brooks or Frye. Thence he returned to his native town, but afterwards practised as an engraver in mezzotint, Valentine Green being his pupil. The latter part of his life was passed at Worcester and Bristol, where he engraved some small portraits for booksellers, but not in mezzo-

tint. He engraved in mezzotint several portraits, among which are the following:

General William Kingsley; *after Sir J. Reynolds.*
Lady Chambers; *after the same.*
Miss Day, afterwards Lady Fenhoulet; *after the same.*
William Hopley, Verger of the Cathedral of Worcester; *after J. Wright.*
Edward Schofield, a dwarf; *after the same.*
Robert Hancock, engraver, of Worcester; *after the same.* Only one impression of this plate was taken.
R. Lovett; *after the same.*

HAND, RICHARD, a native of Warwickshire, practised for some time in Ireland, painting landscapes and fruit. He afterwards applied himself to glass-painting, and settled in England, where he died before 1817.

HAND, THOMAS, a landscape painter, studied under George Morland, and became one of his boon companions. He made clever copies of his master's works, which he palmed off as genuine originals; but he occasionally exhibited sporting and rustic pictures at the Royal Academy from 1792 to 1804, after which year his name disappears.

HANDASYDE, CHARLES, a miniature and enamel painter, flourished about the end of the 18th century. In 1765 he gained a Society of Arts' premium, and he exhibited at the Royal Academy in 1776. He mezzotinted two portraits of himself.

HANDEL, MAXIMILIAN, a German painter, born at Prague in 1696, was a pupil of Kupetzky, and died at Vienna in 1759. There are by him in the Vienna Gallery a portrait of an old man, and another of a young man in a black cloak.

HANDERIOT, FRANÇOIS, a French engraver mentioned by Florent Le Comte, executed, among other prints, a plate representing 'St. John thrown into the Caldron of boiling Oil,' after Le Brun.

HANDMANN, EMMANUEL, a Swiss painter of portraits and historical subjects, was born at Basle in 1718. He studied first under Schnetzler at Schaffhausen, and then under J. Restout at Paris. After four years' sojourn in Italy, he returned to his native place, and died in 1781.

HANFSTÄNGL, FRANZ, was born in the village of Baiernrain, in Upper Bavaria, of very poor parents, in 1804. In 1816 he went to Munich, and entered a drawing school, and afterwards the smaller Academy. He next devoted himself to lithography, under the tuition of Senefelder, and in 1834 he went to Paris to learn Lemercier's system of printing from stone. In 1835 he was appointed to make lithographic copies of the paintings in the Dresden Gallery. It was at this time that an insurrection occurred at Dresden, and as Hanfstängl's house was occupied by insurgents he was himself threatened with death, from which he was saved only by his possession of a presentation snuff-box containing the portrait of the King of Prussia. Besides his oil paintings and water-colour sketches, he interested himself greatly in taking measures for the reproduction of paintings, and with a view to this, devoted himself to the perfection of a galvanic apparatus. Photography, however, took the place of it, and to the practice of that branch of art he devoted himself with equal zeal, so that he was selected from among twenty-two candidates to photograph the principal paintings in the Munich Gallery. He received the honorary distinction of Counsellor to the Duke of Saxe-Coburg. His death occurred at Munich in 1877.

HANGEST, EGBERT MARINUS FREDERIK DE. See DE HANGEST.

HANNAN, WILLIAM, was a native of Scotland, who served his apprenticeship to a cabinet-maker, but afterwards devoted himself to painting. He came to London, and was patronized by Lord Le Despenser, who employed him to paint several of the ceilings at his seat at West Wycombe; one being from a design by Cipriani. Woollett engraved some of his landscapes. He died at West Wycombe in 1775.

HANNAS, MARC ANTON, an engraver, was a native of Augsburg, who lived at the end of the 16th and the beginning of the 17th centuries, and by whom are the following plates:

The Resurrection.
The Scourging of St. Francis.
Ecce Homo.
The Steps of Age.

HANNEMAN, ADRIAAN, a Dutch portrait painter, was born at the Hague in 1611. He was a pupil of Jan van Ravesteyn, and an imitator of Van Dyck, and he distinguished himself as a portrait painter at the Hague, but the encouragement given to the arts by Charles I. induced him to visit England soon after Van Dyck's arrival in this country. His talents procured him immediate employment, and, during a residence here of sixteen years, he painted the portraits of several of the nobility, and greatly improved his style by studying and copying the works of Van Dyck. He returned to Holland on the commencement of the civil wars, and resided at the Hague, where he became court painter to Mary, Princess of Orange, and in 1665 director of the Academy. He died there in 1680. Hanneman occasionally painted historical subjects, of which the best is an emblematical picture of 'Peace,' in the council-chamber of the States at the Hague. He painted a portrait of Charles II., before the Restoration, of which there is an engraving by Hendrik Danckerts. At Hampton Court are portraits of Peter Oliver, the celebrated miniature painter, Mary, Princess of Orange, and William III., when young. In the Vienna Gallery are portraits of Charles I. and Van Dyck; in the Rotterdam Museum, one of Johan De Witt, 1652; and in Frankfort, two portraits.

HANNEMAN, WILLEM, a portrait painter, and the son of Adriaan Hanneman, flourished in the reign of Charles I., but died young.

HANNOTIAU, A., Belgian artist, born 1862; well known as a painter of archæological and architectural subjects; a Professor at the School of Drawing and of Decorative Art at Molenbeck Saint Jean. He died at Brussels in February 1902.

HANRICH, SAMUEL GOTTLIEB, was a native of Neusol in Hungary, and a pupil of Kupetzky. He was a great traveller, and in the year 1726 he was working at Berlin, from whence he went to Brunswick, and afterwards came to London.

HANSCH, ANTON, a landscape painter, who was originally a maker of artificial flowers, was born at Vienna in 1815, but did not devote himself to art until 1837. He studied the old masters, and also painted from nature, with the help of Prof. Mossmer's instructions. He travelled in Germany, Belgium, Switzerland, and the Tyrol, and was most successful in his mountain scenery. His love of art was so great that he often spent nights upon the rugged hills of the Lower Alps, or took refuge in the poorest huts from the mountain storms, whilst he pursued his observation of nature. Pictures from his brush are in the Emperor of Austria's collection, and in the Vienna and other

galleries. His smaller ones are the more successful. He died at Salzburg in 1876. Among his best pictures are the following

Lake Constance at Sunset.
Pine Forest in Salzkammergut.
Sketch by the Golling Cascade.
After the Storm.
View from the Wilds of Styria.
Alpine Forest.
Glacier of the Oetz Valley.
The Wetterhorn.
View on the Koenig See. 1849. } *Vienna Gallery.*
Glaciers on the Jungfrau. }

HANSELAERE, PIETER VAN, born at Ghent in 1786, was a pupil of Huffel in the Academy of that city, but went in 1809 to Paris to study under David. In 1814, his 'Abel's Sacrifice' gained the first prize for historical painting, which provided him with the means for passing a year in Italy, where he produced many beautiful pictures, and was made court painter to the King of Naples, and a member of the academies of that city and of Rome. After his return he was, in 1829, appointed professor in the Academy of Design at Ghent, in which city he died in 1862. Several churches in Belgium possess altar-pieces by him, and the Museum at Ghent has his 'Martyrdom of St. Stephen.'

HANSEN, CARL CHRISTIAN CONSTANTIN, born at Rome in 1804, was the son of Hans Hansen, a Danish portrait painter, who was born in 1769, and died in 1828. He at first studied architecture under Hesch, but soon gave it up in favour of painting, both genre and historical, and from 1835 to 1844 he resided at Rome. He died at Copenhagen in 1880. His best works are the frescoes in the vestibule of the University of Copenhagen, which represent scenes from Greek Mythology.

HANSEN, KAREL LODEWYK, born at Amsterdam in 1765, was a scholar of Pieter Barbiers, and became a member of the Amsterdam Academy. He painted landscapes, views of cities and villages, and also interiors. He died at Amsterdam in 1840.

HANSEN, LAMBERT JAN, a son of Karel Lodewyk Hansen, was born at Staphorst in 1803, and died in 1859. He was a pupil of Pieneman, and painted interiors.

HANSKEN, KLEYN. See ELBURG, HANSJE VAN, and also VEREYCKE.

HANSONN, CHRISTIAN HEINRICH, born at Altona in 1791, was self-taught, and led a wandering life as house painter, portrait painter, and clown, till he went with a Danish painter, Bravo, to Rome, where he remained seven years. After that he returned to his native city, by the aid of which he was enabled again to visit Italy. From 1830 to 1845 he resided at Munich, where he painted most of his historical and Scriptural pictures. In 1845 he visited Austria and Italy, and in 1850 he returned to Altona, where he died in 1863.

HANTZSCH, JOHANN GOTTLIEB, a Saxon genre painter, was born at Neudorf, near Dresden, in 1794. In 1811 he entered the Dresden Academy, and in 1815 removed to the atelier of Professor Rössler. For a long time he worked in very straitened circumstances, in conjunction with his future brother-in-law, Peschel, and made the valuable acquaintance of Richter, Oehme, and Otto Wagner, the decorative and landscape painter; he was also helped considerably by Quandt; but he was chiefly employed in later life as a drawing-master. He died at Dresden in 1848. The Berlin National Gallery contains 'At the Dentist's,' dated 1839.

HANZELET. See APPIER.

HAPPEL, PETER HEINRICH, a landscape painter, was born at Arnsberg in Westphalia in 1813, and died at Düsseldorf in 1854. Among his pictures may be named 'The Way to the Village,' 'A Mill,' and 'A View in the Isar Valley.'

HARDENBERG, WILLEM SCHUBERT VAN. See EHRENBERG.

HARDIME, PIETER, a Dutch painter, born at Antwerp in 1678, was a scholar of his brother Simon Hardime, whom he altogether surpassed. He resided chiefly at the Hague, but spent some time successively at other towns in Holland as well as in Prussia. Having married the sister of the abbot of the Bernardines, near Antwerp, he was commissioned to paint four large pictures for that convent, representing the 'Four Seasons,' in which he introduced the fruits and flowers special to each. In conjunction with Terwesten, who painted the figures, he ornamented the apartments of the Hotel of the Count of Wassenaer. Towards the latter part of his life he retired to Dort, where he died in 1758.

HARDIME, SIMON, a Dutch painter, born at Antwerp in 1672, was the son of an Italian, and an elder brother of Pieter Hardime. He was a pupil of Crepu, and was a successful flower painter, an excellent specimen of his work being in the palace at Breda. He was working in London in 1720, and died here in 1737. In the Bordeaux Museum are two pictures by him of 'Flowers.'

HARDING, CHESTER, a portrait painter, was born at Conway, Massachusetts, of poor parentage, in 1792. He served in the war of 1812, and after having employed himself in cabinet-making and sign-painting, he took to portrait painting. In 1823, and again in 1843, he visited England. Among his portraits are those of Presidents Madison, Monroe, and Adams, Samuel Rogers, General Shearman, Daniel Webster, and several others. He died at Boston in 1866.

HARDING, EDWARD, an engraver, who was a son of Sylvester Harding, engraved some of his father's works, as well as some plates for the 'Biographical Mirrour.' He died in 1796, when only twenty years of age.

HARDING, GEORGE PERFECT, a water-colour painter, the son of Sylvester Harding, practised as a portrait painter, and occasionally exhibited at the Royal Academy from 1802 to 1840. He is, however, distinguished chiefly by his water-colour copies of English historical portraits, of which he executed a great number. He also furnished the illustrations for many historical and antiquarian publications, such as the works of Lodge, Jesse, Moule, Neale, Brayley, &c. He died at Lambeth in 1853.

HARDING, JAMES DUFFIELD, a landscape painter in oil and water-colours, was born at Deptford in 1798. At the age of fifteen he received a few lessons from Prout, but failing to satisfy himself, he resolved to abandon the idea of becoming a painter. He was then placed under John Pye, the engraver, but after a year's trial he returned to painting. In 1818 he was awarded a medal by the Society of Arts, and in the same year he first exhibited at the Water-Colour Society, of which he was elected an Associate in 1821, and a a full member in 1822. He left the Society in 1847 in order to become a candidate for the Associate-

ship of the Royal Academy, but failing to obtain Academical honours, he returned to it in 1857. Harding throughout his life had full employment as a teacher of drawing. He also devoted considerable attention to lithography in connection with the many works on art which he published. He died at Barnes in 1863.

HARDING, J. W., an engraver, practised in the latter part of the 18th century, chiefly in the dotted manner, and was engaged upon the works of Angelica Kauffmann and her contemporaries. He was the author of 'Sketches in North Wales,' published in 1810.

HARDING, SAMUEL, an engraver, who was a son of Sylvester Harding, executed some of the portraits in the 'Biographical Mirrour,' published 1795—1798.

HARDING, SYLVESTER, a miniature painter, was born at Newcastle-under-Lyme in 1745. Early apprenticed to a distasteful trade, he ran away and joined some strolling players. In 1775 he came to London, and began to practise as a miniature painter, exhibiting at the Academy from 1777 to 1802. He subsequently engaged in the publication of various works, illustrated and otherwise. He died in London in 1809.

HARDIVILLER, CHARLES ACHILLE D', a French historical, portrait, and genre painter, born at Beauvais in 1795, was a pupil of David, and became drawing-master to the Duke of Bordeaux. The date of his death is not given.

HARDORF, GEROLD, an historical and portrait painter, born near Hamburg in 1769, received his first instruction in art in that city from Anton Tischbein, and after 1788 from Casanova at Dresden. Returning in 1796 to Hamburg, he was appointed professor, and he there painted two fine altar-pieces for the church of St. Maria Magdalena—the 'Crucifixion,' and the 'Institution of the Last Supper.' A noticeable earlier work of his was 'Cain after the Murder of his Brother,' painted in 1794. He died at Hamburg in 1864. His sons RUDOLF and GEROLD were also painters, the former gaining distinction as a sea painter.

HARDWICK, PHILIP. Although better known as an architect, this clever worker deserves a few lines in these pages on account of his ingenious drawings in pencil, and his delightful studies in water-colour. He was born in 1792, and was the son of Thomas Hardwick, an architect, in whose office he was educated in his profession. He was made an A.R.A. in 1839, and Academician in 1841, but at his own request was placed on the retired list in 1869. He died at Brighton two years afterwards. He was a clever scientific man as well as an artist, and was a Fellow of the Royal Society, and amongst his professional works will be best remembered for the hall and library of Lincolns Inn, the Euston Square Railway Station, the Cathedral at Limerick, and Goldsmiths' Hall in the city of London.

HARDY, BERNHARD KASPAR, an amateur enamel painter and modeller in wax, who held the post of 'Domvikar' at Cologne, was born at that city in 1726, and died there in 1819. His best painting in enamel is the 'Redeemer,' after Carlo Dolci. He also produced oil pictures, and works in gilded bronze, besides a large number of models in wax.

HARDY, FRANÇOIS and GILLES, two brothers, who lived at Liége about 1550, are noticed by Balkema as having been the first to abandon the old style of painting to follow that of Lambert Lombard.

HARDY, THOMAS, was an English portrait painter and engraver, who flourished about the end of the 18th century. Amongst his portraits are:

Lady Cavendish, as a child, playing with a dog.
John Horne Tooke (*National Portrait Gallery.*)

He also executed many engravings, chiefly in mezzotint.

HARDY, THOMAS BUSH, marine painter, was a native of Sheffield, and in early life travelled a good deal in Holland and Italy. He exhibited constantly at the Royal Academy from 1872 till his death. In 1871 he exhibited first at the Society of British Artists, Suffolk Street, of which he became a member in 1884. He is remarkable as perhaps the most rapid and prolific water-colour painter of his generation. He treated marine subjects with unusual freshness and force, and his sketches, numbered by thousands, are full of vigour and beauty. He died somewhat suddenly on December 15, 1897, at his residence in Portsdown Road, Maida Vale. His artistic gifts have been transmitted to his son, Mr. DUDLEY HARDY, R.I.

M.H.

HAREFELDT, BERNARD, (HAREVELD, or HARDTFELD,) an indifferent Flemish engraver, flourished at Antwerp about the middle of the 17th century. One of his prints was the 'Crucifixion,' after Rubens.

HARGRAVE, —, was a mezzotint engraver, who practised early in the second part of the 18th century.

HARGREAVES, THOMAS, a miniature painter, was born at Liverpool in 1775. He came to London in 1793, and was articled as an assistant to Sir Thomas Lawrence for two years, but his health failing, he subsequently returned to Liverpool, where he had a large practice. His works appeared at the Liverpool Academy, at the Royal Academy, and at the Society of British Artists, of which he was a member from its foundation. He died at Liverpool in 1846, leaving three sons who followed his profession. One of them, GEORGE HARGREAVES, was from 1824 to 1846 a member of the Society of British Artists, and died in 1870. Amongst the miniatures of Thomas Hargreaves are:

Sir Thomas Lawrence.
Mrs. Hargreaves. 1794.
Rt. Hon. W. E. Gladstone and his sister as children.
Lord Edward Fitzgerald.
James Bartleman, the musician. 1817. (*South Kensington Museum.*)
Mrs. Denison.

HARI, JOHANNES, a Dutch artist, who painted portraits in oil, miniature, pastel, and water-colours, and also conversation pieces, was born at the Hague in 1772. In 1794 he received a gold medal from the Academy of his birthplace, and in 1835 became a member of that of Amsterdam. In the course of thirty-one years he took 1200 portraits. He died in 1850.

HARINGHS, DANIEL, a good portrait painter, was born at Loosduynen in 1636, and died in 1706. He was several times elected a director of the Academy at Prague.

HARINGHS, MATHYS, a portrait painter of Leeuwarden, was working in that place from 1636 to 1644. His portraits are said to have been excellent likenesses, and well painted.

HÄRLIN, FRIEDRICH. See HERLIN.

HARLINGEN, PIETER VAN. See FEDDES.

HARLOW, GEORGE HENRY, an historical and

portrait painter, was born in London in 1787. His father, an East India merchant, died some months before his birth, and he was therefore left entirely to the care of his mother. After he had received some small share of education at grammar schools, and at Westminster, his mother, discovering his predilection for painting, placed him with Hendrik De Cort, the landscape painter. Finding that he made but little progress under De Cort, he left him for the studio of Samuel Drummond, with whom he remained about twelve months, when he grew desirous of another instructor, and by the advice of the Duchess of Devonshire was placed under the care of Sir Thomas Lawrence. The terms on which he was received by this fashionable portrait painter would seem strange in any other profession. He was to pay one hundred guineas yearly, as a pupil; that is to say, "for permission to have access to Sir Thomas's house at nine o'clock in the morning, with leave to copy his pictures till four o'clock in the afternoon, but to receive no instruction of any kind." It appears, however, that the master soon perceived the talents of the pupil, and availed himself of them by employing him to prepare some of his pictures in the dead colouring, and to advance copies. He remained with Lawrence about eighteen months, and it is allowed that he entered more largely into the peculiar style and character of that master's performances than any other of his pupils. His success must be attributed solely to himself; for Lawrence, though he employed him in forwarding portraits, never condescended to instruct him further than how to accomplish that drudgery. It seems that they separated on not very amicable terms; and as a quarrel with Lawrence was a quarrel with the Royal Academy, the result was that when Harlow afterwards offered himself as a candidate for the Associateship, he was rejected: Fuseli was the only member who voted in his favour, vindicating himself by observing, that "he voted for the talent, and not for the man." Harlow first exhibited at the Academy in 1805. His earliest works were historical, 'Bolingbroke's Entry into London,' and 'The Quarrel between Queen Elizabeth and Essex.' As these attempts were not very successful, he was induced to paint portraits; and as he had considerable facility of hand, skill in drawing, and generally caught peculiarities of character, he soon obtained many sitters. But the work that first attracted the attention of the public was the 'Hubert and Prince Arthur,' which he painted for a Mr. Leader. This person's knowledge, or judgment, it seems, was not in accordance with that of the public, for he returned the picture to the artist in exchange for portraits of his daughters. The success of his portraits, and the praise, without patronage, which his historical attempts obtained, induced Harlow to try a blending of the two styles in one subject; and, accordingly, he commenced what is called 'The Trial of Queen Catharine,' or, more properly, 'The Kemble Family,' which was painted for Mr. Welch, the professor of music. Its popularity was very great; and the print which was engraved from it in mezzotint by George Clint had an extensive sale, both in England and on the continent. In 1818, Harlow went to Italy to acquire the art of drawing the human figure with purity and taste; and he astonished the Italian artists by the rapidity with which he copied the 'Transfiguration' of Raphael. Canova complimented him by saying, that "it seemed rather the work of eighteen weeks than of eighteen days," the time in which he made this correct and beautiful copy, of the same size as the original. He was introduced to the Pope by Canova, and was elected a member of the Academy of St. Luke, to which he gave his picture of 'The Presentation of the Cardinal's Hat to Wolsey in Westminster Hall.' He returned to London early in 1819, and in a few days was attacked by an affection of the throat, which terminated his life in his thirty-second year. Harlow's exhibited works were almost wholly portraits, many of them being of small size. Among others were those of Benjamin West, Sir William Beechey, Northcote, Stothard, Fuseli, and Miss Stephens, afterwards Countess of Essex.

HARMS, AUGUST FRIEDRICH, a son of Johann Oswald Harms, was a painter, by whom there is an altar-piece, 'The Ascension,' in Brunswick Cathedral. He also painted landscapes and architectural pieces, several examples of which are to be found in Brunswick and Copenhagen. On his father's death he removed to Cassel, where he died in 1745. Two pictures of 'Dead Game' by him are in the Brunswick Gallery.

HARMS, JOHANN OSWALD, a landscape and architectural painter, was born at Hamburg in 1642. He was a pupil of Ellerbrock, and lived some time in Rome, where he became successful in imitating Salvator Rosa. He afterwards worked in Dresden at theatrical decoration, and died at Hamburg in 1708. Paintings by him are to be met with in Brunswick and Schwerin. He also etched nine plates of ruins, and eight of theatrical scenes and landscapes (1678).

HARNIER, WILHELM VON, an amateur portrait painter, was born at Darmstadt in 1801, and died at Munich in 1838. Among his portraits is that of Admiral Codrington. In the Darmstadt Gallery are copies by him after Leonardo da Vinci and Raphael.

HARO, JUAN DE, was a Spanish painter who flourished at Madrid, but nothing is known of him except that he was engaged in 1604, with Luis de Carbahal and Pantoja de La Cruz, to paint the altar-pieces of the Augustine College founded by Cardinal Quiroga in the town of Madrigal. Cean Bermudez notes especially a 'St. Thomas of Villanueva,' signed by Haro, at a side altar, and considers it equal in drawing, colour, and composition to the works of his better-known contemporaries. Several pictures in other parts of the church appear to be by the same hand.

HARP, GERARD VAN. See HERP.

HARPER, ADOLF FRIEDRICH, born at Berlin in 1725, was instructed by his father, Johann Harper. He then devoted eight years to travelling in France and Italy, and in particular improved his talents for drawing and painting from nature by studying under Richard Wilson at Rome. After this he entered the service of the Duke of Würtemberg, and in 1759 became court painter, but having in this capacity to execute a large amount of mechanical work, such as door-pieces and arabesques, his capabilities as an artist soon exhibited a falling off. Among his earlier and better works is the 'Garden Theatre in the Villa Madama at Rome' (1760). He was esteemed as a teacher at the Academy of Fine Arts at Stuttgart, of which he was rector in 1771-2 and 1785-94. He died at Berlin in 1806.

HARPER, JOHANN, born at Stockholm in 1688, was a pupil of Meytens and Kraft. In 1712 he

GEORGE HENRY HARLOW

Woodbury Co. photo] [*South Kensington*

MISS HARLOW

went to Berlin, where in 1716 he was appointed court painter. He died at Potsdam in 1746.

HARRADEN, R. B., an English draughtsman and engraver, practised in the first half of the 19th century. He aquatinted four of Girtin's views of Paris (1802), and supplied the drawings for 'Cantabrigia depicta' published in 1809. He occasionally exhibited at the Society of British Artists, of which he was a member from 1824 to 1849.

HARRATH, JOSEPH, a German animal and landscape painter, flourished at Munich between 1706 and 1725.

HARRER, HUGO PAUL, an architectural and landscape painter, was born at Eberswalde in Silesia in 1836. He at first studied architecture for three years, but then took up painting. His first pictures appeared at Nuremberg; thence he went to Munich, and from 1861 lived in Italy on account of his health, but afterwards returned to Germany, and lived during the years 1867-68 at Düsseldorf, working four weeks with Oswald Achenbach. Besides his architectural and landscape pieces, he painted several small genre pictures with great success. He died at Rome in 1876.

HARREWYN, FRANCISCUS, a Flemish draughtsman and engraver, born at Brussels in 1680, was a pupil of Romeyn De Hooghe, but was very inferior to his instructor. The following portraits are by him:

John IV., King of Portugal.
Henry of Lorraine, Duke of Guise.
Margaret of Valois.
Albert, Archduke of Austria, kneeling, with St. James by his side; *after Rubens.*
Isabella, Infanta of Spain, kneeling, with St. Margaret presenting to her a Crown of Flowers; *after the same.*

HARREWYN, JACOBUS, a Flemish draughtsman and engraver, flourished in the latter part of the 17th century. He engraved two views of Rubens's house at Antwerp, and many of the plates for Le Roy's 'Castella et Prætoria Nobilium Brabantiæ,' published at Antwerp in 1694. He died after 1701.

HARRIET, FULCHRAN JEAN, was a French historical painter, who was born in Paris, and studied under David. He obtained the 'prix de Rome' in 1798 for his picture of the 'Battle of the Horatii and Curiatii,' and he proceeded to Rome in 1803, but died there in 1805.

HARRIS, J., an English engraver, who flourished at the end of the 17th century, engraved some architectural views for the fourth volume of the 'Vitruvius Britannicus,' published in 1739, and, in conjunction with John Kip, some large plates of views of gentlemen's seats. There is also by him a plan of the 'Encampment of the Royal Army on Hounslow Heath,' dated 1686.

HARRIS, J., a water-colour painter, was born in the latter half of the 18th century, and worked in the early tinted manner. He exhibited at the Royal Academy from 1802 to 1813, and died in 1834. There is a water-colour drawing of 'Shipping' by him, dated 1795, in the South Kensington Museum.

HARRIS, MOSES, a natural history draughtsman, was born in 1731, and his works are dated 1766 to 1811. He was engaged for twenty years in drawing, engraving, and colouring the plates for 'The Aurelian; or, Natural History of British Insects,' published in 1766, with his own portrait prefixed to it.

HARRISON, GEORGE H., a landscape painter in water-colours, born at Liverpool in 1816, was the son of Mrs. Harrison, the flower painter. He came to London about 1830, supporting himself by the sale of his drawings of various subjects, and received good advice from Constable. He commenced exhibiting at the Royal Academy in 1840, and was elected an Associate of the Water-Colour Society in 1845. He died in 1846.

HARRISON, Mrs. MARY, a flower and fruit painter in water-colours, was born at Liverpool in 1788. Her maiden name was Rossiter, and she married in 1814. Owing to pecuniary losses and her husband's ill-health, she became the entire support of her family of twelve children. She was an original member of the New Society of Painters in Water-Colours, where she exhibited up to her death in 1875. Wild flowers were her forte, and she made long pedestrian excursions in search of them.

HARRISON, WILLIAM FREDERICK, the eldest son of Mrs. Harrison, the flower painter, died at Goodwick, near Fishguard Bay, South Wales, in 1880. He was an occasional contributor to the exhibitions of the Royal Academy and the Dudley and other Galleries.

HARRISS, D., a water-colour draughtsman, practised in the tinted manner at Oxford about the end of the 18th century. He exhibited a 'View of a Country Seat' at the Royal Academy Exhibition in 1799

HART, JOEL T., an American artist, born at Kentucky in 1810. After a very ordinary education he was apprenticed to a stone-cutter and quickly began to model busts in clay. Shortly after his time in the workshop had expired he relinquished sculpture and took up with painting, but finding that his real capacity was with the branch of the art in which he had first worked, he left America for Italy in order to study the works of the greatest sculptors, and settled at Florence, where he executed many notable statues and worked largely in bronze. Mr. Hart was a poet of no mean order, an admirable and rapid sketcher, and a facile worker in water-colours. He died in 1877.

HART, SOLOMON ALEXANDER, an historical painter, born at Plymouth in 1806, was the son of a goldsmith, who had studied under Northcote. In 1820 father and son removed to London, where the former acted as teacher of Hebrew, and the latter was apprenticed to Samuel Warren, the line-engraver. Turning from engraving to painting, he became a student of the Royal Academy in 1823, and began his career as a miniature painter; his first contribution to a public exhibition being a miniature of his father at the Royal Academy in 1826. He contributed several pictures to the exhibition of the Society of British Artists, among which was 'The Elevation of the Law,' originally called 'Interior of a Polish Synagogue,' painted in 1830, which is now in the Vernon Collection, National Gallery. From 1828 to 1844 he exhibited at the British Institution, and in 1830 he sent to the Academy a picture of 'Isaac of York in the Donjon of the Castle of Reginald Front-de-Bœuf,' which attracted considerable attention, and was followed in 1831 by 'English Nobility receiving the Communion of the Catholic Church.' He was elected an Associate of the Royal Academy in 1836, and an Academician in 1840. In 1841 and 1842 he visited Italy, and made a collection of sketches. He was appointed Professor of Painting in the Royal Academy in

1854, and held that office until 1863; and in 1865 he was elected Librarian, which office he held till his death, which took place in London in 1881. In the South Kensington Museum is a drawing by him of 'Othello and Iago.'

HARTKAMP. See SMITS, LUDEWYK.

HARTLAND, HENRY ALBERT, painter of landscape, chiefly in water-colour, was born at Mallow, County Cork, on August 2, 1840, the youngest son of William Baylor Hartland of Bellevue, a landscape gardener, of distinguished descent, his father's tomb at Mallow being decorated with the royal arms. Hartland was educated at the school of the Christian Brothers in Cork, where he early displayed a strong bias towards art. After leaving school he was employed by a Cork tradesman named Wright, a dealer in books and pictures, in whose shop he seems to have combined the *rôle* of picture-maker with that of salesman. He also did some scene-painting at the Cork Theatre, where, so it is said, he often distinguished himself as a gallery vocalist and whistler between the acts. A local art patron, Mr. Denny Lane, gave him valuable encouragement. Without much academic training he went direct for inspiration to Nature, of which he was through life an enthusiastic lover, and scoured the neighbourhood of Cork in search of the picturesque with several painter associates, among whom were John O'Hea, afterwards a caricaturist, and — Cook, who introduced a portrait of Hartland as a gipsy in one of his pictures. Hartland was at 72, South Mall, Cork, in 1869 when he first exhibited a drawing at the Royal Academy, 'Rain, near Inchegeela, co. Cork.' About this time he visited Dublin, where he did some scene-painting in the Theatre Royal. On his marriage in 1870 Hartland left Cork, and after a visit to London, he spent about a year travelling in Ireland and Wales. Eventually he settled in Liverpool, where in 1872 he showed Welsh and Manx subjects at the Autumn Exhibition. In the following year he reappeared at the Royal Academy, to which he sent in all twenty-one works during his career. At other London exhibitions (chiefly Suffolk Street) he showed twenty-three works. He always exhibited as "Albert Hartland." At Liverpool Hartland found abundant patronage, and his work continued to be in demand there, although he somewhat injured himself with his admirers by a bold attempt to avoid the commercial vexations of the profession by disposing of his work at an annual auction sale. He was a prolific worker, and the spectacle of his year's output, displayed on the unsympathetic walls of a sale-room, discouraged his patrons. About 1881, in the height of his prosperity, Hartland built himself a house at Bron-merrion, Arthog, near Barmouth. In 1887 he removed to London, which, however, does not seem to have suited him, for in 1890 he was back in Liverpool, where he remained until his death, on November 28, 1893, at Marine Terrace, Waterloo. He was survived by his wife and five children.

Hartland's knowledge of landscape art, though acquired in an irregular fashion, was thorough, and, especially in water-colour, he did much admirable work, showing full sympathy alike with the facts of Nature and the best traditions of the classical school. His favourite themes were mountain, moor, bog, sand-dune, cornfield, shore and sea—all such as gave free play to his love of light and air and his fine perception of atmospheric values. Sir E. J. Poynter, P.R.A., on one occasion spoke in an address at Liverpool of Hartland's work (with that of T. Wade) as holding out more promise for the future of water-colour art in England than anything produced in London. He afterwards gave very practical proof of his sincerity by purchasing an example for South Kensington. His 'Shannon Bridge' was purchased by the trustees of the Chantrey Bequest. At the Walker Art Gallery, Liverpool, Hartland is represented by his 'Moorland, Barmouth,' purchased at the 1880 Autumn Exhibition, 'By the side of the Bog of Allan' (presented), a series of thirteen drawings, purchased in 1883, and 'On the Wharfe,' bequeathed in 1888. His works are to be found in considerable numbers in Lancashire collections, and will worthily retain for their maker a very creditable place among the aquarellists of the last quarter of the 19th century. Throughout his wandering life he enjoyed great personal popularity wherever he went, being a remarkably powerful, handsome and attractive man, full of *la joie de vivre*, and brimming over with merriment and fun. He was a member of the Liverpool Academy of Arts and the now defunct Liverpool Society of Painters in Water-Colours. The esteem in which he was held by his fellow-artists in that city was shown in a practical manner after his death by the substantial result of an art-union organized by the Liverpool Artists' Club for the benefit of his family. E. R. D.

HARTLEY, Miss M., was an amateur etcher, who executed from the life a charming etching of Jedidiah Buxton, the celebrated arithmetician, dated 1764, and a landscape, dated 1761.

HARTMANN, CHRISTIAN FERDINAND, an historical painter, was born at Stuttgart in 1774. He at first devoted himself to medicine, but soon abandoned it for art, and studied painting under Hetsch, going to Rome in 1794. He attained celebrity by his 'Eros and Anteros,' painted in 1803, which was followed by 'Æneas hastening from Troy to the Battle-field.' He made a second journey to Italy in 1820-23, after which he was appointed director of the Academy at Dresden, where he died in 1842. Among his later pictures are:

- Hector's Farewell. The Frlkönig; Death robbing a Mother of her Child. (*Stuttgart Gallery.*) Hector and the Trojan Women. Portraits of Matthison, Quandt, and Himself. (*Dresden Gallery.*)

HARTMANN, FRANZ, the son of Johann Jakob Hartmann, was born at Prague at the beginning of the 18th century, and died young in 1730. He was taught by his father, and imitated the style of Jan Brueghel. His paintings were much esteemed in Bohemia, but are now very rare.

HARTMANN, JOHANN DANIEL WILHELM, who was born at St. Gallen in 1793, and died there in 1862, was clever at painting crests in water-colours, and also small birds and insects. In 1844 he published a collection of shells in coloured lithographs. Some of his heraldic productions are to be seen in the town library of St. Gallen.

HARTMANN, JOHANN JAKOB, who was born at Kuttenberg, in Bohemia, in 1680, painted at Prague, about 1716, works in imitation of Jan Brueghel. In the Vienna Gallery are four landscapes by him with scenes typical of the Four Elements. He died about 1730.

HARTMANN, JOHANN JOSEPH, a landscape painter, was born at Mannheim in 1753. He was

a pupil of Franz Kobell, and about 1776 went to Switzerland to study from nature, where he executed some admired paintings, among which is one in water-colours of the 'Bieler-See and Island of St. Peter.' The 'Cascade of Rondchâtel' is among his best oil pictures, and is noticeable for his excellent delineation of the fir-tree. He died at Cotterd in the canton of Vaud in 1830.

HARTMANN, MATHIAS CHRISTOPH, a genre painter, was born in 1701, and studied under Fues at Nuremberg. He became very clever at depicting comic Jewish scenes such as 'Veitel Itzig in the Dead Man's Shirt' (1827), and 'Fischelguschel putting a stop to the Mouth Harmonica' (1830). He also practised etching, one of his best plates being 'The Sluggard' (1818). He died in 1839.

HARTWAGNER, MICHAEL, an historical painter, was born at Degendorf in Bavaria, and studied at the Academy in Munich, in which city he died in 1775. He painted altar-pieces, portraits, and historical subjects, and also executed several engravings, among which are:

The Death of St. Andrew; *after J. K. Loth.*
Three plates of architectural subjects; *after F. de Couvillers.*
Diana and Actæon.
Perseus liberating Andromeda.

HARTZOEKER, THEODOOR, a Dutch historical painter, was born at Utrecht in 1696, and studied in Italy under Balestra. He died at Utrecht in 1740.

HARVEY, Sir GEORGE, a Scottish historical, genre, and landscape painter, was born at St. Ninian's, Perthshire, in 1806. He was first apprenticed to a bookseller, but soon turned his attention to art, and studied in the Trustees' Academy in Edinburgh. On the foundation of the Royal Scottish Academy he was elected an Associate, and he became an Academician in 1829. He made his greatest reputation by his pictures of the Covenanters, but his subjects of Scottish life gained also great popularity. In his early as well as in his more mature works, landscape held a prominent place, and in his later years he devoted himself to this branch of art. He succeeded Sir John Watson Gordon in 1864 as the President of the Royal Scottish Academy, and was knighted in 1867. He died at Edinburgh in 1876. The following are among his chief works:

The Covenanters preaching. 1830. (*Glasgow Corporation Galleries.*)
A Castaway.
The Examination of Shakespeare before Sir Thomas Lucy on a charge of deer-stealing.
The Battle of Drumclog. 1836.
Sabbath Evening. 1841.
A Highland Funeral. 1844.
The Alarm.
The Covenanters' Communion. } (*National Gallery of Scotland.*)
Quitting the Manse.
Dawn revealing the New World to Columbus.
The First Reading of the Bible in the crypt of Old St. Paul's. 1847.
The Night Mail.
The Curlers.
Children blowing soap-bubbles in Grey Friars' Churchyard, Edinburgh.
Bunyan imagining the Pilgrim's Progress in Bedford Gaol. 1857.
Loch Awe and Ben Cruachan.
Scottish Moorland.
Glen Dhu, Isle of Arran. 1866.
The Mountain Pool. 1867.
Glen Falloch. 1869.

HARVEY, WILLIAM, a wood-engraver, born at Newcastle in 1796, was at the age of fourteen apprenticed to Thomas Bewick, and helped his master with his woodcuts for 'Æsop's Fables.' In 1817 he came to London, and became a pupil of Haydon, executing on wood a large cut of the 'Death of Dentatus' by that artist, an engraving still considered remarkable. About 1824 he relinquished engraving, and devoted himself to making designs for woodcuts and copper-plates. Among his best designs are those for the 'Arabian Nights,' and the tasteful vignettes for Northcote's 'Fables.' He also designed the illustrations for Charles Knight's 'Shakespeare,' the 'Babes in the Wood,' 'The Blind Beggar of Bethnal Green,' Hood's 'Eugene Aram,' and many other works. He died at Richmond in 1866.

HASENCLEVER, JOHANN PETER, a genre painter, born at Remscheid, near Solingen, in 1810. At the age of seventeen he was sent to school at Düsseldorf, and soon after to the Academy, in order to complete his studies as an architect, but by the encouragement of Schadow he devoted himself to painting, in which he was at first so unfortunate that his master began to doubt his talent. After having painted portraits for some time in Remscheid, he began to study again in Düsseldorf, and this time with increasing success. In 1838 he went for some years to Munich, and lived with the flower painter Preyer, with whom he in 1840 undertook a journey to Northern Italy. Hasenclever soon after settled down finally in Düsseldorf, where he died in 1853. The following pictures by him are in German galleries:

Berlin.	*Nat. Gallery.*	Wine-Testing. 1843.
"	"	The Reading-Room. 1843.
Düsseldorf.	*Gallery.*	Testing Wine.
Munich.	*Gallery.*	Hieronymus Jobs under Examination. (*From the 'Jobsiad.'*)
"	"	Domestic Sulks.

HASENPFLUG, KARL GEORG ADOLPH, an architectural painter, was born at Berlin in 1802. His father being only a shoemaker in a humble way, his course at the outset was a difficult one; but Gropius, the decorative painter, discovered his talent, and took him to his atelier. He also attended the Academy; but after all the largest portion of his instruction was self-acquired. In 1823 he first attracted attention with a large painting of 'A Cathedral of the Fifteenth Century,' which was purchased by King Frederick William III., and is now in the Berlin National Gallery. In 1832-3 he painted interior and exterior views of Cologne Cathedral; and from 1837 he devoted himself mainly to ruins of monasteries and fortresses, together with cathedral centres. He died at Halberstadt in 1858. The Berlin National Gallery has views of Erfurt and Halberstadt Cathedrals.

HASSEL, JACOB VAN, who flourished about 1650, painted landscapes and rivers; the views being principally in the environs of Rome.

HASSEL, WILLIAM, a portrait painter, worked about the end of the 17th and beginning of the 18th centuries. His portrait was painted by Kneller, and George Lambert studied under him. He was living in 1707.

HASSEL, WILLIAM, an engraver, living in England in 1770, engraved five plates after Bampfylde for C. Anstey's 'Epistola Familiaris,' 1776.

HASSELGREN, GUSTAF ERIK, a Swedish historical painter, was born at Stockholm in 1781, and studied in the Academy of that city. He after-

wards went to Berlin, Dresden, Vienna, and for five years to Italy, returning home in 1816, when he became a professor of the Academy at Stockholm, where he died in 1827. The subjects of most of his pictures are taken from the history of Sweden.

HASSELL, EDWARD, a landscape painter, was the son of John Hassell, the engraver. He flourished in the first half of the 19th century, and exhibited at the Society of British Artists, of which he was elected a member in 1841, and afterwards its secretary. He died at Lancaster in 1852. He frequently painted in water-colours, and amongst his works in that medium are the following:

Dublin.	*Nat. Gallery.*	Rue Martinville, Rouen.
„	„	On the Conway, North Wales.
„	„	Clock Tower, Rouen.
„	„	Pont du Paut, on the Sleden.
„	„	St. Maclou, Rouen.
„	„	Croix de Pierre, Rouen.
London.	*South Kensington Museum.*	Barrow, Derwentwater.

HASSELL, JOHN, a draughtsman and engraver in aquatint, flourished during the latter part of the 18th and the earlier years of the 19th centuries. He died in 1825. The following works are by him:

'Picturesque Guide to Bath and Bristol Hot-Wells.' 1793.
'Tour of the Isle of Wight.' 1790.
'Life of George Morland.' 1806.
'Tour of the Grand Junction Canal.' 1819.
'Rides and Walks round London.' 1820.

HASSLWANDER, JOSEPH, an historical painter, born at Vienna in 1812, was the son of a watchmaker, which trade he at first followed, but he afterwards took to art, and entered the Academy. He died at Scheibbs, in Lower Austria, in 1878.

HASTINGS, THOMAS, an amateur etcher, practised in the earlier part of the 19th century. He held an office in the Customs at Liverpool, and published the following works, illustrated by himself:

'Vestiges of Antiquity.' 1813.
'Etchings from the Works of Richard Wilson.' 1825.
'The British Archer.' 1831.

HATCH, GEORGE W., an American line-engraver, was born in the State of New York, and studied under A. B. Durand. He was a good designer and engraver, especially of bank-notes.

HATFIELD, RICHARD, a line-engraver, was born in London in 1809. He studied under Edward Finden, but his eyesight failing, he retired from the practice of his profession some time before his death, which took place in London in 1867. His principal work is 'Cordelia and the Physician,' after Gilbert Stuart Newton.

HATTIGH, JAN BAAK. See BAAK HATTIGH.

HATTIN, JOHN, (or HATTINS,) was an obscure English engraver, by whom, among other things, there is a small plate of a 'View of Old St. Paul's.'

HAUBENSTRICKER, PAUL, was an historical painter and engraver, who flourished at Vienna about 1780, who executed the following plates:

Calvary; *after M. J. Schmidt.*
St. Jerome; *after the same.*
St. Paul and St. Anthony; *after the same.*

HAUBER, JOSEPH, a painter and engraver, born at Geratsried, near Kempten, in 1766, was the son of a carpenter, but he attended the Vienna Academy, and studied further in Munich, where he copied several pictures by Rubens, Mieris, Gerard Dou, and Van Dyck. He painted also portraits, as well as large pictures from sacred history, and there are more than fifty altar-pieces by him in Munich and Upper Bavaria. He became at length a professor at the Academy of Munich, where he died in 1834. His best painting, 'The Dying Saviour,' is well known through Bode's lithograph.

HAUBER, WOLFGANG, a pupil of Altdorfer, was of the South German School, and flourished from 1515 to 1540. His pictures, which are few in number, fall little short of the works of Holbein and Dürer, but he is chiefly known by his engravings. A portrait of Anton Hundertpfundt by him is in the National Gallery of Ireland.

HAUBLIN, NICOLAS, was an engraver, who worked at Frankfort and Leipzig between 1660 and 1680. He engraved several portraits.

HAUCK, AUGUST CHRISTIAN, a portrait painter, was born at Mannheim in 1742, and died at Rotterdam in 1801. There is a portrait of Vice-Admiral Jan Arnold Zoutman by him in the Amsterdam Museum.

HAUCK, FRIEDRICH LUDWIG, a portrait painter, the elder brother of August Christian Hauck, was born at Homburg in 1718, and studied under his father, who was court painter in that town. He afterwards travelled for improvement in Germany and England, and settled in 1744 in Frankfort, from whence he made a tour through Holland. He died at Offenbach in 1801. He was best known by his portraits, but also executed conversation pieces.

HAUDEBOURT, ANTOINETTE CÉCILE HORTENSE, whose maiden name was Lescot, was born in Paris in 1784. She was a pupil of Lethière, but passed a number of years in Italy, where she became acquainted with the architect Haudebourt, whom she married in 1820. Her pictures chiefly represent Italian popular life, but her 'Kissing the Feet in St. Peter's at Rome' (1812) and 'Confirmation by a Greek Bishop' (1814) are successful imitations of the style of Granet. Another of her best works is the 'Saltarello.' She died in Paris in 1845. In the Louvre is her own portrait, painted in 1825.

HAUENSTEIN, JOHANN, a landscape painter, was born at Tiegelfelden in the Canton of Aargau in 1775. In 1806 he went to Rome, where he painted several landscapes, and made many drawings in sepia of Rome and its environs.

HAUER, JEAN JACQUES, a French historical and still-life painter, was born at Algesheim in 1751, and died in Paris in 1829. His principal pictures are the 'Death of Marat,' the 'Portrait of Charlotte Corday,' now in the galleries of Versailles, which Hauer commenced during the trial, and finished afterwards in the cell where she awaited execution, and the 'Passage of the Duchess of Angoulême at Blois in 1823,' in the Blois Museum.

HAUER, HANS, a German engraver, was born at Nuremberg in 1586. There is by him a set of woodcut portraits of the Electors of Saxony, executed in conjunction with Moses Thym. He also engraved some small copper-plates, among which is a portrait of Daniel Sennert, Professor at Wittenberg, dated 1612. He died at Nuremberg in 1660. He marked his prints .

HAUER, JOHANN THOMAS, a mezzotint engraver and drawing-master, was born at Summerin in Hungary in 1748, and studied at Augsburg. His drawings are mostly either historical or architectural: one of the best is a 'Sacrifice in the Temple of Vesta.' He died about 1818.

HAUER, RUPRECHT, an architectural painter, was the son and pupil of Hans Hauer. He afterwards studied at Rome, and there are by him views of the 'Interior of St. Peter's,' and the 'Court House in Nuremberg.' He died in 1667.

HAUGHTON, MOSES, born at Wednesbury, in Staffordshire, in 1734, was brought up as an enamel painter under a Mr. Holden. He afterwards went to Birmingham, and was employed in the manufactories there as an ornamenter of tea-boards, urns, tea-caddies, snuffer-trays, boxes, candlesticks and waiters; but his forte lay in the delineation of still-life in water-colours, in which department he was unequalled. As he was a man of quiet, unpretending habits, who passed the greater part of his life at his native place, his superior talents were known only to a few. He died at Ashted, near Birmingham, in 1804. His son, MATTHEW HAUGHTON, engraved some of the ornaments to the first edition of Roscoe's 'Life of Lorenzo de' Medici.'

HAUGHTON, MOSES, a miniature painter, the nephew of the elder painter of the name, was born at Wednesbury about 1772. He was a pupil of George Stubbs, the animal painter, but studied also at the Royal Academy, and became the friend and associate of Henry Fuseli, of whom he painted and engraved a portrait in 1808. He had a masculine style of painting on ivory and prepared paper, that gave his portraits, though in water-colours, the appearance of oil pictures. Fuseli's estimate of Haughton's abilities may be conjectured by his entrusting him with the engraving of his Miltonic pictures, which Haughton carried out with all the spirit of the originals. He was till 1848 a frequent exhibitor at the Academy, but more, perhaps, for the sake of old associations, than from a desire of display. His talent was not confined to miniature. He likewise painted in oil Scriptural and rural subjects, which are generally of a pathetic or sentimental character, and show an intimate acquaintance with nature. Some of his works have been engraved; among others, two very beautiful amatory subjects, entitled 'The Love Dream,' and 'The Captive.'

HAULROYE, RIQUIER, a French ornamental and historical painter, as well as an able miniaturist, was born at Amiens, and died in 1479.

HAUSEGGER, SIGMUND VON, a draughtsman, was born at Montona, in Istria, in 1838, and died in 1864. He was a pupil of Karl Rahl, and is known by his illustrations to the 'Nibelungen Lied,' his large cartoon, 'The Twilight of the Gods,' and his 'Compositions from the Edda,' in ten plates.

HAUSER, ÉDOUARD, a painter of landscapes and scenes of Alpine life, was a native of Basle, who died at Havre in 1864.

HAUSHOFER, MAXIMILIAN, a landscape painter, the son of a schoolmaster, was born at Nymphenburg in 1811, and in 1829 entered the University of Munich to study jurisprudence; he, however, also practised drawing and painting, and in 1833 determined to devote himself wholly to art. In 1834 he exhibited his first picture, 'Evening on the Chiemsee,' a lake which he continued to represent in his paintings for thirty years. The years 1835 to 1857 he spent in Italy and Sicily, and from that date lived principally upon the Frauen-insel, in the Chiemsee. In 1841-43 he made three tours to the Rhine and Upper Austria, and in 1844 was called to Prague as professor, when he commenced ransacking the Bohemian Forest for subjects for his pictures. He died at Prague in 1866. The following are among his best works:

The Lake of Agnano. 1835.
Sabbath Morning on the Chiemsee. 1839.
The Nun or the Banks of the Lake.
Sabbath Stillness. 1842.
The Blöckensteiner-See. 1845.
Distant Prospect from the Arber.
View, with the Walhalla. 1850.
The Eibsee at the Foot of the Zugsspitze. 1855. (*Emperor of Austria.*)
The Walchensee. 1856.
The Klönthaler-See. 1858.
The Vierwaldstätter-See. 1859. *Vienna Gallery.*)

HAUSSARD, JEAN BAPTISTE, a French engraver, was born in Paris in 1680, and died in the same city in 1749. He successfully imitated the style of Benoît Audran. His best prints are those which he engraved for the Crozat Collection, viz.:

The Creation of Eve; *after Giulio Romano.*
Jupiter and Semele; *after the same.*
An Allegorical Subject; *after Sermoneta.*
Christ driving the Money-changers from the Temple; *after Bart. Manfredi.*
An Assembly at Table; *after the same.*
Moses striking the Rock; *after G. F. Romanelli.*
The Rich Man and Lazarus; *after Domenico Feti.*
The Virgin and Infant; *after De La Fosse.*
Pan and Syrinx; *after J. Courtin.*
The Old Man in the Arm-chair; *after Teniers.*
The Old Woman; *after the same.*
St. Michael; *after Raphael.*

HAUTIER, LOUIS HENRI, a French painter, was born in Paris in 1801, and died there in 1839. He was a pupil of Ingres, and among his works were subjects taken from Sir Walter Scott's novels of the 'Abbot' and 'Kenilworth.'

HAUZINGER, JOSEPH, was born at Vienna in 1728, and became a pupil of Paul Troger and Daniel Gran, in connection with the former of whom he executed the frescoes in the cathedral at Brixen. Specimens of his separate work are to be seen in the palace chapels at Pressburg and Ofen, in the chapel of King Stephen, and in the University Hall at Tyrnau. His best painting is 'The Child Jesus going up to Jerusalem with his Parents' (1782). He was court painter and professor at the Academy of Vienna, where he died in 1786. In the Vienna Gallery is a picture of 'Eight Children playing.'

HAVELL, DANIEL and ROBERT, were English engravers in the early part of the 19th century. They produced conjointly, in 1812, 'Picturesque Views on the Thames.' Robert engraved also 'Views in India' (1837), and Daniel the plates for an 'Account of the Theatres of London' (1826).

HAVELL, F. JOHN, an engraver, was born, and practised, in London. He died in 1840, having for some years lost his reason.

HAVELL, WILLIAM, a water-colour landscape painter, was born at Reading in 1782. He was not allowed to follow art without some opposition on the part of his father, who was a drawing-master; but in the year 1804 he became one of the original members of the Water-Colour Society, and he also occasionally painted in oil, exhibiting his works in that medium at the Royal Academy. In 1816 he accompanied Lord Amherst's mission to China, and subsequently went to India, where he stayed some years, and made some money. He returned to England in 1825, and, after a visit to Italy, devoted himself to oil painting. But his later years were clouded with anxiety and reverses; his art was no longer successful, and he lost his savings, finally

becoming a pensioner on the Turner Fund of the Royal Academy. He died at Kensington in 1857. Havell occupies a prominent place amongst the founders of the English water-colour school; the excellence of his colour and his mode of treatment fully entitling him to that position. At the South Kensington Museum there are the following water-colour drawings by him:

View of Hastings. 1815.
Windsor.
Kilgerran Castle, Pembrokeshire.

HAVERMAN, MARGARETHA, the daughter of a schoolmaster, was born at Amsterdam in 1720, and was a scholar of Jan van Huysum, who is said to have been jealous of her skill. An unhappy love affair caused her to remove to Paris, where she died in 1795.

HAVEUS, THEODOR, a Dutch painter, who was born at Cleves in the 16th century, came over to England in the reign of Elizabeth, and distinguished himself as a painter, sculptor, and architect.

HAVEUS, THEODORE, was an English portrait painter of the time of Charles II. There are portraits of himself and of another person at Caius College, Cambridge. He also practised as an architect, but must not be confounded with the elder Theodor Haveus, who came to England in the reign of Elizabeth, and also worked at Cambridge as an architect and sculptor.

HAWARD, FRANCIS, an engraver, born in 1759, entered the schools of the Royal Academy in 1776, and was elected an Associate Engraver in 1783, from which time he occasionally sent his works to the exhibitions. He at first practised in mezzotint, but afterwards adopted the stipple manner. He died at Lambeth in 1797. Amongst his best works are:

MEZZOTINT.

Charles, Earl Cornwallis; *after W. Gardner.*
Juno, Hebe, Flora, and Zephyr; four plates, *after W. Hamilton.*
Psyche and Zephyr; *after the same.*
Urania and Clio; *after the same.*
Euphrasia; *after the same.*
James Ferguson; *after Northcote.* 1776.
Master Bunbury; *after Sir Joshua Reynolds.* 1781.

STIPPLE.

The Infant Academy; *after Sir Joshua Reynolds.* 1783.
Mrs. Siddons as the Tragic Muse; *after the same.* 1787.
George IV., when Prince of Wales; *after the same.* 1793.
Cymon and Iphigenia; *after the same.* 1797.

HAWEN, LAMBERT VAN, (HAGEN, or HAUEN,) a Norwegian painter and architect, born at Bergen in 1630, was a son of Salomon van Hawen, a sculptor and painter. He studied at Copenhagen, and afterwards went to Italy, where he studied painting and architecture from 1653 to 1670. On his return to Copenhagen he was appointed Inspector of Painting by Christian V., whose portrait he painted in coronation robes. He painted also 'The Death-bed of a Lady of Rank.' He died at Copenhagen in 1695.

HAWEN, MICHAEL VAN, a brother of Lambert van Hawen, was a native of Bergen, who studied at the Academy of Copenhagen. He afterwards travelled in Italy, and on his return was appointed court painter. He flourished from 1664 to 1671.

HAWKER, EDWARD, a portrait painter, was born about 1640, and died about 1723. He succeeded to Lely's house and studio, and became a poor knight of Windsor. Amongst his portraits are those of the Duke of Grafton and of Titus Oates.

HAWKINS, GEORGE, an architectural draughtsman, was born in 1810. He commenced a series of drawings of the ancient abbeys of Yorkshire from sketches by W. Richardson, but this he had not completed at the time of his death, which took place in London in 1852.

HAY, DAVID RAMSAY, a Scottish decorative painter, was born at Edinburgh in 1798, and was there apprenticed to a decorative and heraldic painter. After having painted a few pictures which did not succeed, he confined himself to ornamental art. He also wrote a book on the 'Principles of Beauty in Colouring,' and several other works on the same subject, as well as on the mathematical study of the human figure. He died at Edinburgh in 1866.

HAYD, ANNA MARIA. See WERNER.

HAYDON, BENJAMIN ROBERT, an historical painter, was born at Plymouth in 1786, and became a student of the Royal Academy in 1804. In 1807 he exhibited his first picture, 'A Riposo of the Holy Family,' and in 1809 the 'Death of Dentatus,' now in the possession of the Marquis of Normanby, for which he received a prize of one hundred guineas from the directors of the British Institution. This was followed by 'The Judgment of Solomon,' which was exhibited at Spring Gardens in 1814, and for which the directors of the British Institution again voted him a prize of one hundred guineas; it was subsequently sold for six hundred guineas. Haydon had previously quarrelled with the Royal Academy as a body, or he might now have become a member. His ambition was to be the founder of an elevated school of art, but his impetuosity of temper frustrated his views, and he had to contend with settled prejudices, and the undermining influence of persons of weight in society, whose dislike of the man induced them to depreciate his works. This he could not brook, for knowing the incompetency of his detractors as artists, he boldly, but imprudently, retorted on them, and openly declared war. His frequent tirades irritated his enemies, and furnished them with weapons which they too successfully used to crush his efforts, though they could not humble the man. Haydon now painted several large pictures of an ambitious character, which he exhibited independently of the Academy; he was successful in some, but by others he lost. The most popular was 'Christ's Entry into Jerusalem,' painted in 1820, by which he gained nearly three thousand pounds. The picture is now in America. His struggles involved him in pecuniary embarrassments; and in 1827 a public subscription was made for his relief, when he gave this melancholy account of the fate of his great pictures: "My 'Judgment of Solomon' is rolled up in a warehouse in the Borough; my 'Entry into Jerusalem,' once graced by the enthusiasm of the rank and beauty of the three kingdoms, is doubled up in a back room in Holborn; my 'Lazarus' is in an upholsterer's shop in Mount Street; and my 'Crucifixion' in a hay-loft in Lisson Grove." He was now an inmate of the King's Bench prison (a disaster which befell him a second time in 1830, and a third time in 1835), and here he painted the 'Mock Election' that was held there; this was purchased by George IV. for five hundred guineas; and its companion, 'Chairing the Member,' was bought by Mr. Francis of Exeter for three hundred guineas. Another picture of the same period was his 'Pharaoh dismissing Moses,' which Mr. Hunter, an East India merchant, purchased

for five hundred guineas. It is needless to inquire why Haydon should have remained embarrassed when he could obtain such prices, but so it was. He now attempted portrait painting, in which he was sure to fail of success; he painted vigorous likenesses, but disdained to flatter, and represented only such beauty as he found. Some of his heads of men of intellect, done in black chalk, are admirable. His pictures of the 'Reform Banquet,' and the 'Anti-Slavery Society,' are merely collections of portraits. 'Napoleon at St. Helena' was one of his most successful works; of this he made four copies, three of which were ordered by Sir Robert Peel, the Duke of Devonshire, and the Duke of Sutherland. His 'Wellington at Waterloo' did not receive the like approbation. He exhibited a cartoon as a candidate to paint a fresco in the new Houses of Parliament; but his usual ill luck attended him; the judges appointed by royal commission did not understand, or else overlooked, his work. This was the death-blow to his hopes. He made a last effort to vindicate his claims to distinction, and exhibited his 'Banishment of Aristides,' and 'Nero playing on the Lyre while Rome is burning'; but once more he met only with neglect from his looked-for patrons. His pictures of 'Marcus Curtius plunging into the Gulf,' and 'Alexander the Great encountering a Lion,' are noble productions, worthy of ancient Greece, though not to the taste of the present age. Haydon vindicated the correctness of the action in the former by a diagram, which at once convicted of ignorance the self-styled critics of the day. At the time of his death he was employed on a large picture of 'Alfred the Great and the First English Jury.' But before it was finished, broken-hearted and driven to despair, he fell by suicide in 1846, not leaving his equal as an English historical painter behind him. The National Gallery possesses his 'Punch' or 'Mayday,' painted in 1829, and 'The Raising of Lazarus,' painted in 1821-23; but these have been temporarily removed from the collection under the National Gallery Loan Act; the 'Lazarus' is now at Plymouth, the 'Punch' at Leicester. In the South Kensington Museum is a picture of 'Christ's Agony in the Garden,' and a chalk drawing. Haydon's 'Autobiography and Journals' were edited by his widow in 1847, and his 'Life' was written by Tom Taylor, and published in 1853. His 'Thoughts on the relative value of Fresco and Oil Painting, as applied to the Architectural Decorations of the Houses of Parliament,' appeared in 1842, and his 'Lectures on Painting and Design,' in 1844-46.

HAYE, DE LA. See DE LA HAYE.

HAYER, GEORG, (or HAUER,) a German painter, was a native of Breslau, who flourished between 1590 and 1614. He painted views of Breslau, the 'Catafalque of the Emperor Rudolph II.,' and a 'Waterpot from the Marriage at Cana.'

HAYES, JOHN, a portrait painter, born in 1786, exhibited at the Royal Academy from 1820, and in later life painted some subject pictures. He died in 1866.

HAYES, MICHAEL ANGELO, an Irish painter of military subjects in oil and water-colours, born at Waterford in 1820, was the son of Edward Hayes, R.H.A. He first appeared at the Royal Hibernian Academy in 1840, with 'The Deserter,' and was elected a member in 1854, subsequently acting as secretary from 1856 to 1870. He was also an Associate of the Institute of Painters in Water-Colours. He was accidentally drowned at Dublin in 1877. Amongst his best works are:

The Charge of the 3rd Light Dragoons at Moodtree.
St. Patrick's Day at Dublin Castle.
The Installation of the Prince of Wales as Knight of St. Patrick.
The Charge of the 16th Lancers at Aliwal.

HAYES, WILLIAM, an English animal painter, worked in the latter part of the 18th century. He had a large family, and was never able to raise himself above poverty. He published the following works:

The Natural History of British Birds. 1775.
Portraits of the rare Birds in Osterley Park. 1794.

HAYES, WILLIAM JACOB, an American landscape and animal painter, was born at New York in 1830, He received his first instruction from John R. Smith, but was self-taught as to the higher development of his talents. He made his first exhibition at the New York Academy in 1850, and became in 1853 an associate of the same, but withdrew from it four years later. In 1860 he travelled to the sources of the Missouri to study the habits of the animals on the prairies, and most of his pictures represent the beasts of the chase amidst charming landscapes; one of which, a 'Wandering Buffalo Herd,' he himself lithographed. He also painted some pictures of orchids. He died at New York in 1875.

HAYEZ, FRANCESCO, an Italian historical painter, was born at Venice in 1791. He studied under Maggiotto, and then at the Academy of Venice; after which he went to Rome, where he won the first prize from the Academy of St. Luke. He afterwards went to Milan, where he was appointed a professor of the Academy. He painted frescoes in the Vatican at Rome, and 'Rinaldo and Armida' for the Academy of Venice. He died at Milan in 1882.

HAYLEY, ROBERT, an Irish animal painter, worked in the 18th century. He studied in the Dublin School under Robert West, and his favourite medium was chalk. He died in Dublin about 1770.

HAYLS, JOHN, an English portrait painter, lived in the reign of Charles II., and, according to Walpole, possessed an extraordinary talent for copying the pictures of Van Dyck, and was a rival of Sir Peter Lely. At Woburn there are some portraits of the Russell family, painted by him, and in the National Portrait Gallery is a portrait of Samuel Pepys. He died in London in 1679.

HAYM, NICCOLÒ FRANCESCO, was an Italian engraver, who resided in London in the year 1719, and etched the plates for a work on medals which he then published, entitled 'Tesoro Britannico.'

HAYMAN, FRANCIS, an historical painter, born at Exeter in 1708, was a pupil of Robert Brown, and after leaving that master, was much employed in making designs for the booksellers, among which were those for Sir Thomas Hanmer's edition of Shakespeare, and for editions of Milton, Pope, and 'Don Quixote.' As a painter, he is principally known by the pictures he painted for Vauxhall, which were considered the best of his works. He was one of the foundation members of the Royal Academy, exhibiting at its exhibitions from 1769 to 1772, and was librarian from 1771 until his death, which took place in London in 1776. There is by him the 'Finding of Moses,' at the Foundling Hospital, London, and a portrait of himself in the National Portrait Gallery. He etched

a few small plates, one of which represents 'Falstaff seated on a Drum.'

HAYMAN, JAMES, an animal painter, was born in London in 1814. Although showing an early predilection for art, it was not till 1837 that, through the assistance of friends, he was enabled to devote himself entirely to its pursuit. He then received some instruction from Lance, and from 1840 exhibited at the Royal Academy, at the British Institution, and at the Society of British Artists. After much suffering from weak health, he died in 1849.

HAYMAN, N., was an English portrait painter, who flourished in the 16th century. There is a portrait by him of Thomas Tallis, the composer of church music.

HAYNES, JOHN, an engraver, executed many of the illustrations for Drake's 'Eboracum,' published in 1736.

HAYNES, JOHN, a painter and etcher, was born at Shrewsbury in 1760. He studied under Mortimer, from whose works he etched, and he also copied from Reynolds. After a voyage to Jamaica, he settled as a drawing-master at Shrewsbury and Chester, and died in the latter city in 1829.

HAYNES, WILLIAM, an English engraver and painter, was a native of Sussex, who practised in London about 1800. Amongst his plates are:

The Introduction of Slop into Shandy's parlour; *after Romney.*
Portrait of Louis XVI.
Portrait of Marie Antoinette.

HAYNSWORTH, WILLIAM, an English engraver, lived about the middle of the 17th century. He has left a portrait of Richard Cromwell, 'Lord Protector of the Commonwealth,' and a copy of a print by Jérôme David.

HAYS, WILLIAM J., a painter of animals, born in New York in 1830. In 1860 he visited Colorado, and was one of the very first American artists to go to the Rocky Mountains, and to remain there a considerable time painting the deer and other creatures to be seen in that wild district. His studies of squirrels, elks, prairie dogs, buffalo, and of various birds, and his exceedingly clever drawings of fish, made him well known in the United States, but as he never exhibited, and did not desire any academic distinctions, his name was not as well known in other countries as it deserved to be. There has been no artist of the Western continent who has equalled him in the delineation of animals and birds, and few who have taken more care to be accurate, or have more closely studied his subject. He died in 1875, leaving behind him a vast collection of most careful studies and sketches.

HAYTER, CHARLES, a portrait painter in crayons and miniature, flourished about the beginning of the 19th century. He published in 1813 an 'Introduction to Perspective,' which subject he taught to the Princess Charlotte. He exhibited at the Royal Academy from 1786 to 1832.

HAYTER, Sir GEORGE, an historical and portrait painter, the son of Charles Hayter, was born in London in 1792. He studied in the schools of the Royal Academy, and in 1815 gained a prize of £200 at the British Institution for his 'Prophet Ezra.' Soon after this he went to Italy, and studied at Rome till 1819, when he returned to London, and practised portrait and historical painting till 1826, when he again visited Italy. He did not come back to England till 1831, having visited Paris on his way, where he painted portraits of many French notabilities. Hayter received many court honours: in 1816 he was appointed miniature painter to the Princess Charlotte; in 1837, portrait painter to Queen Victoria; in 1841, Her Majesty's historical painter; and in 1842 he was knighted. He died in London in 1871. Amongst his chief works are:

Trial of Lord William Russell. 1825. (*Woburn Abbey.*)
The Trial of Queen Caroline.
The Meeting of the first Reformed Parliament. (*National Portrait Gallery.*)
The Coronation of Queen Victoria.
The Marriage of Queen Victoria. (*The King.*)
The Christening of the Prince of Wales. (*The King.*)
Angels ministering to Christ. 1849. (*South Kensington.*)
Joseph interpreting the Chief Baker's Dream.
Three daughters of Edward, 13th Earl of Derby. (*Knowsley Hall.*)

HAYTLEY, E., an English portrait and landscape painter, flourished in the middle of the 18th century. Amongst his works are:

Greenwich Hospital. 1746. (*Foundling Hospital, London.*)
Chelsea Hospital. 1746. (*Foundling Hospital, London.*)
Peg Woffington as Mrs. Ford.

HAYWARD, J. S., an amateur landscape painter in water-colours, flourished at the beginning of the 19th century, and was an honorary exhibitor at the Royal Academy from 1798 to 1816. Amongst his exhibited works were views in Italy and the following:

Diana and Actæon.
Breaking up the Camp, Southsea Common.
Mount's Bay—Evening.

HAZLEHURST, THOMAS, a miniature painter, practised at Liverpool from 1760 to 1818, and exhibited at the Liverpool Exhibitions. His miniatures are clever and highly finished.

HAZLITT, JOHN, a miniature painter, born at Wem, in Shropshire, in 1768, was the elder brother of William Hazlitt, the art-critic. He practised in London, and exhibited at the Academy from 1788 to 1819. He died at Stockport in 1837. There is a miniature in oil of Joseph Lancaster by him in the National Portrait Gallery.

HAZLITT, WILLIAM, a painter and art-critic, the son of an Unitarian minister, was born at Maidstone in 1778. He was a student at the Unitarian College, Hackney, and at first adopted painting as a profession, but he soon devoted himself to the literature of art, on which his reputation rests. He publishe 'Sketches of the principal Picture Galleries in England,' 'Notes of a Journey through France and Italy,' 'Conversations of Northcote,' 'Criticisms on Art,' and other works. He died in London in 1830. There is a portrait of Charles Lamb by him in the National Portrait Gallery.

HEAD, GUY, a native of Carlisle, was the son of a house painter in that city. He was instructed in the elements of design, and through the patronage of a gentleman was enabled to visit Italy and Rome, where he was residing in 1794. He appears to have formed an idea, that the best method of study was constant employment in copying the works of the old masters; and he consequently has left very numerous reproductions of the most celebrated pictures of the Italian and Flemish

THOMAS HEAPHY, JUN.

Woodbury Co. photo] [*South Kensington*

THE LITTLE WOOD-GATHERER

painters. He painted some original pictures, which are not without merit, but he is better known as a copyist. He died in London in 1800.

HEAPHY, THOMAS, who was born in London in 1775, began life as a dyer, but his love for art led him to practise engraving, until he subsequently devoted himself to painting in water-colours. In the earlier part of his career he enjoyed more patronage in his branch of art than any other artist of the day. His 'Hastings Fish Market,' exhibited in 1809, caused a great sensation; and his scenes of low life found ardent admirers among the connoisseurs in vulgarity. The artist, however, became disgusted with his own productions, and turned to paint portraits of Queen Caroline, the Princess Charlotte, Prince Leopold, and a large picture of the Duke of Wellington and his staff, the print of which is well known. In 1831 he visited Italy, and made many copies of celebrated works of art, which are said to be admirable. Heaphy was undoubtedly a man of talent, but his reputation would have been greater had he been less versatile. He did not confine himself to painting; he was equally expert at quarrying for stone, constructing a pleasure-boat, building a house, devising an improved axle, or laying down a railway. He was an intractable man: he exhibited at the Royal Academy from 1800 to 1804, but was afterwards continually opposing it; he was one of the earliest members of the old Water-Colour Society, but seceded from it in 1812; then, after lending a willing hand to found, in 1824, the Society of British Artists, of which he was the first president, he in 1829 withdrew from the connection. In the South Kensington Museum are water-colour drawings by him of 'The Wounded Leg,' and 'Coast Scene with Figures.' He died in 1835. Miss HEAPHY, his eldest daughter, exhibited miniatures at the Royal Academy from 1822 to 1845; as did also Miss ELIZABETH HEAPHY from 1838 to 1844. See also MURRAY, ELIZABETH.

HEAPHY, THOMAS FRANK, a portrait and subject painter, the son of Thomas Heaphy, was born in 1813. He began life as a portrait painter, in which branch he achieved some success, but later on in life he turned his attention more especially to historical and subject painting. He first exhibited at the Royal Academy in 1831, and continued to contribute from time to time; he was also a member of the Society of British Artists, and contributed many articles to various periodicals. He died in 1873. The following are amongst his best works:

The Infant Pan educated by the Wood Nymphs. 1850.
The Parting of Catharine and Bianca. 1853.
Kepler in poverty taken for a Fortune-Teller. 1863.
Mary Stuart at Tutbury Castle. 1872.
Palissy the Potter taken for a Coiner. 1864.
An Unexpected Inheritance. 1865.
A Series of the Peasant Girls of various Countries.

HEARNE, THOMAS, a topographic draughtsman, was born at Brinkworth, near Malmesbury, in 1744. He came to London very early in life, and was articled to William Woollett, the engraver, with whom he remained for six years, assisting him in many of his works. He did not long continue the practice of engraving; for at the expiration of his term with Woollett, he went as draughtsman with Lord Lavington, who had been appointed Governor of the Leeward Islands, and remained nearly five years in the West Indies. On his return to England his fondness for antiquity led him to the study of Gothic architecture, combined with landscape, and in 1777 he engaged with Byrne in that valuable work, 'The Antiquities of Great Britain,' for which he made the whole of the drawings. He made drawings also for other publications; but it is in private collections that his works are chiefly to be found; and though, from the care and fidelity with which they are executed, they are not numerous, they are eminently distinguished for some of the best qualities of the art. He died in London in 1817. The following drawings are at South Kensington:

A Village Alehouse.
Ranger's Cottage, Hyde Park.
View of Richmond.
Shipping.
Dutch Shipping.
Caister Castle, Norfolk.
Monastery Gate, St. Alban's.
Wooded Glen, Downton, Herefordshire.

HEATH, CHARLES, a line-engraver, and the youngest son of James Heath, was born in 1785. He was for a short time, like Robert Graves and some other engravers, a member of the Society of British Artists. He acquired much reputation by the small plates which he engraved for the 'Keepsake,' 'Picturesque Annual,' and 'Book of Beauty,' which he conducted, and he afterwards superintended the production of many works of the same class. Amongst his pupils and assistants were Doo and Watt. He died in London in 1848. Among his principal works are:

Ecce Homo; *after C. Dolci.*
Portrait of Benjamin West; *after Newton.*
The Girl at the Well; *after Westall.*
Lady Peel; *after Sir Thomas Lawrence.*
The Bride; *after C. R. Leslie.*
Europa; *after Hilton.*
Views of Richmond; *after Hofland.*
The Shakespeare Gallery. 1836-37.
Illustrations of 'Ivanhoe'; *after Westall.*
Illustrations of 'Lalla Rookh'; *after the same.*

HEATH, JAMES, a line-engraver, born in London in 1757, was apprenticed to Joseph Collyer. His works are numerous, and his earlier productions, which are much esteemed, are to be found as illustrations, mostly after Stothard and Smirke, in the 'Novelist's Magazine,' Bell's 'British Theatre,' and 'British Poets,' and various other publications. He was elected an Associate Engraver of the Royal Academy in 1791, and was appointed engraver to the King in 1794. He died in London in 1834 having for years retired from the profession.

HEATH, WILLIAM, a draughtsman, born in 1795, supplied the illustrations for his own 'Life of a Soldier' (1823), and Sir John Bowring's 'Minor Morals' (1834). He died at Hampstead in 1840.

HEAVYSIDE, JOHN SMITH, a wood-engraver, born at Stockton-on-Tees in 1812, was chiefly employed on illustrations for antiquarian works, especially those of John Henry Parker. He died in London in 1864.

HEBBELYNCK, ANSELMUS, better known as ANSELMUS VAN HULLE, was born at Ghent in 1594, but settled in Holland, and was in 1648 sent by Prince Frederick Henry of Orange to Münster to portray the plenipotentiaries there assembled at the close of the Seven Years' War; his portraits were afterwards engraved. He subsequently became court painter to the Emperor Ferdinand III.

He died in 1665. Some of his subjects were taken from sacred history, as 'The Dead Christ in the Lap of the Virgin,' which is in the Ghent Museum.

HEBENSTREIT, SIGMUND, was a native of Munich, who flourished about 1580. He painted in oils principally for churches and convents.

HEBERT, WILLIAM, a line-engraver, practised in London in the latter part of the 18th century. He studied under Vivares, published a set of six small landscapes in 1750, and gained a premium at the Society of Arts in 1760.

HECHLE. See HÖCHLE.

HECK, NICOLAAS VAN DER. See VAN DER HECK.

HECKE, ABRAHAM, (or HECKIUS,) was an engraver and goldsmith of Amsterdam, who lived from the second half of the 16th century till some way into the 17th. He engraved a set of ornaments for goldsmiths and jewellers, dated 1634, and a plate of 'The Three in the Fiery Furnace.'

HECKE, JOHAN VAN DEN. See VAN DEN HECKE.

HECKEL, CATHARINA, born in 1699, was an etcher, though she also painted miniatures. She married Hieronymus Sperling of Augsburg, the engraver, and died in 1741.

HECKELL, G. VAN, a Dutch painter, flourished about the year 1660. He is not mentioned by any of the art historians, but, from the style and character of his pictures, it is probable that he was a scholar of Gerard Dou. He painted subjects similar to those of that artist.

HECKENAUER, LEONHARD, a German engraver, born at Augsburg about the year 1640, was a pupil of Bartholomäus Kilian. He travelled in Italy and other countries, and upon his return established a school for the study of the living model. He died at Munich in 1704. His portrait of the Elector of Treves is said to have been a masterpiece. He engraved several of the plates for the 'Academia Artis Pictoriæ,' published by Sandrart in 1683. His brother, JAKOB WILHELM HECKENAUER, was court engraver at Brunswick, and executed a set of prints from the pictures in the Brunswick Gallery, published in 1710. He died at Brunswick about 1720.

HECKIUS, ABRAHAM. See HECKE.

HECQUET, ROBERT, a French engraver, was born at Abbeville in 1693, and died there in 1775. He resided several years in Paris, but was not very eminent in the art. There are by him an upright plate of a 'Woman Bathing,' after Nicolas Poussin, and four small plates, copied from the large prints of the 'Labours of Hercules,' by Rousselet, after Guido.

HEDA, CORNELIS KLAASZ, a Dutch painter, flourished early in the 17th century. In 1605 he was at the court of the Emperor of Germany, and was then engaged to go as painter to the court of Persia. He never, however, reached that country, but at last found himself at Rajpoor in India, where he remained for many years in the service of the sovereign of that state, whom he put in communication with the East India Company. His name does not occur after 1618.

HEDA, WILLEM KLAASZ, who was born at Haarlem in 1594, painted occasionally historical subjects, but chiefly pictures of fruit, flowers, fish, meat, and articles of the breakfast-table, which he executed in a masterly manner. Three subjects of this class, by him, are in the Munich Gallery, and one in the Dresden Gallery. Two of these are signed and dated; one 1623, the other 1634. In the Louvre there is a 'Dessert' signed and dated 1637. The date of Heda's death is not known, but he was still living in 1678, for in that year his portrait was painted by De Bray.

HÉDOUIN, EDMOND, painter and engraver, was born at Boulogne in July 1820, and became a pupil of Paul Delaroche and of Célestin Nanteuil. He first attracted attention as a painter of rustic scenes and of Algerian subjects. But it is as an engraver that he takes an important place among modern artists. For the Print Department of the Louvre he reproduced Boucher's 'Diana at the Bath,' and Carl van Loo's 'Halt of Huntsmen.' He was largely employed by French publishers as an illustrator of *éditions de luxe*. Among his most successful undertakings were the engravings for 'Manon Lescaut,' for the French translation of 'The Sentimental Journey,' for Rousseau's 'Confessions,' and for the works of Molière. This last received the *médaille d'honneur* at the Salon of 1888. He died on January 13, 1889.

HEEDE, VIGOR VAN, the younger brother of Willem van Heede, was born at Furnes in 1661. He accompanied his brother to Italy, where he did not *long remain*, but returned to Flanders, and painted historical pictures, and subjects of still-life. He died at Furnes in 1708.

HEEDE, WILLEM VAN, was born at Furnes, in Flanders, in 1660. It is not known under whom he studied; but he travelled, when young, through France to Italy, where he resided a considerable time, and left many proofs of his ability as an historical painter at Rome, Naples, and Venice. On his return to Flanders he was invited by the emperor to the court of Vienna, where he ornamented the imperial palace with several of his works. He died at Furnes in 1728. Willem and his brother Vigor painted an altar-piece for the Walpurgis church at Furnes, where they are buried.

HEEM, DE. See DE HEEM.

HEEMS, N. VAN, was a painter of Rotterdam, who made admirable copies of the pictures of Adriaan and Pieter van der Werff.

HEEMSEN, JAN VAN. See HEMESSEN.

HEEMSKERK, DAVID, a decorative painter, was the son of Jan Heemskerk. He was born at Haarlem in 1730, and was enrolled in the Guild of St. Luke in 1748.

HEEMSKERK, EGBERT VAN, the elder, called 'The Peasant,' was a Dutch painter, who was born at Haarlem in 1610. He painted the interiors of Dutch alehouses, with boors regaling or quarrelling, of which there are two examples in the Louvre, and one in the Hermitage at St. Petersburg. These subjects he treated with some ability; but Brouwer and Teniers altogether surpassed him. He died in 1680.

HEEMSKERK, EGBERT VAN, the younger, probably the son of Egbert van Heemskerk the elder, was born at Haarlem in 1645, and studied under Pieter De Grebber, but followed his father's style. He settled in England in the reign of King William III., and was patronized by the Earl of Rochester. He painted drunken scenes and country sports with considerable humour, and sometimes incantations, spectres, and similar eccentricities, in which he showed a ready invention and some ingenuity, but his colouring was cold and heavy. He died in London in 1704. In the Frankfort Gallery are pictures of 'A Beggar's Meal,' and 'Don Quixote and Sancho Panza.'

HEEMSKERK, HENDRIK, was a Dutch painter of landscapes, who flourished in the 17th century.

HEEMSKERK, JAN, a decorative painter, was born at Haarlem in 1687, and died suddenly from a fall in 1740.

HEEMSKERK, MARTEN. See VEEN.

HEEMSKERK, SEBASTIAAN, a native of Rotterdam, painted interiors and village scenes in the style of Molenaer. He seems, according to Vosmaer, to have left Haarlem, and to have become a pupil of Rembrandt. He was living at an advanced age in 1691.

HEENCK, JABEZ, a painter of birds, was born at the Hague in 1752, and was a pupil of Schouman. He died at Leyden in 1782.

HEER, MICHAEL. See HERR.

HEERE, LUCAS DE. See DE HEERE.

HEEREMANSZ, FRANS and J., were two brothers, who flourished at Haarlem about 1670, and painted still-life subjects and landscapes.

HEERNEYSEN, ANDREAS. See HERNEYSSEN.

HEERSCHOP, HENDRIK, a painter and engraver, born at Haarlem in 1627, was a pupil of Willem Heda in 1642, and a master in the Guild of St. Luke in 1648. He is said to have taken lessons from Rembrandt. He engraved some plates about 1652, amongst them one of 'The Sleeping Venus.' There is a picture by him in the Cassel Gallery, representing a 'Soldier and a Woman playing at Cards,' and a portrait of a 'Moor,' dated 1659, is in the Berlin Gallery. He was still living in 1672.

HEFELE, ——, according to Walpole, was a native of Germany, who came to England as a soldier in King William's Dutch troops; and having obtained his discharge, remained here several years. He painted landscapes, flowers, and insects, in water-colours, but without much knowledge of chiaroscuro. He died about 1710.

HEGI, FRANZ, an engraver, was born at Lausanne in 1774. His father, JOHANN HEGI, was also an artist, but dying whilst Franz was still a child, the latter was brought up in the Lausanne Orphanage. About 1796 he went to Basle, where he remained for six years, and worked mostly for P. Birrmann. He then went to Zurich, where he produced a number of landscapes in aquatint. He particularly excelled in representations of the middle ages, as may be seen in his 'Scenes from the Life of a Knight.' In 1822 he went to Paris, and there illustrated Oswald's 'Voyage pittoresque en Sicile' with many aquatint plates. He died at Zurich in 1850.

HEGRET, THEODORUS, a landscape and historical painter, was born at Mechlin in 1643, and was a scholar of Cornelis Beerings. There are pictures by him in some of the churches and convents of his native city.

HEICKE, JOSEPH, an Austrian painter and lithographer, was born at Vienna in 1811, and after having studied at the Academy of that city, travelled in 1842 in Italy and Hungary. He painted landscapes and animals, and published in 1844 a 'School of Figures' and 'School of Animals,' lithographed by himself. He died at Vienna in 1861.

HEIDECKER, KARL WILHELM VON, (or HEIDEGGER). See HEYDECK.

HEIDEGGER, BASTIAN, a draughtsman, goldsmith, and medallist, was born at Zurich in 1520, and flourished at Vienna from about 1556 to 1559. He prepared the designs, and partly cut the blocks, for an old German military work.

HEIDEGGER, JOHANN JAKOB, an engraver, was born at Augsburg in 1752, and died in 1781.

HEIDELOFF, ALFRED, a decorative painter, was born at Weimar in 1802. He was the son of the court painter Karl Heideloff, (born 1770, died 1814,) and a pupil of the court architect Reiner, but he studied further under Ciceri and Chatillon in Dresden and Paris. He died young in 1826, but his designs and sketches preserved in the Weimar Library give evidence of considerable talent.

HEIDELOFF, FRANZ JOSEPH IGNAZ ANTON VON, a painter and sculptor, was born at Hanover in 1676, and worked at different times in Amsterdam, the abbey of Werden, Heidelberg, and Mannheim. He lived at Cologne from 1718 to 1734, and then removed to Mayence, where he carried on a very successful private academy, and where he died in 1772.

HEIDELOFF, JOSEPH VON, the younger, a grandson of Franz Joseph von Heideloff, was born at Mayence in 1781, and became a pupil of Brand at Vienna, where he settled as a landscape painter, and became a member of the Academy. He died after 1827. One of his best paintings is a 'View in the Prater,' in the Vienna Academy.

HEIDELOFF, KARL ALEXANDER VON, a painter, engraver, and architect, was born at Stuttgart in 1788. He was the youngest son of Victor Wilhelm Peter von Heideloff, and was taught successively by his father, J. Gotthardt von Müller, Seele, and others. King Frederick commissioned him to produce a series of drawings of the costumes of the country, and for this purpose he conducted elaborate researches among the mediæval monuments of Würtemberg and Swabia. After this King Louis of Bavaria found him occupation which caused him to settle at Nuremberg, where in 1822 he appointed him professor of the Polytechnic School and conservator of the art treasures. Heideloff also started the Albrecht Dürer Society in that city, and was the builder of many important edifices there. He died at Hassfurt in 1865. Among his oil paintings are 'The Emperor Maximilian at the Grave of Duke Eberhard,' in the royal palace at Stuttgart, and 'Ritter Toggenburg,' in the possession of Count Fries. He engraved four plates in illustration of Koch's 'Poems' and Herman's 'Appearances of the Good Shepherd.' He also accomplished a large amount of literary work, which, however, related almost exclusively to architecture.

HEIDELOFF, NIKOLAUS WILHELM VON, an engraver, the brother of Victor Wilhelm Peter von Heideloff, was born at Stuttgart in 1761, and when eleven years of age entered the Karlsakademie there, and studied engraving under J. Gotthardt von Müller. In 1784 he went to Paris in the service of Duke Charles Eugene to finish a plate under Bervic's inspection; but he quitted his employer and gained his living for a time as a miniature painter, till the Revolution caused him to flee to England, where he gave valuable assistance to the bookselling business of the Messrs. Ackermann. He engraved many of the designs of his brother Victor, and in 1815 he was appointed director of the Picture Gallery at the Hague. He died subsequently to 1838.

HEIDELOFF, VICTOR WILHELM PETER VON, a painter, sculptor, and architect, the grandson of Franz Joseph von Heideloff, was born at Stuttgart in 1757, and in 1771, entered the Karlsakademie, where he studied under Guibal, Harper, and Scotti. In 1780 he was appointed court painter, and travelled

in Italy during the years 1782 to 1786. After this he successively became painter to the theatre, professor, and teacher at the Karlsakademie. He died at Stuttgart in 1816. Among his paintings are 'The Four Seasons,' in the royal palace at Stuttgart; two of the paintings on the ceilings in the dining-hall of the Academy; and an altar-piece executed for Rothweil. He designed the views and interiors of Hohenheim Castle, which were engraved by his brother Nikolaus von Heideloff and J. C. Stadler.

HEIDENREICH, GUSTAV, an historical painter, was born at Berlin in 1819 and studied first under A. F. König at Breslau, and then under Wach in his native city, where he died in 1855. His best paintings are those executed for the wall of the northern saloon in the New Museum at Berlin—'Hertha and Odin,' 'The Game of the Water-Witches,' 'The Battle of the Giants,' &c.; and the classical frieze in the saloon of Greek Antiquities in the Old Museum.

HEIGEL, JOSEPH, a miniature painter, was born at Munich in 1780. He studied at the Munich Academy, and then, after travelling through Europe, settled in Paris, where he died in 1828.

HEIGEL, MARTIN, (or HEIGL,) was a native of Constance, who settled at Munich, where he died in 1776. He studied at Munich under Zimmermann, and painted altar-pieces and frescoes.

HEIGHWAY, R. a miniature painter, practised in London, Lichfield, and Shrewsbury, and exhibited at the Royal Academy between 1787 and 1793.

HEIL, DANIEL VAN, a Flemish painter, was born at Brussels in 1604. It is not known under whom he studied, but he had acquired considerable reputation as a landscape painter, when he changed the subjects of his pictures for conflagrations, which he represented with surprising effect, and of which there is an example in the Museum at Lille. He occasionally painted winter-pieces, of which there is an example in the Hermitage at St. Petersburg. Houbraken speaks highly of two pictures by Van Heil, representing the '*Burning of Sodom*' and the 'Destruction of Troy.' He died in 1662.

HEIL, JAN BAPTIST VAN, the youngest of the brothers Van Heil, was born at Brussels in 1609. He painted historical subjects, but more especially portraits; that of the Spanish general Cautelmus he afterwards engraved. He was living in 1661.

HEIL, LEONARD VAN, a younger brother of Daniel van Heil, was born at Brussels in 1605. He painted architectural subjects, flowers, and insects, but he is more known as an architect than a painter.

HEILMANN, JOHANN KASPAR, a painter, who was born at Mühlhausen, in Alsace, in 1718, studied under Doggeler at Schaffhausen, and afterwards worked at the Bishop of Basle's court at Bruntrut. With the proceeds of this engagement he went to Rome, and some copies he made from the works of Domenichino brought him to the notice of the French ambassador, Cardinal de Tencin, who took him in 1742 to Paris, where he found constant occupation in portrait painting, so that he laid aside the historical department. He died in Paris in 1760.

HEIM, FRANÇOIS JOSEPH, a French historical painter, was born at Belfort in 1787. At the early age of eleven he obtained the first prize for drawing at Strassburg, and in 1803 he went to Paris to study painting under Vincent, and there, in 1807, he won the first prize with his 'Theseus overcoming the Minotaur.' He then studied at Rome, and upon his return obtained the gold medal of the first class, and became in 1829 a member, and in 1831 a professor of the Academy. In 1859 he sent to the Salon sixty-four portraits of members of the Institute, which drawings were at his death presented to the Louvre. He died in Paris in 1865. His best pictures include:

Two Ceilings in the Louvre.
The Paintings in the Conference Hall of the Chamber of Deputies.
The Defence of the Castle of Burgos. (*Versailles Gallery.*)
His own Portrait.
Arrival of Jacob in Mesopotamia. 1814. (*Bordeaux Museum.*)
The Martyrdom of St. Hippolytus. 1822.
A Scene from the Destruction of Jerusalem. 1824. (*Louvre.*)
Charles X. distributing the Prizes to the Artists at the close of the Exhibition of 1824. 1827. (*Louvre.*)

HEIM, MATTHIAS, a Bavarian painter and engraver, was born in 1782, and studied at Munich under Wagenbauer. He painted several landscapes, and died at Munich in 1827.

HEIMBACH, CHRISTIAN WOLFGANG, was a German painter, who flourished from 1637 to 1660. There are by him pictures in the Brunswick and Cassel Galleries of Queen Christina of Sweden.

HEIMERDINGER, FRIEDRICH, a German painter of subjects of still-life, was born at Altona in 1817. He studied in the Academy at Düsseldorf under Ferdinand Theodor Hildebrandt from 1839 to 1842, and at Munich from 1842 to 1845, after which he settled in Hamburg, and there established a successful school of art. His careful and highly finished works have many admirers, especially in England. He died at Hamburg in 1882.

HEIMLICH, JOHANN DANIEL, a landscape painter and engraver, was born at Strassburg in 1740, and died in 1796. He engraved a series of views in the environs of Paris in 1765, and others in the environs of Strassburg in 1774.

HEINCE, ZACHARIE, a French painter and etcher, probably descended from the Swiss family of the name, was born in Paris in 1611. In 1648 he prepared the drawings for François Bignon's 'Portraits des Plénipotentiaires à la Paix de Münster,' and in 1650 for the same artist's 'Galerie des illustres Français du Palais Royal.' He became an Academician in 1663. His principal pictures were 'The Conversion of Lydia,' 'Simon the Magician offering Money to St. Peter,' 'mais' painted for the cathedral of Notre-Dame in 1664 and 1665. He etched after Primaticcio the 'Mater Dolorosa,' a 'Children's Bacchanal,' and 'The Handsome Merchant,' and died in Paris in 1669.

HEINE, LODOWYK, a Flemish historical painter, was a native of Courtrai, who flourished in the 16th century. He was a pupil of Pieter Vlerick, whose style he imitated.

HEINE, WILHELM JOSEPH, a genre painter, was born at Düsseldorf in 1813, and attended the Academy of that city from 1827 to 1835. He had already raised great hopes by his expressive and excellently drawn pictures, when he died in 1840 at the age of twenty-seven. Others of his best productions are:

The Poacher. 1834.
The Smuggler. 1834.
Peasant's Cottage. 1836.
Divine Service in a Prison. (*Berlin National Gallery, and Leipzig Museum.*) 1837.

HEINECKE, CATHARINA ELIZABETH, a flower and portrait painter, was a native of Lübeck, who was born in 1685, and was still living in 1755.

HEINEL, JOHANN PHILIPP, a Bavarian genre and landscape painter, was born at Bayreuth in 1800, and studied at the Munich Academy under Langer from 1820 to 1826. He at first painted historical subjects, one of which was 'Ossian and Malwina;' he next took to portraits and genre subjects from popular life, as 'The Bride,' and 'The Bagpiper;' and lastly to landscapes with figures, amongst which were a 'Rocky Landscape, with Tyrolese Caravan,' and a 'Mountain Lake, with Girl in a Boat.' He also executed seven etchings and eleven lithographs, nine of which were views in Switzerland. He died at Munich in 1843.

HEINISCHECK, MATTHIAS, was born at Hamburg in 1708, and lived subsequently at Bayreuth, from whence, in 1741, he proceeded to Potsdam, where he decorated three rooms in the old palace. He afterwards returned to Bayreuth, where he died in 1772.

HEINITZ, IGNAZ FRANZ, a German fruit and flower painter, was born in 1657, and died at Weimar in 1742.

HEINLEIN, HEINRICH, landscape painter, was born at Nassau-Weilburg in 1803. His mother, a pastel painter of some repute, gave him his early instruction in art. He also worked under Gärtner at Munich, and later in the Mannheim Academy. He travelled much in Italy and Switzerland, and his subjects were chiefly mountain scenery. Many of his pictures are in German galleries. He died in 1885.

HEINRICH, a Bohemian monk, was born at the beginning of the 17th century, and engraved plates and title-pages for devotional books.

HEINS, D., was a German painter and engraver, who came to England, and resided at Norwich, about the year 1740. He painted the portraits of several members of the corporation, some of which he engraved in mezzotint. One of his best prints is a half-length portrait of Thomas Gooch, Bishop of Norwich, dated 1741. A miniature in oil by him of the poet Cowper's mother was exhibited at the National Portrait Exhibition of 1868. He was still living in 1779.

HEINS, JOHN, the son of D. Heins, was born at Norwich about the year 1740. His father apprenticed him to a stuff manufacturer; but, without his parent's approbation, he became a painter of portraits, both in oil and in miniature. He succeeded better in engraving. His plates are etched with the dry point in a style resembling that of Worlidge. He also made the drawings of the views and monuments for Bentham's 'History of Ely.' Among his engravings are a 'Cat with Kittens,' after Collet; and the portraits of Mr. Grose and his wife. He died at Chelsea in 1771.

HEINS, W. C., who was probably a German, flourished about the year 1640. He engraved several portraits, the most important of which are those he executed for Boissard's 'Bibliotheca Chalcographica.'

HEINSIUS, JOHANN ERNST, a German painter, was a native of Hildburghausen, who was living in 1787. There is by him in the Louvre a portrait of Madame Victoire, fifth daughter of Louis XV.

HEINSIUS, JOSEPH. See HEINZ.

HEINTSCH, JOHANN GEORG, was born in Silesia about 1647. His style is very similar to that of Screta, and he is especially admired for the beauty and grace of his female heads. In 1678 Heintsch removed to Prague, where he remained, executing works for churches and convents, until his death in 1713. Most of his works are in that city. 'Christ disputing with the Doctors,' in the Gallery of the Estates; the 'Virgin,' painted in 1696 for the church of the Karlshof; and 'Christ after the Temptation ministered to by Angels,' in the refectory of the monastery of Strahow, are worthy of much praise.

HEINZ, JOSEPH, the elder, born at Basle in 1565, was instructed first by Johann von Aachen, and afterwards at the Academy of his birthplace. In 1590-94 he worked at the court of the Emperor Rudolph II. at Prague, and was sent by that monarch to study in Italy. He died at Prague in 1609. His best paintings are:

Leda.
Artemisia with the Ashes of Mausolus. (*Augsburg Gallery.*)
The Rape of Proserpine. (*Dresden Gallery.*)
Diana surprised in the Bath by Actæon. (*Vienna Gallery.*)
Venus and Adonis. (*The same.*)
The Crucifixion. (*The same.*)
Portrait of the Emperor Rudolph II. 1594. (*The same.*)

HEINZ, JOSEPH, the younger, (HEINSIUS, ENS, or ENSO,) the son and pupil of the elder Joseph Heinz, lived from about 1590 (or 1600) to 1660. He afterwards studied under his step-father, Matthäus Gondolach, and became a painter of subjects which the Italians style 'capricci.' He acquired celebrity in Venice by some highly imaginative pictures, partaking of the style of Salvator Rosa, Civetta, Carpioni, and the devilry of Hell Brueghel. They represent allegorical fictions, in which are introduced sphinxes, chimera, and monsters of grotesque shape. Subsequently, however, he painted several altar-pieces, one of which, adorning the church of Ognissanti, is extremely beautiful; it represents 'The Two Maries at the Sepulchre.' Some of his pictures have been brought to England, and have been puzzles, both in regard to the subjects and the master. His son, DANIEL HEINZ, also worked in Venice as a painter.

HEINZMANN, KARL FRIEDRICH, a landscape painter, was born at Stuttgart in 1795. He was a pupil of Seele, but in 1814 he entered the Würtemberg military service, and afterwards obtained royal assistance to study landscape painting under Kobell at Munich. In 1822 he issued a series of lithographic views in Southern Bavaria, and after that painted on porcelain, but finding that this employment impaired his sight, he returned to oil and water-colour painting. He died at Munich in 1846.

HEISS, ELIAS CHRISTOPH, a German painter and engraver in mezzotint, was born at Memmingen, in Swabia, about the year 1660. In 1704 he came to Berlin, and was court painter there for a while, but he resided for a longer period at Augsburg, where he also followed the business of a printseller, which enabled him in later life to purchase an estate near Memmingen, where he died in 1731. He was one of the first of the German artists who practised mezzotint engraving on any considerable scale. He engraved several very large plates, of which some are upwards of three feet high, and more than two feet wide. The following are his principal plates:

PORTRAITS.

Peter the Great, Czar of Russia.
Frederick Augustus I., King of Poland; *after Hoyer.*
Bishop Schönborn of Würzburg *(executed conjointly with B. Vogel).*

SUBJECTS AFTER VARIOUS MASTERS.

St. Paul and St. Anthony, the first Hermits.
Christ praying on the Mount; a large plate, *after C. Maratti.*
The Virgin and Infant, on a globe; *after the same.*
The Adoration of the Shepherds; *after the same.*
The Annunciation; *after J. G. Bergmüller.*

HEISS, GOTTLIEB, the pupil and nephew of Elias Christoph Heiss, was born in 1686, and died at Augsburg in 1740. He engraved several plates of historical subjects.

HEISS, JOHANN, a German historical painter, was born at Memmingen in 1640, and died at Augsburg in 1704. He studied under Schönfeld, and painted historical subjects, several of which are in the Augsburg churches. 'The Departure of the Israelites from Egypt' is in the Dresden Gallery, and the following are in the Brunswick Gallery:

Scipio granting Freedom to Allucius. 1679.
The Death of Dido.
Neptune and Venus.

HEKEL, AUGUST, a German engraver, born at Augsburg about 1690, was the son of a chaser in gold and silver, and followed that profession with success. He came to England, and was considered the first artist of his time in that line. He drew views in water-colours, some of which were engraved by Bowles and Sayer. He etched eight small plates of Richmond and its environs; a 'Horse,' after Wootton; and a 'Book of Flowers.' His death took place at Richmond in 1770. He had a sister who engraved, in a neat style, some plates for Kilian's Bible. Sullivan engraved after him a drawing of the 'Battle of Culloden.'

HEKKING, WILLEM, a Dutch fruit and flower painter, was born at Amsterdam in 1796, and died in 1862.

HELAND, MARTEN RUDOLF, a Swedish engraver, was born at Stockholm in 1766, and attended the Academy of that city as well as that of Paris. In 1809 he returned to Stockholm, where he committed suicide in 1814. An excellent plate by him, from his own design, is 'The Skating Match at Haga.'

HELART, JACQUES. See HELLART.

HELD, JOHANN EHRENFRIED, a German painter, was born at Zittau in 1752, and in 1777 went to Dresden, where he painted portraits, as well as some historical pictures and landscapes. He was still living in 1828.

HÈLE, ISAAK DE LA. See DE LA HÈLE.

HELENA, a daughter of the Egyptian Timon, lived in the 4th century B.C., and painted a picture of 'The Battle of Issus, which was placed in the Temple of Peace in the time of the Emperor Vespasian.

HELFENRIEDER, CHRISTOPH, who lived in the early part of the 17th century, was court painter at Munich. He married Ursula Tannauer, whose beauty occasioned illicit visits from an officer, whom Helfenrieder accordingly murdered. After this he fled to a cloister in Vintschgau, where he executed several paintings. He then repaired to Meran, where he died in 1635. In the church of that town is an altar-piece by him representing 'SS. Fabian, Sebastian, and Roch.'

HELLART, JACQUES, a French historical and portrait painter, was a native of Rheims. He studied at Rome at the same time as Le Brun, and was received into the Academy in 1677, at the same time as Isaac Delacroix, with whom he founded the Academy of Rheims. There are some pictures by him in the Cathedral, the Church of St. Jacques, and the Museum at Rheims. He died in 1719.

HELLEMANS, PIERRE JEAN, a Belgian landscape painter, was born at Brussels in 1787, and studied under J. B. Deroy. The cattle in many of his works were inserted by Eugène Verboeckhoven. He died at Brussels in 1845. His wife, JEANNE MARIE JOSÉPHINE HELLEMANS, who was born in 1796, and died in 1837, was a fruit and flower painter. Amongst his pictures are:

Brussels.	*Gallery.*	On the Borders of the Forest of Soignies.
Hamburg.	*Museum.*	Landscape in Guelderland.
Mechlin.	*Museum.*	View in the Forest of Soignies.

HELLESEN, HANNE, or JOHANNE, a Danish fruit and flower painter, was born in 1801, and died in 1844. There is by her in the Copenhagen Gallery a 'Vase filled with Flowers.'

HELLWEGER, FRANZ, who was born at Lorenzen in the Tyrol, in 1813, was a pupil of Hess at Munich. In 1843 he visited Rome; and after his return he assisted Cornelius in his cycle of frescoes in the Ludwigskirche at Munich, and Schraudolph in his frescoes in the Cathedral of Spires. Hellweger was chiefly occupied in painting for churches: some of his best works are at Bruneck and Ischl. He died at Innsbruck in 1880.

HELMAN, ISIDORE STANISLAS, a French engraver, was born at Lille in 1743, and died in Paris in 1809. He was a pupil of J. P. Le Bas, and amongst his best plates are four after Moreau, for the 'Monument du Costume.' The following engravings are also by him:

The Opening of the States General at Versailles *after Monnet.*
The Oath of the Jeu-de-paume; *after the same.*
The Taking of the Bastille; *after the same.*
The Fête of the Federation; *after the same.*
The Tenth of August, 1792; *after the same.*
The Execution of Louis XVI.; *after the same.*
Joseph and Potiphar's Wife; *after Lagrenée.*
Susannah and the Elders; *after the same.*
The Death of Cleopatra; *after the same.*
The Useless Precaution; *after Le Prince.*
The Useless Lesson; *after the same.*
The French Quack-Doctor; *after Bertaux.*
The German Quack-Doctor; *after the same.*
The Temple of the Sibyl at Tivoli; *after Robert.*

An 'Essai sur l'œuvre d'Helman,' by Henri Viennet, appeared in the 'Revue universelle des Arts' for 1864-5, tome XX., pp. 263—274.

HELMBREKER, THEODORUS, born at Haarlem in 1624, was the son of an organist, who destined him to the study of music, but his disposition leading him to painting, he was placed under the tuition of Pieter De Grebber, at the time that Sir Peter Lely was a scholar of that master. After the death of his father, he went to Venice, where he was patronized by the Senator Loredano, for whom he painted several pictures. He soon after visited Rome, where he was taken under the patronage of the Cardinal de' Medici. He next visited Florence and Naples, and after a residence of several years in Italy, returned to his native country, where he was loaded with commissions, which he found it difficult to execute. In spite

of this flattering encouragement, however, his desire of revisiting Rome prevailed, and on his return to that city he was employed for two years by the Jesuits, for whom he painted some of his finest pictures. He sometimes painted subjects as large as life; but he is more successful in his easel pictures, representing markets, fairs, and views in Rome, with groups of poor, to whom the monks are distributing alms or food. He occasionally resembles Bamboccio in the subjects and tone of his pictures. He died at Rome in 1694.

HELMONT, LUCAS VAN. See GASSEL.

HELMONT, MATHEUS VAN, was born at Brussels in 1653, and was probably a pupil of the younger Teniers. He excelled in painting fairs and Italian markets, with workshops, mountebanks, &c., in a style that makes it probable that he had visited Italy. He resided some time in Paris, where his works were admired by Louis XIV., for whom he painted some of his best pictures. He died at Antwerp in 1719. Among his works are:

Brussels.	*Arenberg Gallery.*	A large Fair.
Brunswick.	*Gallery.*	Scene from Home Life.
„	„	Cobbler's Workshop.
Copenhagen.	*Gallery.*	An Alchemist.
Lille.	*Museum.*	Interior Scene.
Stockholm.	*Gallery.*	Three Scenes at Inns.

HELMONT, SEGERS JACOBUS VAN, the son and scholar of Matheus van Helmont, was born at Antwerp in 1683. It does not appear that he received the instruction of any other master than his father, but he improved himself by studying the best models, and consulting nature in everything. He painted historical subjects with great success, but his principal pictures are in the churches at Brussels, where they hold a respectable rank among the works of the Flemish school. In the church of St. Mary Magdalene is a fine picture of the 'Martyrdom of St. Barbara,' designed and painted in the style of Van Dyck; in the church of St. Michael is the 'Triumph of David'; and at the Carmelites is one of his most esteemed works, representing 'Elijah sacrificing before the Priests of Baal.' The Museum of Ghent contains a 'Christ on the Cross' by him; in the Darmstadt Museum are pictures of 'Peasants playing Cards' and a portrait of Canon von Krufft of Cologne; and in Modena is a picture of 'A Priest distributing Bread and Wine.' He died at Brussels in 1726.

HELMSDORF, FRIEDRICH, a German landscape painter, was born at Magdeburg in 1784, and removed in 1809 to Strassburg, where he obtained a large number of pupils. He died at Carlsruhe in 1852. Two of his best paintings are 'Tasso's Oak' and 'Lake Nemi,' painted during his visits to Italy.

HELST, VAN DER. See VAN DER HELST.

HELT-STOKADE, ALBERT VAN, a brother of Nicolaas van Helt-Stokade, painted landscapes in the style of Berchem.

HELT-STOKADE, NICOLAAS VAN, was born at Nimeguen about 1614, and was a scholar of the elder David Ryckaert, whose daughter he married. His first pursuit was landscape painting, but being more inclined to figure subjects, he applied himself to historical painting, in which he had acquired some celebrity, when he determined to visit Italy in search of improvement, and passed several years at Rome. Here his talents soon recommended him to public attention, and he was employed in painting some pictures for the palaces and private collections, particularly for Christina, Queen of Sweden. After a residence of eight years at Rome, he went to Venice, where he improved his style of colouring by the study of the works of the best masters of the Venetian school. On his way back to Holland he visited Paris, and there met with so much encouragement that he was induced to remain for some time in that city, where he was appointed one of the painters to the king. He died in 1669, after his return to his native country. The historical pictures by Helt-Stokade are generally of large dimensions; some of them have had the honour of poetical commendation from his countrymen, particularly those of 'Andromeda chained to a Rock,' 'Clelia passing the Tiber,' and 'Joseph distributing Corn to his Brethren,' the last-named being in the Amsterdam Town-hall. He was distinguished also as a portrait painter, and he inserted the figures in the landscapes of Wynants, Hackaert, and W. De Heusch. There are three etchings by him: 'Cephalus and Aurora,' 'Susannah bathing,' and the portrait of A. van Opstat, after Van Dyck.

HELTERHOF, PHILIPP, a German painter, was born at Ham, in Bavaria, in 1725, and died in 1807. He studied at Munich under Zimmermann, and with him was engaged in several works.

HELWIG, —, a German miniature painter, was born at Spangenberg, in Hesse, about 1673, and studied at Rome. He resided at Cassel, where he died in 1715.

HEME, LODEWYK, a native of Courtrai, and a pupil of Pieter Vlerick, flourished in the latter part of the 16th century. He painted architectural and perspective subjects in the manner of his master, and is perhaps the author of a remarkable picture of 'St. Martin' in the church of that name at Courtrai.

HEMELRAET, PHILIPPUS AUGUSTUS, (or EMELRAET,) a Flemish landscape painter, was born at Antwerp in 1612. He went to Italy when young, and passed several years at Rome. On his return to Antwerp, he distinguished himself by painting large landscapes in a superior style, and was engaged by the ablest historical painters to introduce his landscapes as the backgrounds of their pictures. Such is the case in Biset's 'William Tell,' in the Brussels Gallery. In the church of the Barefooted Carmelites at Antwerp were some capital landscapes by Hemelraet, painted in a grand style, and of a fine effect. He died at Antwerp in 1668.

HEMERICH, C. H., an engraver, who from his name was probably a German, resided in London about the beginning of the last century. There is by him a set of butterflies and insects, after Roesel.

HÉMERY, ANTOINE FRANÇOIS, a French engraver, was born in Paris in 1751, but the date of his death is not known. His best works are a portrait of Gaspard Netscher, after himself; 'La Marchande des noisettes' and 'La Marchande des œufs,' after Touzé; the 'Inauguration of the Statue of the King on the Place Louis XV.,' after De Machy; 'Louis XVI. and Marie Antoinette before the bust of Henry IV.,' an elegant allegorical vignette after Quéverdo; and the 'Creation of Eve,' after Camillo Procaccini, dated 1782, one of the most admired engravings of the modern French school. He also worked for the 'Cabinet Poullain.' His sisters, MARGUERITE and THÉRÈSE ELÉONORE, who practised the same art, married respectively

the engravers Nicolas Ponce and Charles Louis Lingée, and are noticed under those names.

FRANÇOISE ELÉONORE HÉMERY, who engraved 'The Three Graces,' after C. van Loo, in 1772, and LOUISE ROSALIE HÉMERY, who engraved after Greuze a 'Head of a laughing Child' and a 'Head of a crying Girl,' were probably likewise sisters of this artist.

HEMESSEN. JAN VAN. See SANDERS, JAN.

HEMLING, HANS. See MEMLINC.

HEMMER, JOHANN SEBASTIAN BERNHARD, a German painter, born at Coburg in 1745, was a pupil of Nothnagel at Frankfort. He returned to Coburg and established himself as a miniature and water-colour painter. He died about 1810.

HEMSEN, JAN VAN. See SANDERS, JAN.

HENAREJOS, DOMINGO VALDIVIESO Y. See VALDIVIESO.

HENDERSON, JOHN, the eminent tragedian, was born in London in 1747. He studied in Shipley's school, and under D. Fournier, and he gained a medal at the Society of Arts in 1762, but afterwards abandoned art. He died in London in 1785.

HENDRIKS, WYBRAND, was born at Amsterdam in 1744, and educated at the National Academy of Design. He then lived for a time in the country, until he received the appointment of keeper of then Teyler Art Cabinet at Haarlem. He painted landscapes, portraits, and interiors; but the pictures by him which are most prized are flower-pieces and subjects of dead game, in the manner of Weenix. There is a view of Haarlem by him in the Museum at Amsterdam. He died at Haarlem in 1831.

HENDSCHEL, ALBERT, painter, draughtsman, and etcher, was born at Frankfort-on-the-Maine, June 9, 1834, and studied at the Städel Institute under Steinle, Passavant, and Jakob Becker. In 1869-70 he visited Italy. His pictures were chiefly poetical and humorous illustrations of German legends and folk-lore, but he occasionally painted genre. His 'Sketch-Book' was published in 1872-74. He etched a few plates. He died in 1883.

HENGEL, H. F. VAN, a Dutch painter, born at Nimeguen in 1705, studied under Herman van der Myn, and painted landscapes and conversations of a cabinet size. Either the public disregarded his works, or he was so enamoured of them as not to part with them, that he retained them, as a collection, to the time of his death, when they were sold with the pictures of other masters belonging to him. He died at Utrecht in 1785.

HENGSBACH, FRANZ, a German landscape painter, was born at Werl in Westphalia in 1814. He was from 1833 to 1840 a student of the Düsseldorf Academy under J. W. Schirmer, and painted in the style of the older landscape painters of that school many works of much excellence in drawing and colour, the subjects of which were drawn from the picturesque scenery of the Tyrol, Salzkammergut, Upper Bavaria, and Switzerland. He died at Düsseldorf in 1883. Among his best pictures are:

View of Salzburg. 1841.
Staufen near Salzburg. 1842.
Mills in the Tyrol. 1846.
The Lake of Hallstadt. 1848.
Waterfall in Upper Bavaria. 1850.
Limburg on the Lahn by moonlight.
Evening on the Lago Maggiore. 1880.
Lausanne and the Lake of Geneva.

HENGST, WILLEM, was a native of Nimeguen, who studied in Paris under Rigaud and Largillière. He afterwards returned to his own country and took to portrait painting. He died at Cuyk on the Meuse about 1780 or 1785.

HENGSTENBURGH, HERMANUS. See HENSTENBURGH.

HENNE, EBERHARD SIEGFRIED, a German engraver, was born in 1759, and at first studied theology, but afterwards turned his attention to art, which he pursued at Leipzig under Oeser, Bause, and Liebe, and later on at Berlin under Rode and Chodowiecki. In 1793 he engraved his principal plate, 'The Sacrifice of Iphigenia,' after Van Loo; and a little after this a number of illustrations to Archenholz's 'Handbook of the Seven Years' War.' In 1808 the military embroilments drove him to Brunswick and Westerburg, where he mainly devoted himself to painting landscapes. After the Peace of Tilsit he returned to Berlin, where he died in 1828. Among his other plates are:

The Parting of Louis XVI. from his Family; *after Chodowiecki.*
Jesus breaking the Bread to the Disciples at Emmaus; *after Rode.*
The King and Prince taking leave of the dying Queen Louise.

HENNE, PICART, a portrait and historical painter, born in Hainault, was painter to the Duke of Burgundy in 1401. He is probably the same as Pierre Henne, who in 1417 or 1418 painted the portrait of Margaret of Burgundy, Countess of Hainault. He resided at Mons, and worked for the town of Rœulx in the years 1395-96 and 1412-13. He died before 1422.

HENNEBERG, ANDREAS, (or HENNEBERGER,) was probably one of the family of artists of that name settled at Geisslingen. In 1575 he was court painter at Munich, and took portraits at about that date for the ducal court. He died about 1594. There was a DOROTHEA HENNEBERG, who in 1590 held the same office at Munich, and who also painted portraits in oil and water-colours.

HENNEBERG, RUDOLPH FRIEDRICH, a German historical painter, was born at Brunswick in 1825. He was intended for a barrister, and therefore studied law at Göttingen and Heidelberg from 1845 to 1848, and acted as local judge in his native city. In 1850-51 he commenced the study of painting at the Antwerp Academy, afterwards working under Thomas Couture in Paris, where he remained till 1860. He then travelled in Italy for two years, visiting Rome, Naples, Florence, and Venice, and occupying himself with copying the old masters, especially Titian; he next settled down for a time at Munich. He went to Berlin in 1866, but on account of his health he had to go again to Italy in 1873, and returned, as an incurable, to his native city, where he died in the autumn of 1876. He executed some wall paintings in the Villa Warschauer in Charlottenburg, and was a member of the Berlin Academy. His most important picture is the celebrated 'Hunt after Fortune,' a copy of which exists in the Bethnal Green Museum, London; the original, dated 1868, being in the National Gallery at Berlin.

HENNEBERGER, HANS, a card painter, was born at Mühlhausen, in Prussia, in the latter part of the 16th century, and was placed under Adam Lange, who taught him every branch of art, and of art workmanship. On the death of his master he succeeded him in the post of court painter, and completed the decoration, commenced by Lange,

of the Muscovite Saloon in the palace at Königsberg, which he adorned with portraits and heraldic designs. He also painted portraits in oil, but he was most largely employed in the execution of patents of nobility. He died in 1601.

HENNEQUART, JEHAN, (or HENNEKERT,) was a Flemish painter, who worked at Lille about the middle of the 15th century, and was a contemporary of Pieter Coustain.

HENNEQUIN, BAPTIST, a Flemish painter, flourished at Bruges about 1468.

HENNEQUIN, PHILIPPE AUGUSTE, a French historical painter, was born at Lyons in 1763, and studied under David in Paris. He obtained the 'grand prix de Rome,' but on the outbreak of the French Revolution his avowal of partisanship with the revolutionists obliged him to quit Italy. He went to Lyons, where he was imprisoned, but managed to escape, and got to Paris, where he owed his safety to his friends. After several disagreeable experiences from the same cause, which repeatedly brought his life into danger, he in 1794 abandoned politics and devoted himself wholly to art. On the restoration of the Bourbons in 1814 he migrated to Liége, and there painted 'The Devotion of the Three Hundred Citizens of Franchimont,' of which he engraved the sketch. Thence he removed to Tournai, where he settled as director of the Academy, and had Gallait among his pupils. He died at Leuze, near Tournai, in 1833. Amongst his principal works are:

Angers.	*Museum.*	Crime pursued by Remorse.
"	"	Time.
"	"	Fright.
Lyons.	*Museum.*	Saul and the Witch of Endor.
Orleans.	*Museum.*	Truth and Justice mounting to Heaven.
Paris.	*Louvre.*	Orestes pursued by the Furies. 1800.
Rouen.	*Museum.*	The Triumph of the French People. 1799.
"	"	The Genius of History.
Toulouse.	*Museum.*	Battle of Quiberon. 1804.
Versailles.	*Gallery.*	Napoleon distributing the Legion of Honour at Boulogne. 1806.
"	"	Battle of the Pyramids. 1806.
"	"	Allegory of Napoleon I.
"	"	Portrait of Marquis of Pérignon.

HENNIG, GUSTAV ADOLPH, a German historical painter, was born at Dresden in 1798, and began his studies at the Academy there, after which, with royal assistance, he completed them at Rome. Returning to his own country, he was made first professor and then director of the Leipzig Academy, and in 1840 professor in that of Dresden. He died at Leipzig in 1869. One of his best paintings is 'Christ purifying the Temple.'

HENNIG, JOHANN FRIEDRICH, was born at Berlin in 1778, and engraved several views of that city and the neighbourhood. In the Dresden Gallery is a picture of 'The Finding of Moses.'

HENNING, CHRISTIAN, born at Erfurt in 1741, went to Hoorn, in Holland, where he executed some paintings for the theatre of Amsterdam, and with his brother Gottfried managed a tapestry manufactory. He died at Zeist in 1822.

HENNING, CHRISTOPH DANIEL, a painter and engraver, was born in 1734 at Nuremberg, where he also died. Among his best works were views of Nuremberg, and portraits of Joseph II. and Pope Pius VI.

HENRI. See GRÉVEDON.

HENRICH, GASPARD, a Flemish historical painter, was born at Oudenarde in 1550, and died in Italy.

HENRICI, JOHANN JOSEPH KARL, a native of Schweidnitz in Silesia, was born in 1737. He worked as a theatre painter in Bohemia, and afterwards went to Vienna and Venice, where he devoted himself to miniature painting. He executed frescoes, conversation pieces, portraits, and architectural subjects. He died in 1823.

HENRIET, CLAUDE, who was born at Châlons-sur-Marne about 1540, was summoned about 1586 to the court of Charles III., Duke of Lorraine, at Nancy, where he died in 1603. He painted portraits and historical subjects, but principally excelled in glass painting. The windows of the cathedral at Châlons and of St. Étienne-du-Mont at Paris are his most important works. He was also the instructor of Callot.

HENRIET, ISRAEL, who was also known by his Christian name of ISRAEL alone, was born at Nancy about 1590. He was the son of Claude Henriet, a glass painter, who taught him the rudiments of design, and sent him for improvement to Rome, where he studied some time under Antonio Tempesta. Upon his return to France he established himself in Paris as a print-seller, and published some of his own plates, as well as those of Callot, Della Bella, and Israel Silvestre, who were all employed by him. He engraved a few plates of views and small subjects, in which he imitated the style of Callot. He instructed Louis XIV. in drawing, and died in Paris in 1661.

HENRIQUEZ, BENOÎT LOUIS, a French engraver, was born in Paris in 1732. He was a pupil of N. G. Dupuis, and was admitted into the Academy in 1779. He spent some time at St. Petersburg, where he appears to have been engraver to the Emperor. He died in Paris in 1806. Among portraits and other subjects by him are the following:

PORTRAITS.

Louis XIV.; *after Rigaud.*
Louis XVI.; *after J. Boze.*
Louise Marie Adélaide, Duchess of Chartres; *after Duplessis.*
Denis Diderot; *after Van Loo.*
Jean d'Alembert; *after Jollain.*
François Marie Arouet de Voltaire; *after Barat.*

SUBJECTS AFTER VARIOUS MASTERS.

The Chastity of Joseph; *after A. van der Werff.*
The Triumph of Galatea; *after Nattier.*
Minerva driving away the God of War; *after Rubens.*
Mercury and Argus; *after G. van Eeckhout.*
Honours paid to the Constable Du Guesclin; *after Brenet.*
La Bonne Nouvelle; *after Terborch.*
Love; *after Greuze.*

HENRIQUEZ, EMMANUEL, was born in the neighbourhood of Nogueira, in Portugal, in 1593. He executed several pictures, and in 1618 entered the Society of Jesus. He died in 1653.

HENRY LE LORRAIN was a French painter of history, who painted in 1507 an 'Assumption' for the Church of the Cordeliers at Nancy.

HENRY, BON THOMAS, a French portrait painter, was born at Cherbourg in 1766. He was a pupil of Landon and of Regnault, and died in Paris in 1836. He founded the Museum at Cherbourg.

HENRY, JEAN, a French marine painter, born at Arles in 1734, was a pupil of Kapeller and J. Vernet. He died at Toulouse in 1784. Examples of his sea-pieces may be seen in the Museums of Grenoble, Marseilles, Toulon, and Havre.

HENRY, SUSANNA, a daughter of the celebrated artist Daniel N. Chodowiecki, and wife of a Brandenburg ecclesiastic, named Henry, was a painter who in 1812 became a member of the Berlin Academy. She was still living in 1818.

HENRY JULIUS, Duke of Brunswick-Wolfenbüttel, an amateur painter, was born in 1564, and reigned from 1589 to 1613, in which year he died. There is a 'Wooded Landscape' by him in the Brunswick Gallery.

HENSBERG, JEROM VAN, who flourished in 1662, is mentioned by Professor Christ as an engraver.

HENSCH, GOTTHILF FRIEDRICH, a portrait and miniature painter, was born at Andreasberg in the Harz in 1732. He practised his art in various cities of Germany, and finally settled at Brunswick, dying about 1785.

HENSEL, WILHELM, a German historical and portrait painter, was born at Trebbin in 1794. He at first studied architecture, but afterwards took to painting under Frisch, the director of the Berlin Academy, and in 1812 exhibited his first work, 'Christ on the Mount of Olives.' He served for two years in the army (1813-15), but after the close of the war with Napoleon, he returned to art, and by his exertions supported his mother and brother, finding time also to write poetry. In 1823 he was enabled to visit Italy, where he remained for five years, studying and copying the works of the old masters. After his return to Berlin, in 1828, honours came quickly to him; he became a member of the Academy, court painter, and professor of painting. He was also decorated with the Order of the Red Eagle, the Hohenzollern Order, the Order of Leopold, &c. He is stated to have painted more than a thousand portraits of distinguished men of his time. He died at Berlin in 1861, through an injury received in saving a man's life. Amongst his chief works are:

The Good Samaritan. (*Royal Palace, Berlin.*)
Christ before Pilate. (*Potsdam.*)
Miriam playing the Timbrel. 1839. (*The King.*)
Christ in the Wilderness. 1839.
Christ meditating on his Mission. (*Bridgewater Gallery, London.*)
Christ and the Woman of Samaria.
The Duke of Brunswick at the Ball on the Eve of the Battle of Waterloo.

Among the portraits which he painted are:

Frederick William IV., King of Prussia.
Felix Mendelssohn-Bartholdy.
The Prince of Wales when a Child.

HENSTENBURGH, HERMANUS, was born at Hoorn, in North Holland, in 1667. He studied under Johannes Bronkhorst, and soon surpassed him; still he was for a long time compelled to earn his living at a pastry-cook's, till Matheus Terwesten made his merits known. He excelled in the painting of flowers, fruit, birds, snails, &c. in water-colours, as well as in gouache and oil. He died at Hoorn in 1726.

HERACLEIDES, a Greek painter, was a native of Macedon, who went in B.C. 168 to Athens, where he had a great reputation for his paintings in encaustic.

HÉRAULT, ANTOINETTE. See under CHASTEAU, GUILLAUME.

HÉRAULT, CHARLES ANTOINE, a landscape painter, born in Paris in 1644, was the son and pupil of Antoine Hérault, a painter, and brother-in-law to Noël Coypel, whom he accompanied to Rome in 1672. He was received into the French Academy in 1670, and died in Paris in 1718.

HERBEL, KARL, a painter of Nancy, who flourished about 1680, produced several battle pieces depicting the deeds of Charles V., Duke of Lorraine. He also worked some time at Vienna for the Emperor Leopold I. Elias Hainzelmann engraved after him the portraits of Duke Charles and his consort Eleonora. He died in 1703.

HERBERT, ALFRED, a marine painter in water-colours, was the son of a Thames waterman. He was at an early age apprenticed to a bookbinder, but left that trade to follow the profession of an artist. His pictures were chiefly views on the Thames and coast scenes, which he executed with a masterly hand, showing true genius. Though a constant exhibitor at the Royal Academy and the Suffolk Street Exhibition, his productions never sold well, and he died in poverty in 1861. The South Kensington Museum has 'A Wreck off Appledore' and 'A Man-of-War off Dover.'

HERBERT, ARTHUR JOHN, a subject painter, the son of John Rogers Herbert, R.A., was born in 1834, and studied under his father. He was showing much promise, when he died of fever at Muriac, in Auvergne, in 1856. There is a water-colour drawing of 'Barnstaple' by him in the South Kensington Museum. He exhibited at the Royal Academy:

Don Quixote's first impulse to become a Knight-errant. 1855.
Philip IV. of Spain knighting Velazquez. 1856.

HERBERT, CYRIL WISEMAN, the youngest son of John Rogers Herbert, R.A., was born in London in 1847. On his father's return to England he was sent to Oscott College, and then to King's College, London, while his artistic training was conducted by his father. In 1868 he went to Italy, and in 1882 he became Curator of the Antique School in the Royal Academy. He died in London in 1882, a week's illness terminating a career of the brightest promise. He exhibited at the Royal Academy:

Homeward after Labour. 1870.
An Idyl. 1871.
Returning to the Fold. 1874.
Escaped Home. 1875.

HERBERT, JOHN ROGERS. This painter was born at Maldon in 1810, and became a pupil at the Royal Academy schools in 1826. His first work as a professional artist was concerned with book illustrations, and he also took up the painting of portraits, but he soon relinquished both of these branches of his art in favour of the composition of large pictures representing religious scenes. Converted to Catholicism when but twenty-six years of age, he became a man of strong and almost fierce religious convictions, threw all his energy into religion, and looked upon his art solely as a means towards the prosecution of his ideas and convictions as a "handmaid, pure and simple, for the greater glory of God." . . . In 1839 he exhibited his first religious picture, 'The Appointed Hour,' following it in 1843 by 'Christ and the Woman of Samaria,' in 1848 by 'St. John the Baptist reproving Herod,' and in 1860 by 'The Virgin Mary,' the last-mentioned picture being at once purchased by Queen Victoria. In 1841 Herbert became Associate of the Royal Academy, and was elected Academician in 1846, when he received a commission to paint the frescoes in the new Houses of Parliament, amongst which the most notable are the 'Descent of Moses from Sinai,' 'Human Justice,' and 'King

Lear.' These were executed in the water-glass process, and attracted some considerable attention at the time, being remarkable for their powerful colouring, strong composition, and well-balanced distribution of masses, combined with skilful conduct of lines. In 1862 Mr. Herbert sent into the Royal Academy 'To Labour is to Pray'; in 1868, 'The Valley of Moses'; in 1870, 'The Bay of Salamis'; in 1871, 'All that's Bright must Fade'; in 1873, 'Mary Magdalene at the Foot of the Cross'; in 1874, 'The Adoration of the Magi'; in 1878, 'David whilst a Shepherd,' and 'Our Lord after the Resurrection.' His works appealed to the popular taste, and were the subject of some skilful reproductions in the then newly-discovered process in colour-printing by lithography. By this means they were distributed far and wide, being used very largely for Sunday Schools and in classes, and giving to the artist a renown that the pictures themselves hardly warranted. There was but little imagination about the work of Herbert, but it was the result of careful study and of eager desire to be as accurate in colouring, in costume, and in local detail as possible, whilst his drawing was accurate and careful. Although he painted the scenes from the Holy Land over and over again, yet he never visited the East, deriving all his information from books and from converse with those who had been to the lands which he was never able to spare time to visit. It is surprising, therefore, to find how very accurate he generally was. He became a member of the Academy of Fine Arts in France, and also received honorary membership of the National Academy of New York. He was never tired of talking about the "nobility of art," of exalting it upon every occasion, and of condemning many of the pictures painted in his day, especially in France, by reason of the immorality and dissoluteness of their subjects. He narrowly escaped being the subject of some serious difficulty in the Institute of France on one occasion when he was visiting in Paris, by reason of his outspoken rebuke of certain important pictures exhibited at the Salon, and was in many ways not as cautious in his criticism of the work of other artists as he might have been. He was a remarkable-looking man, of a deep olive complexion, and with very dark, piercing eyes, and wore a long white beard, making him altogether almost Eastern in appearance. He was a brilliant talker, a strong controversialist, and excellent company, but a man of the most uncompromising opinions, and respected for the stability of his purpose. He died in 1890, having retired from the Academy many years before his death, and having ceased to paint for the last few years of his strenuous life on account of his eyesight having been seriously impaired. G. C, W.

HERBIG, WILHELM, a German historical painter, was born at Potsdam towards the close of the 18th century. He was a pupil, and afterwards vice-director, of the Berlin Academy, and died in 1861. His best-known pictures are 'The Spinner' and 'A Family saving itself from an Inundation.'

HERBST, JOHANNES, (or HERBSTER,) was a painter of Strassburg, who flourished about 1468, but abandoned art at the time of the Reformation, from an idea that it tended to the adoration of images.

HERBSTHOFFER, KARL, was a genre painter, born at Pressburg in 1821, who studied at the Vienna Academy under Amerling, and died in Paris in 1876. His works were in the style of the French rococo painters, and among them were:

Plundering of a Church.
The Challenge.
Knights at an Armourer's.
The Arrest.

HERCK, JAQUES MELCHIOR VAN, a Flemish painter of flowers, was the pupil and son-in-law of P. G. Verhruggen, whose works he copied. He was admitted into the Guild of St. Luke at Antwerp in 1694-5, and filled the office of dean in 1720, 1733, 1734, and 1735.

HERDER, C., a Dutch historical and portrait painter, was born in 1550 at Gröningen, where he also died in 1609. He was at Rome with Karel van Mander.

HERDMAN, ROBERT, a Scottish painter of portraits and historical subjects, was born at Rattray, Perthshire, in 1830, and was educated at the Trustees' Academy, Edinburgh. The son of a minister, he was himself intended for the Church, but showed such a disposition for art, that he was allowed to abandon the idea and become the pupil of R. S. Lauder. From 1861 onwards he was a frequent contributor to the Royal Academy Exhibitions, where, however, his works failed to attract much attention. In the north he had a considerable reputation, and painted many portraits of Edinburgh notabilities. He became an Associate of the Scottish Academy in 1861, and a full member in 1863, and took an active part in the management of that body. He died very suddenly of heart disease in his studio at Edinburgh, December 31, 1887. There are two pictures by him in the Scottish National Gallery.

HERDMAN, WILLIAM GAWIN, a landscape painter, was born at Liverpool in 1805. He was self-taught, and very early in life he began sketching the old buildings of his native city, so that by the time he was twenty years of age he had made about three hundred drawings, two series of which he published in 1843 and 1856, with historical text, as 'Pictorial Relics of Ancient Liverpool.' Topographical views and interiors were his forte, but the reformation of perspective was the great object of his life for the last twenty or thirty years. His views were first broached in the 'Art Journal' in 1849, and gave rise to much criticism, for he rejected the present system on finding that the representations of objects by its rules on the picture did not coincide with the results of vision or of sketches made by the hand and eye. In 1853 he published his 'Treatise on the Curvilinear Perspective of Nature.' He published also a folio volume of 'Studies' in 1838, and other works in prose and verse. He was for some years a member of the Liverpool Academy, and was the founder of shilling art-unions. He died at Liverpool in 1882.

HÉREAU, JULES, a French landscape painter, was born in Paris in 1839. He spent some time in England, and painted several views on the Thames. He was killed on the railway at Auteuil in 1879. Amongst his works are:

The End of the Village; winter scene. 1855.
The Shepherd and the Sea. 1864. (*Montpellier Museum.*)
The Impending Storm. 1865. (*Amiens Museum.*)
The Shepherd's Song. 1866. (*Rouen Museum.*)
The Beach at Honfleur. 1872.
The Thames at London Bridge. 1873.
The Thames at Gravesend. 1873.
Banks of the Meuse. 1879.

HEREFORD, LAURA. This clever artist has a special niche in the temple of fame, as she was the first lady student who entered at the Royal Academy schools. She was a pupil in 1861, and for a time the only representative of her sex at the Academy. She exhibited in 1864 a charming picture entitled 'A Quiet Corner,' and followed up her success by similar domestic scenes in 1865, 1866, and 1867. She died in 1870.

HERGENRODER, GEORG HEINRICH, a German painter, was born at Darmstadt in 1736, and died about 1794. There are pictures of 'Girls bathing' and 'A Robber's Cave' by him in the Cassel Gallery.

HERING, GEORGE EDWARDS, who was born in London in 1805, was the younger son of a German bookbinder, who was the head of the family of Von Heringen of Brunswick, but who had settled in London. He lost his father while still a youth, and after completing his education in Germany, was placed in a banking-house, but his dislike of the desk and his natural love for art soon induced him to obtain the permission of his family to quit the bank, and return to Germany to study painting. He went first to Munich in 1829, thence through the Tyrol to Venice, in which city he specially delighted; then through Italy, and to Constantinople, Smyrna, and the East,—making everywhere studies and sketches, which afterwards bore ample fruit. On his return to Rome, where he was very popular with his fellow-workers of all nationalities, he met with Mr. Paget, and with him and another friend made a tour through Hungary and Transylvania and to the Carpathian Mountains. The results of this journey were his illustrations to Mr. Paget's 'Hungary and Transylvania,' 1839, and a volume of 'Sketches on the Danube, in Hungary and Transylvania, published in 1838. On his return to England he settled in London, where, with the exception of a few short visits to Italy, he chiefly resided. In 1847 he published 'The Mountains and Lakes of Switzerland, the Tyrol, and Italy.' He died in London in 1879. From 1836 until 1879 he contributed every year to the Royal Academy, sending in all eighty-seven works, of which the following were among the best:

The Ruins of the Palace of the Cæsars; 1836. Amalfi; 1841 (*the King*). Venice; 1848. The Brig over the Burn, Perthshire; 1851. Angera, Lago Maggiore; 1854. Returning from Torcello; 1859.

There is a small 'Bridge over a Stream,' dated 1847, by him in the South Kensington Museum.

HERING, JOHANN GEORG, was a painter of Eschwegen in the 16th century, who studied under Christoph Müller at Cassel, and in 1587 travelled in Italy for further improvement. In 1620 he became court painter at Prague; he also worked considerably for the monastery of Strahow.

HÉRISSET, ANTOINE, a French engraver, flourished about the year 1740. He engraved some of the plates for Monicart's 'Versailles immortalisé,' 1720-21, and also some plates of fortifications, published in 1757. There are also two prints of scenes in the life of St. Vincent of Paola, after J. F. de Troy, etched by Hérisset, but finished by Jeaurat.

HERISSON, LOUIS FRANÇOIS, a French landscape painter, was born in Paris in 1811, and died in the same city in 1859.

HERLE, WILHELM VON. See WILHELM, Meister.

HERLEN, FRIEDRICH, (HÖRLIN, HERLIN, or HERLEIN), a German painter, flourished from the middle to the close of the 15th century. He was at Ulm about 1449 and 1454, then at Rothenburg, and in 1467 he settled at Nördlingen, where he died probably in 1499 or 1500. His pictures are in the manner of the school of Rogier van der Weyden, and he was also an imitator of Van Eyck, so that it seems safe to assume that he studied in the Netherlands. There are sixteen pictures by him in the church of St. George at Nördlingen; namely, 'The Virgin enthroned,' an 'Ecce Homo,' 'The Magdalene washing the Saviour's Feet,' 'The Appearance of Christ,' several Saints and Donators, and 'The Crucifixion,' painted upon gold ground —the dates ranging from 1462 to 1488. There is also a grand triptych in the choir of the cathedral of Meissen which is attributed to him, but unfortunately, like the above, it has been injured by restoration. He executed similar works in the church and town-hall of Rothenburg, in the church at Bopfingen, and apparently in that at Dinkelsbühl. A 'Christ on the Cross' by him is in the Vienna Gallery, and a small 'Offering of the Three Kings' is in the possession of Herr von Holzschuher of Augsburg. His grandson, JESSE HERLEN, was also a painter, though inferior; a 'Last Judgment' by him is in the church of St. George at Nördlingen. He was born in 1500 or 1501, and died in 1575. Another FRIEDRICH HERLEN, the great-grandson of the first, died at Nördlingen in 1591.

HERMAN, who succeeded as bishop of Winton in 1045, and as bishop of Sherborne in 1050, and removed the see to Salisbury, is stated to have decorated with miniatures some manuscripts of his own writing. He died before 1080.

HERMAN OF ITALY. See SWANEVELT.

HERMANN, JOSEPH, born at Freiburg in Breisgau, in 1735, was the son of a shoemaker. He studied philosophy and theology for a time, and then, against the wish of his father, became a painter, and imitated the works of Baldung, Holbein, Abel Stimmer, and Maratti. He was especially skilful in the representation of beautiful heads and of storms at sea. The date of his death is unrecorded.

HERMANN, KARL, was a painter born at Oppeln, who in 1820 was at Rome, where he produced an admired copy of the 'Madonna' of Francia in the Borghese Palace. He made also some copies of Raphael, among which was one of the 'Madonna della Casa Tempi' in the Munich Gallery. His works were mainly historical and genre subjects, but he was also a good portraitist and designer. He died at Breslau in 1845.

HERMANN, KARL HEINRICH, who was born at Dresden in 1802, first studied art in the Academy of his native city. He then removed to Düsseldorf and became a pupil of Cornelius, whom he accompanied, after some years spent in decorating the Aula at Bonn and elsewhere, to Munich. There he was employed in executing in fresco the designs of Cornelius in the Glyptothek and the Ludwigskirche. Among the best of his own compositions are the 'Ascension of Christ' in the Protestant church, the frescoes from Eschenbach's 'Parcival' in the Königsbau, and above all the 'Victory of the Emperor Louis the Bavarian at Ampfing,' which is one of the series of historical frescoes in the arcades of the Hofgarten at Munich, one of the drawings of which is in the Frankfort Gallery. In 1844 he was summoned to Berlin, where he decorated the Klosterkirche with figures

of the Patriarchs, Prophets, Evangelists, and the Apostles Peter and Paul. In 1854 he completed fifteen large pictures illustrative of the history of the German people. Hermann died at Berlin in 1880.

HERMANS, FRANÇOIS, a Dutch allegorical painter, born at Maestricht, flourished in the 18th century. He was an elder brother of Louis Hermans.

HERMANS, LOUIS, a Dutch fruit and flower painter, was born at Maestricht in 1750, and died there in 1833. He worked with his brother François Hermans.

HERMANS, MATTHIAS, a Dutch painter of history and architecture, was a nephew of François Hermans. He was born at Maestricht in 1789, and died in 1842.

HERMANT, JEAN, born at Troyes in 1451, was a famous glass painter, who executed for the cathedral at Troyes a window representing 'The Baptism of St. John.'

HERMES, ISAAC, was a Spanish painter, who in 1587 executed paintings for the high altar and other parts of Tarragona Cathedral.

HERMOGENES, was a native of Africa, who lived about A.D. 200. He was a contemporary of Tertullian, who wrote a book against him, condemning his opinions and his paintings.

HERNANDEZ, ALEXEO. See FERNANDEZ.

HERNE, WILLIAM, was an artist who was appointed serjeant-painter to Queen Elizabeth in 1572.

HERNEYSSEN, ANDREAS, was a painter of Nuremberg, who in 1578 was admitted into the Brotherhood of St. Luke at Würzburg. In 1574 he produced the portrait of Hans Sachs, now in the Wolfenbüttel Gallery, and in 1576 he decorated with paintings the abbey church of Allersbach, in Lower Bavaria. In 1580 he painted the ceiling of the cathedral in that town, and in 1587 the Brunnen at Nuremberg.

HEROLD, JOHANNA HELENA, a painter in water-colours, born at Frankfort in 1668, was the daughter of Johann Andreas Graff, who married Maria Sibylla Merian. She painted insects and flowers equally well with her mother, whom in 1684 she accompanied to West Friesland, and in 1699 to Surinam. Shortly after this she was married to the merchant Herold, with whom in 1702 she paid a second visit to the latter place, where she painted plants, butterflies, &c. for her mother's 'Metamorphosis Insectorum Surinamensium,' published in 1705. She died at Amsterdam, but in what year is not known.

HÉROULT, ANTOINE DÉSIRÉ, a French landscape painter, was born at Pont-l'Evêque (Calvados) in 1802, and died in Paris in 1853. He painted both in oil and in water-colours. Among other works he exhibited the following:

View of London. 1841.
View of the Thames at Greenwich. 1842.
View at Honfleur. 1843.
View near Cherbourg. 1844.
Forest of Fontainebleau. 1852.

HERP, GUILLIAM VAN, a Flemish painter, was born at Antwerp in 1614. In 1626 he was apprenticed to Darman Wortelmans at Antwerp, and two years later to Hans Birmans in the same city. In 1637-8 he became a master in the Guild of St. Luke, and was afterwards much influenced by the works of Rubens. His pictures are not numerous; they usually represent interiors, with persons of the middle class; Scriptural subjects by him are rare. He sometimes put figures into Van Delen's architectural pieces, as in an interior of a church in the collection of Lord Caledon. He died at Antwerp in 1677. The following pictures are ascribed to him:

Berlin.	*Gallery.*	A Satyr in the midst of a Peasant's Family.
Brussels.	*Arenberg Gallery.*	A Peasant Family.
Dulwich.	*Gallery.*	Figures with Sheep at a Well.
London.	*Bridgewater Gallery.*	Boors regaling.
"	*Marquis of Bute's Coll.*	Men and Women *regaling* themselves.
"	"	A Repast (*companion to the above*).
Stockholm.	*Museum.*	Christ's Entry into Jerusalem.
Vienna.	*Harrach Coll.*	Soldiers and Peasants.

In addition to these, Waagen and other writers mention a picture by Van Herp, in the National Gallery, of 'Monks distributing bread to the poor at the door of a Convent'; it is not now, however, exhibited.

HERPE, JAN VAN, a painter of religious subjects, was born at Ghent in 1432. He entered the Painters' Guild at Ghent in 1463, and died in 1486.

HERPIN, LÉON, who was born at Granville in 1841, began life as a land-measurer, but afterwards studied under Daubigny, J. André, and Busson, and evinced a talent for landscape painting. He died in 1880. He exhibited amongst other pictures the following:

The Marne at Chennevières.
The Bridge of Sèvres. 1876.
Paris from the Bridge of Saints-Pères. 1878. (*Luxembourg Gallery.*)
Paris from the Pont-Neuf in 1878. (*Hôtel de Ville, Paris.*)

HERR, MICHAEL, is said by Doppelmayr to have been born in 1591 at Metzingen, in Würtemberg, but Neudörffer reckons him among Nuremberg painters. He appears to have gone early in life to Nuremberg, and afterwards to Italy. In 1620 he returned to Nuremberg, where he painted in 1622 an allegorical picture of 'The Seven Liberal Arts, with Mars and Justice,' also a memorial picture in St. John's churchyard. He died at Nuremberg in 1661.

HERREGOUTS, DAVID, an historical painter, was born at Mechlin in 1603. He was received into the corporation of painters in his native city in 1624, but afterwards established himself at Ruremonde, where he was made a member of the Guild of St. Luke in 1647, and died at a date unknown. In the church of St. Catharine at Mechlin is a picture of 'St. Joseph awakened by an Angel.'

HERREGOUTS, HENDRIK, an historical painter, the son and pupil of David Herregouts, was born at Mechlin in 1633. He resided for some years in Italy, and returned home through Germany, working at Cologne in 1660. In 1664-5 he was admitted into the Guild of St. Luke at Antwerp, and in 1666 into that at Mechlin. In 1679-80 he was settled in Antwerp, where he died in 1724. There are several of his works in the churches at Antwerp, Brussels, Liége, Louvain, and Bruges. In the cathedral at Antwerp is a fine picture by him of 'The Martyrdom of St. Matthew.' At Bruges, in the church of St. Anne, is his best work, 'The Last Judgment,' an immense picture, with figures larger than life, grandly composed, and in a bold style of design.

HERREGOUTS, JAN BAPTIST, the son and pupil of Hendrik Herregouts, is said to have been a native of Ruremonde. He was received into the Guild of St. Luke at Antwerp in 1677-8, but settled at Bruges, where many of his best works are still to be found. He painted in the style of his father, and though inferior to him in some respects, his works possess considerable merit. He was one of the founders of the Academy at Bruges, where he died in 1721. The following are his best pictures: in the church of St. Anne, at Bruges, 'The Virgin and Infant in the Clouds, with a Glory of Angels'; in the church of the Carmelites, 'The Presentation in the Temple,' and, at the principal altar, 'The Virgin and several Saints kneeling before Christ,' which is considered his chef-d'œuvre. There are a few etchings by this artist, executed in a free, slight style; among which is 'St. Cecilia surrounded with Angels.'

HERREGOUTS, MAXIMILIAN, was a Flemish artist, who painted a picture with the date 1674, representing 'A Kitchen with a Woman making Pancakes.'

HERRERA, ——, called 'el Rubio,' or 'the Red,' the eldest son of Francisco de Herrera the elder, was born at Seville at the commencement of the 17th century. He was a promising painter of sign-boards and other fanciful subjects, but died young.

HERRERA, ALONSO DE, a Spanish painter, lived at Segovia in 1579, and was an intimate friend of El Mudo. In 1590 he painted for the high altar of the church of Villacas six pictures on subjects chosen from the life of Christ, which, according to Cean Bermudez, were well drawn and well coloured.

HERRERA, BARTOLOME DE, a brother of Francisco de Herrera the elder, was a portrait painter, who flourished at Seville about 1639.

HERRERA, FRANCISCO DE, the elder, a Spanish painter, was born at Seville about 1576, and studied art under Luis Fernandez to such good purpose that he soon became famous. He was the first to introduce the vigorous style of painting, which was afterwards adopted by Velazquez. The boldness of his pictures was equalled by the impetuosity of his temper, which was at times so violent as to drive away all his pupils, among whom was Velazquez. Being fond of engraving medals, he is said to have perverted his talent to coin false money, and on being suspected he took refuge in the sanctuary of the Jesuits' College, and while there he employed his time in painting a picture of 'The Triumph of St. Hermengild,' its patron, which is now in the Museum at Seville. On Philip IV. visiting the College in 1624, the picture was shown to him, and when he heard of the artist's offence he pardoned him, with a warning not again to abuse his powers. On his return home he resumed his old occupations, but his temper became so violent that his children fled from him, his son robbed him and went to Rome, and his daughter became a nun. He painted several pictures for the churches in Seville, among which were 'St. Peter,' in the Cathedral; 'St. Basil,' now in the Museum; a 'Last Judgment' for the church of San Bernardo; and four large historical pictures for the hall of the Archiepiscopal Palace. He also executed several frescoes, none of which, however, long survived him, except those in the vault of San Buenaventura. One of his frescoes he himself engraved. In 1650 he removed to Madrid, where he found Velazquez in the height of his fame, and he died there in 1656. In the Louvre is a picture of 'St. Basil dictating his Doctrine'; in the Berlin Gallery is a study of one of the heads in the preceding work; and in the Dresden Gallery is 'St. Matthew.'

HERRERA, FRANCISCO DE, the younger, second son of Francisco de Herrera the elder, was born at Seville in 1622, and was brought up in his father's studio. Owing, however, to his father's violence he fled to Rome, where he studied architecture and perspective, and painted 'bodegones,' and his fish were considered so excellent that he was called in Italy 'il Spagnuolo degli pesci,' or, 'the Spaniard of the fish.' On the death of his father in 1656 he returned to Spain, and settled at Seville, where he painted a large composition representing 'The Four Doctors of the Church adoring the Host,' and 'The Immaculate Conception,' which was placed in the cathedral, as was also a picture of 'St. Francis' for the chapel of that Saint. In 1660 or 1661 he removed to Madrid, according to Cean Bermudez, through jealousy of Murillo, and there he was employed by the Carmelite friars to paint, as an altar-piece for their church, 'The Triumph of St. Hermengild,' which is now in the Madrid Gallery. He next painted some frescoes in the church of San Felipe el Real, which attracted so much attention that he was employed by Philip IV. to paint the dome of the Chapel of Our Lady of Atocha, and was afterwards appointed painter to the king. In the reign of Charles II. he was appointed master of the royal works, and as such was engaged at Zaragoza in the renovation of the Cathedral of El Pilar. He died at Madrid in 1685.

HERRERA, ISABEL DE. See SANCHEZ COELLO.

HERRERA BARNUEVO, SEBASTIANO DE, a Spanish painter, sculptor, and architect, was born at Madrid in 1619. He was the son of a sculptor, Antonio de Herrera Barnuevo, and was placed in the atelier of Alonso Cano. He was taken into the service of Philip IV., and to him was intrusted the decoration of the Chapel of Our Lady of Atocha. In the Escorial is a 'St. Barnabas,' and in the Louvre 'Two Travelling Musicians.' He also executed several engravings. He died at Madrid in 1671. His son, IGNACIO, followed in his father's footsteps.

HERREYNS, DANIEL, a son and pupil of Jaques Herreyns, was a painter and engraver, born at Antwerp in 1678. Among his plates are:

Eurydice bitten by the Snake.
Orpheus playing his Lyre.
Geometry.
The Camel.
A Painter's Atelier.

HERREYNS, GUILLAUME JAQUES, a Flemish historical and portrait painter, the great-grandson of Jaques Herreyns, was born in 1743 at Antwerp. He studied in the Academy of that city, obtaining various distinctions, and in 1765 became one of its six directors. In 1767 he removed to Mechlin, where he founded the Academy in 1771. His teaching exercised a most beneficial influence on the development of the modern Flemish School, and his reputation spread. He was visited by the Emperor Joseph II., and by Gustavus III. of Sweden, by the latter of whom he was appointed his historical painter. After the French invasion in 1794, Herreyns was appointed professor in the Central School of the department of Deux-Nèthes, but in 1800 he returned to Antwerp, and resumed his teaching in the Academy. He died at Antwerp in 1827. Amongst his works are:

Hanfstängl photo] THE FRUGAL MEAL [*National Gallery*

Antwerp.	*Gallery.*	The dying Christ.
„	„	Four Portraits of Ecclesiastics.
„	*Cathedral.*	Christ and the Disciples at Emmaus. 1808.
Deurne.	*Church.*	Purification of the Virgin.
„	„	Scenes from the Life of St. Rombold.
Mechlin.	*Museum.*	Portrait of a Canon.
„	„	Portrait of Emperor Joseph II.

HERREYNS, JAQUES, (or HERRYNS,) a Flemish historical painter, was born at Antwerp in 1643, and studied under Norbert van Herp. He was made a master of the Guild of St. Luke in 1676, and painted many frescoes, as well as many historical pictures for churches in Belgium; amongst them was the 'Miracle of St. Raymond of Peñafort,' for a church in Antwerp. He supplied the figures in the landscapes of Van der Cruys and other painters. He also engraved several plates: 'Venus seeking to detain Adonis,' 'Venus before the corpse of Adonis,' and 'Christ washing the Disciples' Feet.' He died at Antwerp in 1732.

HERRING, BENJAMIN, an animal painter, was the son of John Frederick Herring. He died in 1871.

HERRING, JAMES, an American portrait painter, illustrated, with Longacre, the 'National Portrait Gallery,' published at Philadelphia in 1834–39. He died in Paris in 1867.

HERRING, JOHN FREDERICK, an animal painter, was born in Surrey in 1795. Until the age of eighteen, his life was passed in London, and he then found employment in coach-painting at Doncaster. He next worked as a stage-coachman, and for four years drove the 'York and London Highflyer'; but he devoted all his leisure time to painting, becoming known as the 'artist-coachman.' By the assistance of friends, he at length gave up the reins, and obtained some instruction from Abraham Cooper, the only art education he ever received. His earlier works were confined to racehorses, and for thirty-three successive years he painted the winners of the St. Leger. He left Doncaster in 1830, and, after a stay of about three years at Newmarket, settled in London. From this period the scope of his art widened, and he produced the works on which his reputation rests, exhibiting at the Royal Academy from 1826, at the British Institution, and also at the Society of British Artists, of which he was a member from 1841 to 1852. His art was very popular, and he received commissions from George IV., Queen Victoria, and the Duke of Orleans. He died in 1865 at Tunbridge Wells, where he had spent his latter years. Amongst his chief works are.

The Farmer's Daughter.
The Ferry.
Returning from Epsom
The Derby Day.
Mazeppa.
Peveril of the Peak.
Going to the Fair.
The Society of Friends.
Members of the Temperance Society.
The Frugal Meal. (*National Gallery, London.*)
Waiting for Master.
The Baron's Charger.
The Horse Fair.
The Market Day.
A Group of Ducks. (*Glasgow Gallery.*)
The Deer-stalker. (*The same.*)
A Black Horse drinking from a Trough. (*National Gallery, Dublin.*)

HERRLEIN, JOHANN ANDREAS, was born at Würzburg in 1720, and became court painter to the prince-bishop of Fulda, at which place he died in 1796. The subjects of his pictures were landscapes, hunting scenes, country dances and assemblages, and nymphs bathing, in the style of the Flemish painters. Pictures by him are in the Städel Institute at Frankfort, and in the Galleries of Darmstadt and Cassel.

HERRLIBERGER, DAVID, an engraver, was born at Zurich in 1697, and studied in that town under J. Melchior Füssli, at Augsburg under J. D. Herz, and at Amsterdam under B. Picart. He died in his native town in 1777. Among his best productions are the 'Schweitzerischer Ehrentempel,' 1748, and the 'Helvetische Topographie,' 1754–73. He was also a dealer in works of art.

HERRYNS, JAQUES. See HERREYNS.

HERS, JOHANN DANIEL. See HERZ.

HERSENT, FRANÇOIS ETIENNE, a nephew of Louis Hersent, and a pupil of Couture, was known as a painter of battle-scenes. He was born in Paris in 1823, and died at Fontaines-Plain-Pied, near Bourges, in 1880, having for some years relinquished his profession.

HERSENT, LOUIS, a French historical and portrait painter, was born in Paris in 1777. He studied under Regnault, and obtained the second prize of the Institute in 1797. Owing to ill health, he was for a short time compelled to forego the pursuit of art. His first exhibited picture was 'Narcissus beholding himself in the Water.' He was elected a member of the Institute in 1822, but in his latter years he painted very little. He died in Paris in 1860. Amongst his works are:

Narcissus. 1802. (*Cambrai Museum.*)
Achilles delivering up Briseis. 1804.
Atala poisoning herself. 1806.
Fénélon bringing back to a Peasant a stolen Cow. 1810.
The Taking of Landshut. 1810. (*Versailles Gallery.*)
Las Casas sick. 1814.
The Death of Bichat. 1817.
Louis XVI. relieving the poor in 1788. 1817. (*Versailles Gallery.*)
Daphnis and Chloe. 1817.
Gustavus Vasa blessing the Ranks. 1819. (*Destroyed by the mob at the Palais Royal in* 1848.)
Duke of Bordeaux in his Cradle. (*Versailles Gallery.*)
Ruth and Boaz. 1822.
Monks of St. Gothard feeding the poor. 1824.
Henry IV. of France. 1827. (*Grand Trianon, Versailles.*)

His wife, whose maiden name was LOUISE MARIE JEANNE MAUDUIT, also distinguished herself as an historical and portrait painter. She was born in Paris in 1784, and was a pupil of Meynier. She died in Paris in 1862. Some of her pictures are at Fontainebleau, and others have been engraved by Tardieu.

HERTEL, GEORG LEOPOLD, an engraver, who worked at Augsburg in the second half of the 18th century, was the brother of Johann Georg Hertel. He executed some engravings after Rembrandt, Majotto, Castiglione, and Boucher.

HERTEL, JOHANN GEORG, an engraver, was a native of Augsburg, who flourished in the latter half of the 18th century. He engraved after Boucher, Oudry, Rembrandt, Hillegaert, etc.

HERTERICH, HEINRICH JOACHIM, a German painter, etcher, and lithographer, was born at Hamburg in 1772. He was a son and pupil of Johann Andreas Herterich, and worked in pastel and in miniature, being skilful in drawing likenesses, and especially landscapes. In 1818 he, in

conjunction with J. M. Speckter, started the first lithographic printing-office in Germany. He died at Hamburg in 1852.

HERTERICH, JOHANN ANDREAS, was born at Bayreuth in 1725. He was self-taught, and worked in oil, pastel, miniature, and crayons. In 1769 he settled at Hamburg, where he died in 1794.

HERTOCKS, A., an engraver, was born in the Netherlands, but practised in London from 1626 to 1661, or later. He was principally employed by the booksellers in engraving portraits and frontispieces. His portraits are his best prints, but they are more valued for their rarity than their merit. He engraved a frontispiece to the 'Eikon Basilike,' and another to the complete works of Charles I.; also that for Evelyn's 'Sculptura.' Among others the following portraits are by him:

Charles I. kneeling, holding a Crown of Thorns; *after P. Fruytiers.*
Charles II. when Prince of Wales.
Sir Edward Nicholas, Secretary of State; *after Hanneman.*
Sir Francis Wortley, Bart. 1652.
Henry Rolle, jurist; prefixed to his 'Abridgment.'
Robert Rawdon, a Governor of St. Thomas's Hospital.
William Chamberlaine, M.D. and poet; prefixed to his 'Pharonnida.'
Hugh Crompton, poet.
Alexander Brome, poet. 1661.
Gideon Harvey, M.D.
Edward Waterhouse, jurist and antiquary.

HERTZINGER, ANTON, (or HERZINGER,) a painter and engraver, was born at Fallbach, in Austria, in 1763, and educated at the Academy in Vienna. In 1802 he was working at the Clementinum in Prague, and for some time he lived at Dresden. He painted and engraved genre subjects, landscapes, and animal pieces, the last especially well, and on the model of J. H. Roos. He died at Prague in 1832.

HERTZÖCKER, THEODORUS, a Dutch painter, was born at Utrecht about 1696. He went to Italy, and put himself under the tuition of Balestra. He afterwards was in Rome, and then returned to his own country, where he died in 1741.

HERVIER, ADOLPHE LOUIS, a French landscape painter, was born in Paris in the early part of the 19th century, and studied under Eugène Isabey. He exhibited at the Salon in 1849, and occasionally afterwards, but he did not meet with much success. He likewise etched a few plates of marine subjects and landscapes. His life was one of continued suffering, and he died in 1879. The following are amongst his best productions:

View of Dover. 1844.
Return to Harbour. 1855.
Village of Guevilly; autumn. 1855.

HERZ, JOHANN DANIEL, the elder, was a German engraver, born at Nuremberg in 1599. He etched several plates after his own designs, and from the works of Rottenhammer and other masters, among which is a large etching of 'St. Paul preaching at Athens,' from a composition of his own. He died in 1635.

HERZ, JOHANN DANIEL, the younger, a designer and engraver, was born at Augsburg in 1693, and became director of the Academy in that city, where he died in 1754. Among his best plates are:

The Annunciation.
The Discovery of the Cross by St. Helena.
The Assumption of the Virgin.

HESPERUS. See SEUTER, DANIEL.

HESS, EUGEN, a Bavarian genre painter, was born at Munich in 1824. He was first instructed by his father, Peter Hess, and afterwards at the Academy of his native city, but he also spent some time in Brussels, and afterwards in Paris. His earlier paintings were taken from scenes of modern life, but at a later period he had recourse to the middle ages for his subjects. He has left also four superior etchings. He died at Munich in 1862. The following are among his paintings:

Family in a Hunter's House. 1846.
The Hunter's Morning Greeting. 1848.
First Instructions in Hunting. 1850.
Visit to the Cloister.
The Robber arrested.
The Invasion at Dachau. (*Munich Gallery.*)
Shakespeare brought before the Lord of the Manor as a Poacher.
The Message after the Battle. (*His masterpiece.*)

HESS, FRANZ LEONHARD, a native of Pressburg, who painted in miniature and fresco, was born in 1777. The date of his death is not known.

HESS, HEINRICH MARIA VON, a German historical and fresco painter, was born at Düsseldorf in 1798. He was the second son and at first a pupil of Karl Ernst Christoph Hess, with whom he went in 1806 to Munich, where, in 1813, he entered the Academy of Arts. His first great paintings, a 'Burial of Christ' and a 'Holy Family,' executed in 1817, attracted much attention, and procured him the patronage of Queen Caroline, who bought the former. In the years 1817-21 he painted also for the Queen, 'Christmas Eve,' a life-sized 'Charity,' and several Madonnas. Besides these, he painted for the Leuchtenberg Gallery at St. Petersburg 'Faith, Hope, Charity,' and in other places 'St. Cecilia,' and several portraits. In 1821 he went to Italy, and during his sojourn in Rome, in 1823, he painted the 'Parnassus,' the figures of which are nearly life-size. On his return in 1826 he was appointed professor in the Munich Academy, and painted 'Daphne in the arms of Apollo.' He had already been so successful in glass painting, that Louis I. of Bavaria placed him at the head of an institute for the advancement of the same. In 1826 he made the designs for the painted windows of Ratisbon Cathedral; and in 1827 he commenced cartoons for the Allerheiligenkirche in Munich, which he finished in 1837. From 1849 until his death he was Director of the Royal Galleries. One of his pictures, 'Christmas Eve,' is to be found everywhere in Bavaria, both in the palace and in the cottage; the original is in the possession of Baron Eichthal. He died at Munich in 1863. The following paintings by him are in the Modern Gallery of that city:

Apollo and the Nine Muses upon Parnassus.
Portrait of a Florentine Lady of Rank.
The Virgin and Child with Angels.
The Sculptor Thorvaldsen.
Country Pilgrims in sight of St. Peter's at Rome.
The Last Supper. (*Left unfinished at the artist's death.*)

HESS, HIERONYMUS, a Swiss painter and designer, was born at Basle in 1799, and studied under Koch in Italy, where he gained a reputation for truthful and careful drawing, and especially for his humorous representations. His principal works were, 'The Murder of the Emperor Albert by Hans of Swabia,' and 'The Battle of the Swiss and French at St. Jakob,' which is to be seen at Basle, together with two designs by him for glass-paintings. He died at Basle in 1850.

HESS, JOHANN FRIEDRICH, was a native of Bohemia, who flourished in 1652 at Prague, where he died in 1693. He painted chiefly altar-pictures; and specimens of his art are to be found in the churches of St. Ægidius and St. Nicholas at Prague.

HESS, JOHANN MICHAEL, a painter and etcher, was born at Erlau in 1768. He studied in 1789 at the Vienna Academy under Maurer, and in 1794 obtained the first prize for his painting of 'Priam entreating Achilles for the Body of Hector.' In the same year he was appointed professor of drawing at the Engineers' Academy. He died about 1830. He etched several plates from Roman history, and produced among others the following paintings:

St. Stephen.
The Assumption of the Virgin.
St. John the Baptist. (*Church of the Episcopal Seminary, Erlau.*)
Baptism of St. Stephen. (*Grau Cathedral.*)

HESS, KARL, a German landscape, genre, and animal painter, was born at Düsseldorf in 1801. He was the third and youngest son of Karl Ernst Christoph Hess, by whom he was at first instructed in engraving, but, encouraged by his brother Peter and by the animal painter Wagenbauer, he devoted himself to painting, and joined the school of Munich, in which city he chiefly resided till his death at Reichenhall in 1874. He excelled in depicting Alpine and forest scenery, and amongst his best works are:

Tyrolese Landscape. } *Berlin National Gallery.*
Cattle in a Pasture. }
An animal piece—on the Starnbergersee.

HESS, KARL ADOLPH HEINRICH, a German painter and engraver, was born at Dresden in 1769, and learned drawing from the engraver Krüger, and painting from Klass. He devoted himself to painting horses and military subjects, and after travelling in Russia, Hungary, Turkey, and England, he attained to considerable eminence in this branch of the art. He settled for a time at Berlin, but removed to Vienna in 1800. He died at Wilhelmsdorf, near Vienna, in 1849. He painted in oil, pastel, and water-colours, and also drew with the pen and etched. Among his best works are 'The Riding School,' in twelve plates (1807), and the following paintings:

The March of the Uralian Cossacks.
Studies for Horse Connoisseurs.
Horses' Heads. 1825.

HESS, KARL ERNST CHRISTOPH, a German engraver, was born at Darmstadt in 1755. He was at first intended for an armourer, but went afterwards to Mannheim, where he studied metal-chasing under his brother-in-law, Hohleisen. The Elector Maximilian of Bavaria, having been presented with a hunting knife, upon which a 'Hunt' had been engraved by Hess, afforded him in 1776 the means of studying engraving at Augsburg. In the following year he went to Düsseldorf to assist on the 'Gallery' which was being prepared by Krahe. His first engraving after Rembrandt gave so much satisfaction that he was immediately elected an extraordinary member of the Academy, of which he became a professor in 1782. After a journey to Italy, he produced the 'Ascension of the Virgin,' after Guido; 'The Market Crier,' after Gerard Dou; the portraits of Rubens and his Wife, and his admired plate of Raphael's 'Holy Family.' He died at Munich in 1828.

HESS, LUDWIG, a Swiss landscape painter and engraver, was born at Zurich in 1760, and spent some time at the trade of his father, a butcher, in the course of which work, however, he managed to find opportunity to practise painting. At length he became acquainted with Salomon Gessner, and was by him induced to become an artist. He visited Florence and Rome in 1794, and four years later took also to engraving. He died at Zurich in 1800. His paintings are very generally taken from the Alps, and are especially noticeable for the good effect of the water and of the figures. He also painted Italian views. Among his best works are:

Mont Blanc.
The Grüttli.
Tell's Chapel.

HESS, MAX, a Bavarian historical painter, was born at Munich in 1825. He was a son of Peter Hess, and received his first instruction in his native city, but afterwards in Paris and Düsseldorf, where he maintained himself as a decorative painter, and in addition as an actor, singer, and kettle-drummer. He died at Lippspringe in 1868. Among his best works are:

Puritans upon the Watch.
Italian Nobility beneath a Veranda.
The Alexander Frieze at Schulte's Exhibition in Düsseldorf (*in grisaille*).
Düsseldorf Torch Procession. (*Completed by Oswald Achenbach for the Prince of Hohenzollern.*)

HESS, PETER VON, a German battle painter, was born at Düsseldorf in 1792. He was the eldest son and pupil of Karl Ernst Christoph Hess, with whom he went to Munich in 1806. During the campaigns of 1813-15 he was attached to the staff of Prince von Wrede; and after the end of the war he visited Vienna, and travelled in Italy and Switzerland, making many sketches. By command of King Max he accompanied his son, King Otho, to Greece. The result of this journey was his thirty-six wall-paintings, representing the 'Liberation of Greece,' in the arcades of the Hofgarten at Munich, and also an oil-painting of the 'Entry of King Otho into Nauplia,' in which he introduced a number of portraits of his contemporaries. Shortly afterwards he went to Russia, where he painted for the Emperor the most memorable battles of the war of 1812. He was a member of the Academies of Munich, Berlin, Vienna, and St. Petersburg, and died at Munich in 1871. The following are among his best works:

Berlin.	*Nat. Gall.*	Festival of St. Leonard in Bavaria. 1825.
"	"	Market Scene. 1825.
"	"	Cossacks plundering. 1820.
"	"	Market Waggon attacked by Uhlans. 1829.
"	"	Greek Soldiers of the War of Independence. 1829.
Munich.	*Gallery.*	Forty oil sketches for the frescoes in the Hofgarten, illustrating the Greek War of Independence.
"	"	The Entry of King Otho into Nauplia in 1833.
"	"	The Entry of King Otho into Athens in 1835.
"	"	Battle of Austerlitz.
"	"	Herd of Horses in Walachia.
"	"	The Robber Barbone and Family defending themselves against Gendarmes.
"	"	The Chamois Hunter.

HESSE, ALEXANDRE JEAN BAPTISTE, a French historical painter, the son of Henri Joseph Hesse, was born in Paris in 1806. He studied under his father and under Baron Gros, and then spent some time at Venice. He was intrusted with the mural paintings illustrating the life of St. Francis of Sales at the church of St. Sulpice, Paris, which he completed in 1860, and on the death of Ingres, in 1867, he succeeded to his fauteuil at the Institute. He died in Paris in 1879. Amongst his chief works are:

Funeral Honours paid to Titian. 1833.
Leonardo da Vinci giving liberty to some birds. 1836.
Girl carrying fruit on a silver dish. 1838. (*Nantes Museum.*)
Death of President Brisson. 1840.
Portrait of M. Barthe. (*Narbonne Museum.*)
Henry IV. on his death-bed in the Louvre. (*Grand Trianon, Versailles.*)
The Triumph of Pisani. 1847.
Apotheosis of St. Louis.
The Sermon on the Mount.
The Two Foscari. 1853.
Adoption of Godfrey of Bouillon by Alexander Comnenus. (*Versailles Gallery.*)

HESSE, HENRI JOSEPH, the elder brother of Nicolas Auguste Hesse, and the father of Alexandre Hesse, was born in Paris in 1781. He was a pupil of David and of Isabey, and died in Paris in 1849. He painted portraits and miniatures, among which was a portrait of the Duchess of Berry.

HESSE, NICOLAS AUGUSTE, a French historical painter, was born in Paris in 1795. He was a pupil of his brother, Henri Joseph Hesse, and of Baron Gros, and obtained in 1818 for his picture of 'Philemon and Baucis' the 'prix de Rome.' He painted 'Mirabeau in the Assembly of June 23rd, 1795,' 'Mary swooning at the Grave of Christ' (1845), and in the Hôtel de Ville, 'The Proclamation of the Concordat,' and also a great many religious and decorative works for churches —Notre-Dame de Lorette, Ste. Clotilde, and St. Sulpice, among others—and galleries. On the death of Delacroix, in 1863, he was elected to fill the vacancy in the Academy; he was also a member of the Institute. He likewise executed some paintings on glass, and made cartoons for the windows of the Lady Chapel in St. Eustache. He died in Paris in 1869.

HESSE-CASSEL, AUGUSTA, Electress of, consort of the Elector William II., was daughter of King Frederick William II. of Prussia, and sister of the Duchess of York. She was a good portrait painter, and an honorary member of the Berlin Academy. She was born at Berlin in 1780, and died at Cassel in 1841.

HESSELL, LEONHARD HEINRICH, a painter and engraver, was born at St. Petersburg in 1757. He lived at Nuremberg, where he painted portraits and silhouettes. He also engraved the portraits of Wieland, Henriette Händel, and C. G. Müller.

HETSCH, GUSTAV FRIEDRICH, a painter and architect, was the son of Philipp Friedrich Hetsch, and was born at Stuttgart in 1788. In 1822 he became professor at Copenhagen, where he designed several important buildings, and painted some superior architectural pictures. He also wrote a 'Guide to Perspective.' He died at Copenhagen in 1864.

HETSCH, PHILIPP FRIEDRICH, was born at Stuttgart in 1758, and, in opposition to his father's wishes, obtained admission into the School of Art, where he studied under Guibal and Harper. In 1780 he became court painter, and shortly afterwards proceeded to Paris, where he studied for two years under Vien, Vernet, and David. In 1785 he proceeded to Rome, where he painted 'Tullia driving over her Father's dead body.' He obtained the highest honours both at Rome and Paris, both of which he visited twice, and in 1816 he repaired to Leipzig, Dresden, and Berlin. He executed an admired genre picture, 'King Frederick with his Suite before the Summer Palace of Monrepos.' He died at Stuttgart in 1839. His historical pictures show the influence of David's school, and among them are the following, most of which are in the possession of the King of Würtemberg.

Brutus sees the Ghost of the murdered Cæsar. (*Darmstadt Museum.*)
The Blind Œdipus, led by his Daughters.
Brutus and Portia.
Odin at the Gate of Hell.
Christ's Ascension. (*Stuttgart.*)
Achilles and Briseis.
Andromache and Astyanax.
The Departure of Regulus.
Daniel in the Lions' Den.
Marius upon the Ruins of Carthage.

HETZER, JOHANN CHRISTOPH, a painter, was born at Nuremberg in 1540. He took up his abode at Venice, where he died in 1565.

HEUDE, NICOLAS, a portrait painter, was born at Le Mans. He was admitted into the French Academy in 1672, but was expelled in 1673 for having established himself in England without the king's permission. His reception picture was a portrait of the Prince of Condé as Hercules, supported by Valour and Victory, now in the Versailles Gallery. He died in London, but nothing is known of his life or works in England.

HEUDELOT, JEAN, a French engraver of no great celebrity, was born at Montpellier about 1730, and was residing in Paris about the year 1760. There are by him a few plates after Adriaan van Ostade and Lingelbach; as well as the portrait of Margaretha van Goyen, after a picture by Jan Steen, her husband.

HEUMANN, GEORG DANIEL, a German engraver, was born at Nuremberg in 1691. He became engraver to the English court as well as to the Göttingen Academy, and worked after Desmarées, Henkel, and others. His best plate is a 'Peace Banquet,' after a picture by Sandrart in the town-hall of his birthplace. He engraved several portraits of German celebrities, as well as a set of architectural views of the churches, &c. at Vienna, published by Johann Andreas Pfeffel, at Augsburg, in 1724. He died in 1759. He had a brother, JOEL PAUL HEUMANN, also an engraver, who was born in 1690, and died in 1756.

HEUNERT, FRIEDRICH, a German landscape painter, was born at Soest in 1808. He studied at Düsseldorf under J. W. Schirmer, and distinguished himself by his small pictures of Westphalian and mountain scenery. He also painted in water-colours, and taught drawing and painting. He died at Düsseldorf in 1876.

HEUR, CORNELIS JOSEPH DE. See DE HEUR.

HEUSCH, DE. See DE HEUSCH.

HEUVEL, ANTON VAN DEN. See VAN DEN HEUVEL.

HEUVICK, CASPAR, born at Oudenarde in 1550, went to Italy and studied under Lorenzo Costa, producing some good pictures, on a large scale, for churches and other public buildings. He died in 1611.

HEWLETT, JAMES, was an English flower painter in water-colours, who practised at Bath, and exhibited at the Royal Academy and elsewhere from 1799 to 1828. His works were esteemed in his day for colour and botanical accuracy. There are some groups of flowers by him in the South Kensington Museum.

HEYDE, GERRIT and JOB BERCK. See BERCK-HEIJDE.

HEYDE, JAN VAN DER. See VAN DER HEYDEN.

HEYDECK, KARL WILHELM VON, (called HEIDEGGER,) a Bavarian landscape painter, was born at Saaralben, in Lorraine, in 1788. He was the son of a Swiss officer in the French service, named Heidecker, who fled with his family during the French Revolution to Zurich. He attended the high school there, received drawing lessons from Professor Mayer, and was encouraged in his efforts by the artists Huber, Conrad Gessner, and Lavater. In 1798 he went to his great-uncle Von Scheid at Zweibrücken, and entered the military academy at Munich in 1801. In 1805 he took part in a campaign as lieutenant in the artillery, and was in time promoted to a captaincy, and ultimately to the rank of lieutenant-general. In 1810 he went as a volunteer to Spain, and served throughout the wars with Napoleon. In 1826 he went to Greece to take part in the War of Independence, and remained till 1829 as a military governor, returning to the same country in 1833 as a member of the council of regency. Before this time he had renewed his connection with art, and painted many oil pictures; in 1835 he himself counted ninety-six. He painted also the fresco 'The Horses of the Sun,' after Cornelius, in the Glyptothek at Munich, and worked likewise at lithography and etching. He died at Munich in 1861. Among his paintings are the following:

Berlin.	*Nat. Gall.*	Tyrolean Woodcutters. 1823.
"	"	Greek Soldiery, near Corinth. 1829.
Munich.	*Gallery.*	The Lion Gate at Mycenæ.
"	"	The Bridge at Cuenca in Spain.
"	"	View of the Acropolis of Athens.
"	"	Italian Fishermen drawing in their Nets.
"	"	The Ascent to the Acropolis at Athens.
"	"	Two Asses.

HEYDEN, VAN DER. See VAN DER HEYDEN.

HEYLAN, FRANCISCO, and his son BERNARDO, and daughter ANA, were engravers of repute in Seville and Granada during the period from 1624 to 1652. Ana Heylan executed a title-page, rich in design, but carelessly finished, of Our Lady of the Conception issuing from a bursting pomegranate, for Bermudez de Pedraza's 'Historia eclesiastica de Granada,' printed in 1638.

HEYLBRUCH, MICHEL VAN, was a painter and engraver of Ghent, who in 1713 engraved the 'Death of Dido,' after Sébastien Bourdon. He worked in Verona, and died in 1753, over a hundred years of age.

HEYLEN, GONZALES VAN, was a native of Antwerp, who flourished from about the year 1694 until his death in 1720. He engraved on wood several frontispieces, with a small alphabet for a Prayer-book, and other book cuts.

HEYMANS, JOHANNES, an historical and still-life painter, born at the Hague in 1757, was the pupil of a tapestry painter named Davrance. He was living in 1805.

HEYN, JOHANN CHRISTOPH, (or HEYNE,) a miniature painter, who was a native of Pomerania, was born in 1754, and died at Dresden in 1800.

HEYNRICSZ, ROELOFF, was a Dutch historical painter, who worked at Utrecht in 1523.

HEYWOOD, ——, an English portrait painter, practised in the time of the Commonwealth. There is by him a portrait of Thomas, third Lord Fairfax.

HIBBART, WILLIAM, an etcher, resided at Bath about the year 1760. There are a few portraits etched by him in a style which resembles that of Worlidge. The following are among them:

Antoine Watteau, painter
Laurence Delvaux, sculptor.
Samuel Derrick, of Bath.

HIBON, AUGUSTE, a French engraver, was born in Paris in 1780, and died there in 1857. He was a pupil of Percier and of Fontaine, and devoted himself to architectural subjects.

HICKEL, ANTON, an Austrian portrait painter, was born at Böhmisch-Leipa in 1745, and studied under his brother Joseph Hickel, and in the Vienna Academy. In 1777 he travelled through the Tyrol into Switzerland and France, where he painted the Queen Marie Antoinette and the Princess of Lamballe. When the Revolution broke out he removed to England, and in 1793 he commenced a remarkable picture of the interior of 'The House of Commons,' with ninety-six life-size portraits of the members, and William Pitt addressing the House, which occupied him two years. This he took with him when he quitted England, and it is now in the Vienna Gallery, but a photograph from it is exhibited in the National Portrait Gallery. One of his best works is a portrait of the poet Klopstock. He died at Hamburg in 1798.

HICKEL, JOSEPH, an Austrian portrait painter, was born at Böhmisch-Leipa in 1734 or 1736. In his twelfth year he already painted in oil, and to his fifteenth year belongs an altar-piece in the church of Hirschberg in Bohemia. At the age of twenty he went to Vienna, where he attended the Academy, and was soon largely employed by the Court. In 1768 the Empress Maria Theresa sent him to Milan, Parma, and Florence, to take the portraits of some of the nobility, and upon his return he painted the Emperor Joseph II. several times. More than 3000 portraits by him are known, among which are those of the Empress Maria Theresa, the Elector Charles Theodore, and the painter Winck. He died at Vienna in 1807.

HICKEL, JOSEPH, who was born at Schrobenhausen in Bavaria in 1781, studied at Munich under Hauber. He painted portraits, family pieces, and historical and mythological subjects. The date of his death is unknown.

HICKEY, THOMAS, an Irish portrait painter, was born at Dublin, and studied in the Academy of that city, but he practised in London in the latter half of the 18th century, and exhibited at the Royal Academy from 1772 to 1792. He went to Italy, and afterwards to China with Lord Macartney. There are the following portraits by him:

Dublin.	*Mansion House.*	John, fourth Duke of Bedford.
"	"	George, first Marquis Townshend. 1769.
London.	*Garrick Club.*	Mrs. Abington.

HICKFORD, ——, was an English artist who lived at Florence between 1730 and 1740. He was the first master of Cipriani.

HIDALGO, JOSEF GARCIA. See GARCIA HIDALGO.

HIDDINGA, —, a water-colour painter, was a native of Hamburg. He studied under Amama, and died in 1793.

HIEBEL, JOHANN, was born at Ottobeuern in Algau in 1681, and studied first under Johann Siegelbein at Wangen, and then successively under Kaspar Sing at Munich and the Jesuit Pozzo at Vienna. He adopted the style of the latter in his architectural and fresco paintings. In 1709 he settled at Prague, and worked with Byss in the house of the Count von Thun, and also, independently, in churches and other buildings in that city, where he died in 1775.

HIEN, DANIEL, a painter of hunting pieces, as well as of still-life, flowers, vegetables, fish, &c., was born at Strassburg in 1725, and died at Zweibrücken in 1773. Some of his works are in the Galleries of Augsburg and Schleissheim.

HIGHMORE, ANTHONY, the son of Joseph Highmore, was educated by his father as a landscape painter, and some of his views of Kensington and Hampton Court were engraved by Tinney. He died after 1780.

HIGHMORE, JOSEPH, an historical and portrait painter, was born in London in 1692. He was the son of a coal-merchant, and as he showed an inclination for art, it was at one time his father's intention to permit him to gratify his propensity, but for some reason he changed his purpose, and in 1707 young Highmore was articled to an attorney, but much against his inclination, so that in about three years he began to indulge his taste, and to employ all his leisure hours in drawing, and in the study of geometry and perspective. To make himself acquainted with anatomy, he attended the lectures of Cheselden; and at the same time he frequented the Painters' Academy, then held in Great Queen Street, under the direction of Sir Godfrey Kneller, who noticed him particularly, and distinguished him by the name of the young lawyer. On the termination of his clerkship, instead of frequenting the courts, he commenced painting as a profession, and settled in the city, where his reputation and business increased so much that he removed to Lincoln's Inn Fields in 1723. An opportunity soon offered of introducing himself advantageously to persons of distinction, by his being engaged by Pine to make the drawings for his prints of the Knights of the Bath, on the revival of that order in 1725. He painted the portraits of several of the Knights, particularly a fine picture of the Duke of Richmond, attended by his three esquires, with a perspective view of Henry VII.'s chapel, now at Goodwood. He was afterwards commissioned by George I. to paint the portrait of the Duke of Cumberland, which was engraved in mezzotint by John Smith. In 1732 Highmore visited the continent, chiefly for the purpose of seeing the Düsseldorf collection of pictures, and at Antwerp had the satisfaction of studying some of the finest works of Rubens, his favourite master. In 1742 he painted portraits of the Prince and Princess of Wales, for the Duke of Saxe-Coburg-Gotha. The publication of 'Pamela' gave birth to a series of pictures by Highmore, which were engraved and published by subscription in 1745. His principal historical pictures were, 'Hagar and Ishmael,' presented by him to the Foundling Hospital; 'The Good Samaritan;' 'The Finding of Moses;' and 'The Graces unveiling Nature.' He retired from the profession in 1761. Highmore was the author of several literary works; among which were 'A critical Examination of those two Paintings [by Rubens] on the Ceiling of the Banqueting-house at Whitehall,' 1754, and 'The Practice of Perspective, on the Principles of Dr. Brook Taylor,' 1763. He died at Canterbury in 1780. There are portraits of Samuel Richardson and Dr. Stebbing by him in the National Portrait Gallery.

HIGHMORE, THOMAS, serjeant-painter to King William III., was the uncle of Joseph Highmore, the portrait painter, and the master of Sir James Thornhill, who succeeded him as serjeant-painter in 1719–20.

HIGHMORE, THOMAS, an engraver, was born in Suffolk in 1796. His works were chiefly of an architectural character, and he was employed on a portion of the plate of Hayter's 'Coronation of Queen Victoria.' He died at Islington in 1844.

HILAIRE, JEAN BAPTISTE, a French draughtsman, was a pupil of Le Prince. He lived in Paris, and exhibited at the Salon and other exhibitions between 1780 and 1796. Several of his drawings have been engraved.

HILARIUS, a painter and scholar from Bithynia, flourished at Athens in the time of the Emperor Valens (A.D. 364—379). He is said by Eunapius to have been equal to Euphranor as an artist. He and his family were murdered by barbarians in the neighbourhood of Athens.

HILDEBRANDT, EDUARD, a German landscape painter, born at Dantzic in 1818, was the son of a poor house painter. At the age of thirteen he lost his father, and formed the design of becoming a sailor, but his mother and guardian kept him to his father's trade, and after some three years he was apprenticed to Meyerheim. In his nineteenth year he travelled on foot to Berlin, hoping to enter the Academy, but was unable to pay the fees, and as the genuineness of his productions was suspected, the director refused to admit him without payment. He entered the studio of Krause, where he soon made such progress in landscape and sea pieces that he was able in his twenty-second year to travel to Denmark, Norway, England, Scotland, and Ireland. In 1841 he reached Paris, where, having exhausted his money, he was compelled at first to work for a subsistence; but he was received by Isabey into his atelier, and in six months had a studio of his own. After gaining a small gold medal in Paris in 1843, he was invited to Brazil by Humboldt, whence he brought back many water-colour and oil paintings, which are now in the possession of the Emperor of Germany. After fresh travels through England, Scotland, the Canaries, Spain, and Portugal, he in 1849 returned to Berlin with more than a hundred water-colour sketches; and in 1850, by order of the king, he set out once more for Italy, Malta, Egypt, Nubia, the Sahara, Palestine, Turkey, and Greece. In 1853 he started upon another artistic journey through Switzerland, the Tyrol, and Italy. In 1854 he was made Professor of the Berlin Academy, and in 1855 elected a member. In 1856 he joined the Arctic Expedition, and in the Brussels Exhibition of 1858 obtained for his 'North Cape' the largest gold medal, whilst his 'Sea of Marmora' won the same at Amsterdam. In 1862-64 he made a voyage round the world, from

which he returned laden with views of Egypt, India, China, Japan, and California. In 1866 he opened an exhibition in London of over 400 water-colour paintings, which met with great success, and was repeated at the Crystal Palace in 1868. Naturally his sketches were at times hastily drawn, and somewhat incomplete; but his love of nature, his artistic conception, and the purity of his colouring amply compensate for any defects. His work and constant travelling undermined his health, and he died at Berlin in 1868.

Four series of chromolithographs of Hildebrandt's 'Aquarelle' have been executed by Steinbock and Loeillot, and published with explanatory text at Berlin between the years 1868 and 1880, and his 'Reise um Erde,' edited from his journals by Ernst Kossak, was published in 1867, and has often been reprinted. Fuller particulars respecting his life and works may be found in Arndt's 'Eduard Hildebrandt, der Maler des Kosmos,' Berlin, 1869; and in Bruno Meyer's 'Studien und Kritiken,' Stuttgart, 1877, pp. 376–473. The following are among his more distinguished paintings, the four first being in the Berlin National Gallery, and several of the others in the Royal Collection in the same city:

Stormy Sea with Boats.
The Coast of Normandy.
Winter Landscape.
Sea-shore at Evening.
The Castle of Kronborg, near Helsingör.
Evening in the Bay of Rio Janeiro.
Tropical Rain.
Brazilian Primeval Forest.
Evening at Madeira.
The Peak of Teneriffe.
A Look over the Sea.
Lisbon from Almaden.
Banks of the Nile.
By the Dead Sea.
The Pool of Bethesda.
Jerusalem from the North-east.
Nazareth from the South-east.
Bethlehem.
Hay Harvest by the Oder.
By the Fish-Pond.
Benares at early Dawn.
Evening in Siam.
Chinese Fishers.

HILDEBRANDT, Ferdinand Theodor, an historical, portrait, and genre painter, was born at Stettin in 1804. He was the son of a book-binder, but went in 1820 to the Academy at Berlin, and became acquainted with Ludwig Devrient, through whom he took to dramatical painting. In 1823 he was a pupil of Wilhelm von Schadow, whom he followed in 1826 to Düsseldorf, where he acted in 1832 as assistant master, and in 1836, after Kolbe's death, as professor. In 1829 he visited Belgium and Holland in the company of Schadow, and later on frequently by himself, and there studied the Dutch masters. He was a member of the Academies of Berlin and Vienna. His pictures from Shakespeare, especially that of 'The Murder of the Sons of Edward IV.,' were very popular. At the age of fifty he was prevented by illness from proceeding with his work, and he died at Düsseldorf in 1874. Among his paintings are the following:

SUBJECTS.

Faust and Margaret in the Dungeon. 1825.
King Lear lamenting Cordelia. 1826.
Romeo and Juliet. 1827. (*Berlin Royal Collection.*)
Tancred and Clorinda. 1828.
The Robber. 1829. (*Berlin National Gallery.*)
The Warning against the Water Witch. 1830.
Judith and Holofernes. 1830.
The Soldier and his Child. 1832. (*Berlin National Gallery.*)
The Story-teller. 1832.
The Choir Boys. 1834.
The Murder of the Sons of Edward IV. 1835. (*Raczynski Gallery, Berlin.*)
Christmas Eve. 1840. (*Emperor of Russia.*)
Cardinal Wolsey in the Cloister. 1842. (*Berlin Royal Collection.*)
The Italian Letter-reader. 1845.
Othello and Desdemona. 1847.
King Lear awakening from his Frenzy. 1851.
Prince Arthur and De Burgh. 1855.

PORTRAITS.

Wilhelm von Schadow.
August, Baron von der Heydt.
Baron Wappers. (*Düsseldorf Gallery.*)
Count Anton Stollberg-Wernigerode.
Prince Frederick of Prussia.

HILDEBRANDT, Fritz, a younger brother of Eduard Hildebrandt, was born at Dantzic in 1819. He began life at sea, but did not abandon his natural fondness for drawing, and when about eighteen years of age went to St. Petersburg, where he was employed in the decoration of the Winter Palace, then in progress of construction. In 1840 he returned home, and in the following year studied as a marine painter under Wilhelm Krause at Berlin. In 1844 he removed to Paris, where he worked for a year under Eugène Isabey, and obtained the gold medal at several exhibitions. He undertook several journeys while resident in that city, and in the winter of 1855 started for the sake of his health to Naples, but died on the way at Rome. His works are almost exclusively to be found in France.

HILDEGARDUS, a painter of Cologne, is known by his 'Tables of the Rosary,' executed in 1523 for the Dominican Monastery at Dortmund in Westphalia, and which represented the 'Seven Joys and Seven Sorrows of the Virgin,' together with her genealogy. Two of these tables contained the 'Family of St. Anne' and the 'Birth of Christ,' as well as the genealogy and death of the Virgin. There is a strong resemblance between these and the works of the brothers Dünwege.

HILDITCH, George, a landscape painter, the son of a well-known silk-mercer, was born in London in 1803, and from early boyhood took to drawing and painting from nature. He first exhibited at the Royal Academy in 1823, and from that time until 1856 he was a constant contributor to its exhibitions, as well as to those of the British Institution and Society of British Artists. He took the Society of Arts gold medal, large silver medal, and small silver medal. His style is original, with much of the power and truth to nature of Patrick Nasmyth, but pictures painted by him during a visit to France in 1836 have been mistaken for the works of Bonington. The subjects of his pictures were selected chiefly from Richmond and its vicinity, North and South Wales, France, and Germany. Many of them are in the collections of the Dukes of Devonshire and Sutherland, and the Earls of Dysart and Wharncliffe. He died in London in 1857.

HILFELING, Karl Gustaf Gottfried, a Swedish draughtsman, born in Ostergothland, 1740. He went to Copenhagen, and in 1785, at the king's expense, he travelled through Denmark, making drawings of the principal monuments and architectural features. These drawings are in the Royal Library at Copenhagen. He died at Sköfde, 1823.

HILL, DAVID OCTAVIUS, a Scottish landscape painter, the son of a bookseller, was born at Perth in 1802. Showing a taste for art, he was sent to Edinburgh as a pupil of Andrew Wilson, and exhibited there as early as 1823. In 1830 he became one of the foundation members of the Royal Scottish Academy, and was elected to the office of secretary, a post he held for nearly forty years. His earlier works illustrated the manners of the Scotch peasantry; but he afterwards devoted himself almost exclusively to landscape painting. Among his most important pictures were 'The Ruins of Dunfermline Palace' (1854); 'Edinburgh from Mons Meg' (1852), the first picture exhibited by him at the Royal Academy; 'Windsor Castle—summer evening;' 'The Valley of the Nith;' 'A Lonely Shore—summer afternoon;' and 'Signing the Deed of Demission and Act of Separation,' a large composition differing entirely from most of his other works, and containing no less than 470 portraits: this work, which occupied several years in its execution, was bought by a number of the leading laymen of the Free Church for £1500, and placed in the hall of the Free Presbytery at Edinburgh. In 1841 he published 'The Land of Burns,' a series of sixty landscapes. He died at Edinburgh in 1870, aged sixty-eight, having suffered in health for several years previously. A notice of his life and works appeared in the 'Art Journal' for 1869.

HILL, FRIEDRICH JAKOB, a painter, was born in 1762 at Darmstadt, where he was court painter. His works are mostly in miniature.

HILL, JAMES, better known as J. J. HILL, a portrait and subject painter, was born at Birmingham in 1811. After studying at the Academy under J. V. Barber, he practised for some years in his native city, but removed to London in 1839, and was elected a member of the Society of British Artists in 1842, from which time until his death he was a constant and popular contributor to its exhibitions. He was successful in his likenesses, and obtained many commissions, yet after a time he devoted himself mainly to fancy figures, many of the most effective of which were Irish subjects, and at a still later period he changed the character of his work to landscape, in combination with figures and animals. Here also, as in the other branches of art, he achieved a distinct success. He died at Highgate in 1882.

HILL, JOHN, was an aquatint engraver, who produced some good plates of lake views after Charles Dibdin. He emigrated to America, where he was living in 1822.

HILL, THOMAS, a portrait painter, born in 1661, was a pupil of Faithorne. He practised in London, and died at Mitcham in 1734. There are portraits of Humphrey Wanley by him at the National Portrait Gallery, the Bodleian Library, and the Society of Antiquaries, London.

HILLEMACHER, ERNEST, a French historical and genre painter, was born about 1818. He was a pupil of Léon Cogniet, and a frequent exhibitor at the Salon, where he won the usual honours. He died in 1887. Works:

Molière and his Housekeeper.
Philip IV. and Velazquez.
Mortimer and Richard Plantagenet.
A Game of Whist.

HILLER, J., was an engraver, who worked at Prague from 1716 to 1746. He executed a series of thirty-one plates entitled, 'Omnes Sancti Ordinis Prædicatorum, quorum cultus ab Ecclesia Romana est probatus,' after G. Severoni.

HILLESTRÖM, CARL PETER, a Swedish painter and draughtsman, was the son of Per Hillestrom. He was born at Stockholm in 1775, and died in 1812.

HILLESTRÖM, PER, a Swedish genre and historical painter, was born in Roslagen in 1732. He studied in Paris, but returned to his native country in 1750, and became a professor in the Stockholm Academy, of which he was made director in 1805. He died in 1816.

HILLIARD, LAWRENCE, a miniature painter, was the son of Nicholas Hilliard. He enjoyed the continuation of the patent granted to his father, and died about the middle of the 17th century.

HILLIARD, NICHOLAS, a miniature painter, born at Exeter in 1547, was the younger son of Richard Hilliard, who served the office of high sheriff of the county of Devon in 1560. He was brought up to the business of a goldsmith and jeweller, to which his inclination added that of painting in miniature. Hilliard never painted his miniatures upon ivory, but usually upon card, or chicken-skin, and sometimes even upon the backs of playing cards. He studied the works of Holbein, as being the best models he could follow. He was appointed goldsmith, carver, and portrait painter to Queen Elizabeth, whose portrait he painted several times. He was not less favoured by James I., who appointed him, by patent, his principal drawer of small portraits, and embosser of medals in gold. That his works were greatly admired at the time, appears from Dr. Donne's allusion to them in his poem of 'The Storm,' in which he says:

> "A hand, or eye,
> By Hilliard drawne, is worth an history
> By a worse painter made."

Hilliard also wrote an essay on miniature painting, and in 1587 engraved the great seal of England. He died in London in 1619. Many of his miniatures are in the Royal Collection at Windsor Castle, and there is one of Queen Elizabeth by him in the National Portrait Gallery.

HILLIGAARD, PAUWELS VAN, an historical painter, was a native of Holland, where he died in 1658. He painted battles, skirmishes, and drunken brawls. There is a picture by him in the Museum at Amsterdam, which represents 'Prince Maurice dismissing the Trained Bands in 1618.'

HILLNER, CHRISTOPH, who was born at Breslau in 1745, lived when young at Sans Souci, where his father served as orange gardener. In 1763 he went to Berlin to learn the rudiments of art under B. Rode, with whom he remained two years, and then returned to Potsdam, and studied in the picture gallery at Sans Souci. Ten years after this he made a journey to Rome, and completed his art education under Pompeo Batoni, copying, among other works, 'The Battle of Constantine and Maxentius.' In 1777 he commenced visiting the other cities of Italy, and went from Turin to Paris, thence to Antwerp, and through Holland back to Potsdam. Here he started an Institute of Design, at which in 1798 he became professor of pencil drawing. He died at Potsdam in 1812.

HILLS, ROBERT, an animal and landscape painter in water-colours, was born at Islington in 1769. He studied for a time under Gresse, and first

[*Montagu House Collection*

ROBERT DUDLEY, EARL OF LEICESTER

Woodbury Co. photo] [*Tate Gallery*

NATURE BLOWING BUBBLES FOR HER CHILDREN

exhibited at the Royal Academy in 1791. He was one of the founders of the Society of Painters in Water-Colours in 1804, subsequently acting as its secretary, and, with the exception of a break of five years from 1819 to 1822, was a most prolific contributor to its exhibitions. He sometimes worked in conjunction with Robson and Barret. He died in London in 1844. There is in the British Museum a collection of 1240 etchings of animals by him, and he also published in 1816 'Sketches in Flanders and Holland.' At the South Kensington Museum there are by him:

Deer in a Landscape (*the landscape by George Barret, the younger*).
The Broken Plough. 1804.
Landscape with Cattle. 1807.
The Ox Team. 1810.
Two Wild Boars in a Wood. 1826.
Stags in Knole Park. 1827.
Cows and Sheep.

HILTENSPERGER, JOHANN, a German painter, born in 1806 at Haldenwang near Kempten; a pupil of Peter Cornelius; his death occurred at Munich June 14, 1890.

HILTON, WILLIAM, the elder, a portrait painter, was born about the middle of the 18th century. He first practised as a scene painter, and afterwards as a portrait painter at Norwich, Lincoln, and London. He was the father of William Hilton, R.A. He died in 1822.

HILTON, WILLIAM, an historical painter, was born at Lincoln in 1786. He received lessons from his father, who was a portrait painter; and was a pupil of John Raphael Smith, the crayon draughtsman and mezzotint engraver. He first exhibited in 1803, and from 1806 he attended the schools of the Royal Academy, where he studied anatomy, and made himself complete master of the human figure. That he was imbued with a truly poetic feeling is evidenced by his choice of subjects; and he selected such as would admit the introduction of the most beautiful human forms: the Rapes of Proserpine, Ganymede, Europa, and Amphitrite; and Hebe, Comus, and others, as described by Milton and Spenser, his favourite authors. It has been remarked that fewer of Hilton's pictures have been engraved than of those of most artists of celebrity; many of them are falling into hopeless decay, as the 'Sir Calepine' and 'Edith' in the National Gallery, owing to the perishable nature of the pigments which he used. Hilton was elected an Associate of the Royal Academy in 1813, and an Academician in 1819, and in 1827 he succeeded Thomson as keeper. His manners were singularly mild and amiable, and he was much beloved by the students of that institution. He married in 1828 the sister of his fellow-pupil, Peter De Wint, but had the misfortune to lose his wife in 1835. He died in London in 1839, and was buried in the churchyard of the Savoy. Among many pictures by him of great excellence may be named:

The Triumphal Entry of the Duke of Wellington into Madrid
Comus. 1823.
The Rape of Europa. 1818.
The Rape of Ganymede. 1818. (*Royal Academy.*)
Serena rescued by the Red Cross Knight, Sir Calepine. 1831. (*National Gallery.*)
Edith and the Monks discovering the Body of Harold. 1834. (*The same.*)
The Meeting of Abraham's Servant with Rebekah at the Well. 1833. (*The same; but lent to the Corporation of Leicester.*)
Cupid disarmed. 1828. (*The same; but lent to the Corporation of Oldham.*)
Venus seeking Cupid at the Bath of Diana. (*Wallace Gallery.*)
Nature blowing Bubbles for her Children. 1821.
The Infant Warrior.
The Magdalene washing the Feet of Christ.
The Crucifixion. 1827. (*Corporation of Liverpool.*)
Christ crowned with Thorns. 1825. (*Purchased by the Directors of the British Institution, and placed in St. Peter's Church, Pimlico; but since bought by the Royal Academy out of the Chantrey Fund.*)
The Angel delivering St. Peter from Prison. 1831.
Lazarus. (*At Newark.*)
Una, with the Lion, entering Corceca's Cave. 1832.
The Murder of the Innocents. 1838.

HIMPEL, ANTONIE TER. See TER HIMPEL.

HINCHLIFF, JOHN JAMES, a landscape engraver, the son of John Elley Hinchliff, the sculptor, was born in 1805, and was employed during many years by the Hydrographic Department of the Admiralty Among his best engravings are those which he executed for Beattie's 'Castles and Abbeys of England,' Neale's 'Seats of Noblemen and Gentlemen,' and Gastineau's 'Picturesque Scenery in Wales.' He died at Walton-by-Clevedon, Somersetshire, in 1875.

HINCKS, WILLIAM, an Irish painter and engraver, was born at Waterford about the middle of the 18th century. He supplied illustrations for an edition of 'Tristram Shandy,' and drew and engraved a series of designs relating to linen manufacture. He came to London, and occasionally exhibited portraits, historical subjects, and miniatures at the Royal Academy from 1781 to 1797.

HINDE, THOMAS, an engraver who flourished about the year 1645, executed a few portraits, among which are the following:

Charles II., when Prince of Wales, on horseback.
Prince Rupert.
Robert Rich, Earl of Warwick.
Thomas, Lord Fairfax, on horseback.

HINE, HENRY GEORGE, the son of a coach proprietor, was born in 1811 in the neighbourhood of Brighton. He came to London, and was apprenticed for a time to H. Meyer, the stipple engraver, but in his painting was entirely self-taught. For two years he lived in Rouen, and returning to Brighton began painting marine pieces. His first public exhibit was his 'Picts' Wall in Cawfield Crags' in 1856 at the Society of British Artists. In 1859 he sent to the Academy 'Smugglers waiting for a Lugger,' a picture in oil. In 1863 he was elected an Associate of the Institute of Painters in Water-Colours, and contributed to their exhibition in the same year 'St. Paul's from Fleet Street,' 'The Great Fire at Cotton's Wharf,' and various views on the Hastings coast. In 1865 he became a full member of the Institute, and from 1887 to his death was Vice-President. In his earlier days he was frequently employed in drawing for illustrated papers, among them 'Punch' and 'Puck.' His paintings are nearly all of the Sussex coasts and uplands. He combined a quiet certainty of composition with delicate colouring and poetic feeling. He died on March 16, 1895.

Hine is well represented in the Victoria and Albert Museum by the following pictures:

Reef of Rocks at Peveril Point, Dorset.
Entrance to the Kyles of Bute.
Bible Bottom near Lewes.
Agglestone near Swanage.

Eastbourne.
The South Downs.

HINZ, JOHANN GEORG, (or HINTZSCH,) a still-life painter, was a native of Hamburg, who flourished in the 17th century. He was living in 1670. There is a picture by him in the Copenhagen Gallery.

HIRE, DE LA. See DE LA HIRE.

HIRE, JEAN GEORGES, a French fruit and flower painter, was born at Mülhausen in 1777, and died at Logelbach, near Colmar. He exhibited at the Salon from 1812 to 1838.

HIRN, MARIAN, an engraver, was born at Obermiemingen in the Tyrol about 1780. He learned drawing under Peter Denifle at Innsbruck, and afterwards studied at Vienna, where he died in 1801 at the early age of twenty years. There is a portrait by him of the celebrated soprano singer Marchesi, executed in the dotted manner.

HIRSCH, ALPHONSE, a French portrait painter, was born in Paris in 1843. He was a pupil of Meissonier and of Bonnat, and exhibited at the Salon from 1869 some excellent portraits, as well as a few genre subjects and etchings. He died in Paris in 1884.

HIRSCHELY, KASPAR, a painter, was born at Prague about 1701, and died there in 1745. He studied under Angermayer, and painted animal pieces and landscapes, both in oil and in water-colours, with much talent. Several of his works are in the gallery at Schleissheim.

HIRSCHMANN, ANDREAS, a portrait painter, was born at Burkunstadt in 1729, and lived chiefly at Bamberg. His son, JOHANN BAPTIST HIRSCHMANN, born in 1770, was also a portrait painter in pastel and in miniature.

HIRSCHMANN, JOHANN HIERONYMUS, a landscape painter, was born at Nuremberg in 1708, and studied under Bemmel and Ermels. In 1729 he went to Ratisbon, and in 1731 to Berlin, where he spent the rest of his life, and died in 1790.

HIRSCHMANN, JOHANN LEONHARD, was a painter of Nuremberg, who came to England and worked in the style of Kneller. He died in his own country after 1730. There is by him in the National Portrait Gallery a painting of the Princess Sophia, only daughter of King George I., afterwards Queen of Prussia, and mother of Frederick the Great.

HIRSCHVOGEL, AUGUSTIN, (or HIRSSFOGEL,) a German painter in enamel and engraver, was born at Nuremberg about the year 1503. He was the son of Veit Hirschvogel the elder, a glass-painter, who instructed him in the rudiments of design. Besides being himself an etcher and enameller, he practised wood-engraving, glass-painting, pottery, engineering, geometry, and authorship. He spent a considerable time in Venice, and in 1530 settled in Vienna, where he died in 1569. There are several etchings by this artist, which possess considerable merit, particularly his landscapes. He usually marked his plates with the cipher , with the date. The following are his principal prints:

A set of six Mountain Landscapes, with castles. 1546.
A Landscape, with a Canal and a Stone Bridge. 1525.
A View of a Village by the side of a River, with a Wooden Bridge. 1546.
A Landscape, with a figure representing the Death of Cleopatra. 1547.
Two Views of Sea-ports, with Shipping. 1549.
Part of the Murder of the Innocents; after a sketch by *Raphael*, different from that by *Marc-Antonio*. 1545.
A Vase, with goldsmith's ornaments. 1543.
A Sword, the handle ornamented with eagles' heads, and the scabbard with goldsmith's ornaments.

His brother, VEIT HIRSCHVOGEL the younger, and his nephew, JOSIAS SEBALD HIRSCHVOGEL, were both good engravers; the former died in 1553, and the latter in 1589.

HIRT, FRIEDRICH CHRISTOPH, a portrait and landscape painter, born at Durlach in 1685, was the son of Michael Konrad Hirt. He was a pupil of his father, and painted portraits in Largillière's manner, as well as very pleasing landscapes. He travelled extensively in Germany and France, and then settled at Frankfort, where he died in 1763. He had a son, HEINRICH HIRT, born in 1727, who likewise painted portraits and landscapes.

HIRT, MICHAEL KONRAD, (or HIRTH,) who was court painter at Berlin from 1646, produced historical pictures and portraits, the latter in some cases upon silver and gold. Jacob von Sandrart and others have engraved after him.

HIRT, WILHELM FRIEDRICH, was born at Frankfort in 1721, and studied art under his father, Friedrich Christoph Hirt. In 1757 he became court painter to the Duke of Saxe-Meiningen, after whose death he travelled in Switzerland, drawing and painting extensively from nature. His landscapes were somewhat stiff, but his cattle and figures were superior; these he supplied to the pictures of C. G. Schütz. He died at Frankfort in 1772. The Städel Institute there contains two woody landscapes by him, dated 1750, and two landscapes with cattle, 1768; other works of his are at Cassel and Mannheim. He was also a restorer of paintings.

HIRTZ, HANS, was a painter of Strassburg, who worked between 1421 and 1460. Several works by him were known in his native city in the 17th century, but they have since disappeared.

HISCOX, GEORGE DUNKERTON, was born in 1840 at North Wooton, near Wells, and received his early education at St. Mark's School, Windsor. After studying at Oxford with a view to entering the Church, he became a student in 1860 at the Bristol School of Art, and afterwards at the Bristol Academy of Fine Arts. He was for three years a teacher at the School of Art, and in 1867 left Bristol for Windsor, where he settled as an art master in connection with South Kensington. His first exhibit at the Royal Academy, in 1884, was 'Now fades the Glimmering Landscape,' and in 1891 he had a large oil painting entitled 'O'er the Dark Forest peers the Setting Sun.' Several of his works were purchased by her late Majesty Queen Victoria, among them 'The Home of the Queen,' two drawings of 'Burnham Beeches,' and 'The Mausoleum at Frogmore,' exhibited at the New Gallery in 1889. He died on Jan. 21, 1901.

HISPANO, MARCOS, a Spanish painter, who died at Madrid in 1679, was a member of the Order of St. Augustine. He executed several religious pictures.

HITMAYER, JOHANN BAPTIST, a native of Salzburg, was born in 1751. He travelled through Germany, and eventually settled in Munich, where he died in 1810. He painted portraits, historical subjects, and altar-pieces.

HIXON, JAMES THOMPSON, a water-colour painter, was born in 1836. He was elected an Associate of

Woodbury Co. photo] HEAD OF A GIRL [*South Kensington*

Hanfstängl photo] THE AVENUE, MIDDELHARNIS, HOLLAND [*National Gallery*

Woodbury Co. photo] WOODY LANDSCAPE WITH COTTAGES [*National Gallery*

the Institute of Painters in Water-Colours in 1866, and spent the next year at Algiers, but he died of consumption at Capri in 1868, and was buried at Naples.

HJALTELIN, THORSTEIN ILLIA, was born in Iceland in 1771, and was the "sixteenth living son" of his parents. After many adventures he was placed under J. F. Weitsch in Salzdahlen, and became an accomplished landscape painter. He settled afterwards in Germany, residing at Brunswick and at Halle, where he died in 1815.

HOADLY, SARAH. See CURTIS.

HOARE, ——, an engraver who worked about the time of Charles I., is known by having engraved some of Evelyn's Italian sketches.

HOARE, PRINCE, a portrait and historical painter, was born at Bath in 1755. He studied under his father, William Hoare, R.A., then in the schools of the Royal Academy, and finally at Rome under Mengs. He exhibited a few pictures, but failing to obtain success, he turned his attention to literature, publishing several works on art, and also writing some plays. In 1799 he was appointed honorary foreign corresponding secretary of the Royal Academy. He died at Brighton in 1834. His portrait is in the Uffizi at Florence. Amongst the works on art which he wrote are:

Academic Annals. 1805-9.
An Inquiry into the present State of the Art of Design in England. 1806.
The Artist. 1809-10.
Epochs of the Fine Arts. 1813.

HOARE, Sir RICHARD COLT, Bart., an amateur landscape painter, was born in 1758. He succeeded to his father's baronetcy in 1787, and died at his seat, Stourhead in Wiltshire, in 1838. Several of the views in Coxe's 'Monmouthshire' are after pictures by him, but he is better known as the historian of Wiltshire.

HOARE, WILLIAM, a portrait painter, was born at Eye, in Suffolk, in 1706. He received a liberal education, and was placed under Grisoni, an Italian painter residing in London. He afterwards went to Rome and attended the school of Francesco Imperiale, the disciple of Carlo Maratti, and associated much with Pompeo Batoni. He remained abroad for nine years, and then returned to London with many copies and studies of the works of the best masters. Finding no encouragement for historical painting, he had recourse to portraiture, which he practised at Bath with considerable success. He painted 'Christ bearing His Cross,' for the church of St. Michael there; and the 'Pool of Bethesda,' for the Octagon Chapel. He was eminent as an artist in crayons, and produced many elegant figures in that manner. On the formation of the Royal Academy he was chosen one of the foundation members, and was a constant exhibitor for many years. He died at Bath in 1792. He etched a few plates for his amusement, among which are the following portraits:

Maria Walpole, Duchess of Gloucester; *after Reynolds.*
William Warburton, Bishop of Gloucester.
Sir Isaac Newton.
Ralph Allen, of Bath; *from the life.*

HOART, JEAN BAPTISTE AUGUSTE, a French painter, was born in Paris in 1800, and died there in 1847. He was a pupil of Guérin, and was principally engaged in painting portraits.

HOBBEMA, MEINDERT, a Dutch landscape painter, born in 1638, possibly at Amsterdam was a contemporary of Jacob van Ruisdael, and not improbably a pupil of Salomon van Ruisdael. The fact that such distinguished artists as Berchem, Lingelbach, Van de Velde, and Wouverman executed the figures and animals in his pictures, show in what repute he was held by his fellow-artists, though the general public seem to have been very slow in giving to him the position which he now holds among Dutch masters. His most frequent scenes are villages surrounded by trees, with winding pathways, and a water-mill generally forms a prominent object. The composition of his pictures is particularly truthful, and they are characterised by a warm and golden tone. No details of his life are known, except that he married in 1688, and died in poverty at Amsterdam in 1709. Among his chief pictures are the following:

Amsterdam.	*Museum.*	A Water-mill.
Antwerp.	*Gallery.*	A Water-mill.
Berlin.	*Gallery.*	A Wooded Landscape.
Bordeaux.	*Museum.*	Landscape.
Brussels.	*Gallery.*	Haarlem Wood. 1663.
Darmstadt.	*Gallery.*	Landscape.
Dresden.	*Gallery.*	Two Wooded Landscapes.
Edinburgh.	*Nat. Gall.*	Two Landscapes.
Frankfort.	*Städel Inst.*	Entrance into a Wood.
"	"	Some Cottages in a Wood.
Glasgow.	*Gallery.*	A Wooded Landscape.
"	"	A Group of Trees.
"	"	Landscape in Storm.
"	"	Ruined Cottage.
"	"	Wooded Landscape.
London.	*Bridgewater Gallery.*	A Water-mill.
"	"	Two Landscapes.
"	*Buckingham Palace.*	A Wooded Landscape.
"	"	Landscape.
"	*Dulwich Gallery.*	Two Landscapes.
"	*Grosvenor House.*	Two Village Scenes.
"	*National Gall.*	Landscape: showery weather.
"	"	The Avenue, Middelharnis, Holland.
"	"	Ruins of Brederode Castle. 1667.
"	"	A Village, with Water-mills.
"	"	Forest Scene.
"	"	Woody Landscape.
"	"	A Castle in a Rocky Landscape: 1667 (?)
Munich.	*Gallery.*	Landscape.
Paris.	*Louvre.*	Landscape.
Petersburg.	*Hermitage.*	A Wood. 1663.
Rotterdam.	*Museum.*	Landscape.
"	"	Wooded Landscape.
Vienna.	*Gallery.*	Landscape.

HOBDAY, WILLIAM ARMFIELD, a miniature and portrait painter, was born at Birmingham in 1771. He practised in London, Bath, and Bristol, residing in the latter place several years. Although he had considerable private means, and his works commanded good prices, his extravagance involved him in continual pecuniary difficulties which culminated in bankruptcy. He died in 1831.

HOCH, GEORG FRIEDRICH, was a native of Dresden, who flourished about 1780. He worked at Rome and Paris, and painted battle-pieces. He had a brother, JOHANN JAKOB HOCH, who painted portraits and landscapes.

HOCHECKER, FRANZ, a landscape painter, was born at Frankfort in 1730. His master was the elder Schütz, and he died in 1782. In the Cassel Gallery are three landscapes by him.

HÖCHLE, JOHANN BAPTIST, was born at Klingenau, in the canton of Aargau, in 1754, and

worked at the trade of a potter until 1770, in which year he was sent, through the influence of the Abbot of St. Blasien, to receive instruction in art from the court painter Morat. He then spent some time at Augsburg under the historical painter Hartmann, and in 1780 he followed the advice of Dorner at Munich to devote himself to genre subjects instead of the ecclesiastical branch of historical painting. After this he became court painter to the Elector Charles Theodore, and in 1802 to the Emperor Francis, to whom he had sent a picture of his coronation at the Römer in Frankfort. He painted for the Emperor a number of portraits at Vienna, where he died in 1832.

HÖCHLE, JOHANN NEPOMUK, a battle painter, the son of Johann Baptist Höchle, was born at Munich in 1790, and was first instructed by Kobell. In 1804 he commenced a course of study at the Vienna Academy, and then placed himself under the battle painter Duvivier. In 1815 he went in the suite of the Emperor Francis to Paris, and in 1819 visited Rome and Naples. A year later he went to Buda and Pesth to make sketches of the encampment of cavalry there. He succeeded his father as court painter, and died at Vienna in 1835. His best oil paintings are:

The Battle of Aspern.
The Crossing of the Vosges by the Allied Troops: the Emperor Francis on the Summit. (*Vienna Gallery.*)
Some Battle Pictures. (*Lichtenstein Gallery.*)

He also executed a few lithographs, and many pen-and-ink drawings overlaid with water-colours, among which are:

Festival in the Prater. 1814.
The Emperor Francis in Venice. 1818.
Horse-race at Simmering. 1817.

HÖCKER, ADALBERT LONGIN, was born at Albendorf, in the province of Glatz, in 1761. In 1783 he attended the Dresden Academy, and then settled at Breslau. At the Silesian Carlsruhe he decorated the theatre, and at Oels both the theatre and the prince's palace. He also painted landscapes. There is no mention of the date of his death.

HÖCKERT, JOHAN FREDRIK, a Swedish painter, was born at Jönköping in 1826. He commenced studying jurisprudence, but at the same time practised drawing under Boklund, and at length entered the Academy of Painting. In 1846 he accompanied Boklund to Munich, where he produced a picture of 'Banditti,' and in 1849 travelled in Lapland, where he found rich material for genre pictures. In the following year he proceeded to Paris, and entered into an engagement with Max Hess; and in 1853 painted 'Queen Christina giving orders for the Execution of Monaldeschi,' for which work he received a stipend which enabled him to prolong his stay in the French capital. In the course of the years 1857 to 1861 he travelled in Holland, Belgium, England, Dalecarlia, Spain, Italy, and North Africa. He died at Göteborg in 1866. Among his principal paintings are:

Divine Service in a Lapland Chapel. 1855.
Return from the Chase in Lapland.
Interior of a Laplander's Hut. 1857. (*Stockholm National Museum.*)
Laplanders' Wedding. (*The same.*)
Portrait of the Bey of Tunis. 1861.
Country-woman at her Fireside. (*London International Exhibition*, 1862; *now at Stockholm.*)
Portrait of Charles XV. of Sweden.
The Dead Body of Charles XI.
Burning of the Palace in Stockholm in 1697.

HOCKNER, JOHANN GASPAR, a German engraver, who resided at Dresden about the year 1655, was chiefly employed by the booksellers, for whom he engraved a number of portraits.

HODGES, CHARLES HOWARD, a mezzotint engraver, was born in England in 1764, but about 1788 he left this country and went to Holland, where he resided until his death. He was probably a pupil of John Raphael Smith, and he engraved after Van Dyck, Metsu, and Rembrandt. One of these plates was the 'Shipbuilder,' after Rembrandt, in the Royal Collection. He also painted portraits which were considered excellent likenesses, and many eminent men of the day sat to him. He died at Amsterdam in 1837. The following are the most important among his engravings:

George IV., when Prince of Wales; Lavinia, Countess Spencer; Sir Abraham Hume, Bart.; Lady Dashwood and Child; Henry Hope, of Amsterdam; Mrs. Williams Hope; John Lee, Attorney-General; Mrs. Musters, full-length; Joshua Sharpe; A Gipsy Boy; The Infant Hercules; Rev. Thomas Warton, poet laureate; *all after Reynolds.*
William IV., when Duke of Clarence, full-length; Frederick, Duke of York; *after Hoppner.*
Count Schimmelpenninch, 1806.
John Wolcot ("Peter Pindar"); *after Opie.*
William Wilberforce; *after Rising.*
Children spouting Tragedy, 1785; Children spouting Comedy, 1786; *after R. M. Paye.*

HODGES, JOHN, a mezzotint engraver, flourished in the latter half of the 18th century, and died in London in 1802.

HODGES, J. SIDNEY WILLIS, portrait painter, was born at Worthing on April 4, 1829, and was educated at the Clothworkers' School, Sutton Valence, and at the Grammar School, Maidstone. He exhibited at the Royal Academy in 1865 portraits of the Bishop of Exeter and of the Duke of Northumberland. Among his later portraits were those of Dr. Tait, Archbishop of Canterbury, Rajah Sir Thomas Brooke, the Duke of Teck, and Admiral Sir H. Keppel. He also painted the Rev. Dr. Vaughan for the Mansion House, Doncaster; the Bishop of Adelaide and Sir James Fergusson for the people of Adelaide; General Cavanagh for the Town Hall, Singapore; Major-General Boileau for the Soldiers' Daughters' Home; Mr. Beresford Hope, M.P., for St. Augustine's College; and Sir Galbraith Logan for Netley Hospital. He published a volume of poems in 1854; 'Geoffrey's Wife,' a novel, under the pseudonym of Stanley Hope, in 1874; 'A New Godiva' in 1876; and in 1881 and 1883 'Among the Gibjigs' and 'Among the Woblins,' two romances for children. For the first number of the 'Magazine of Art' in 1878 he contributed two or three articles to a series entitled 'Artists' Haunts,' and for the 'Nineteenth Century,' Oct. 1883, wrote a paper containing some new discoveries in connection with light and colour. From 1854 to 1893 he exhibited thirty-five pictures at the Royal Academy and eight at the British Institution. He died in July 1900.

HODGES, MARY ANNE E. Resided at Springfield Lodge, Wandsworth. Exhibited at Royal Academy 1851 and 1852.

HODGES, W. Resided at 54, Foley Street, London. Exhibited once at Royal Academy in 1824. Said to have died in Australia.

HODGES, WILLIAM, a landscape painter, was born in London in 1744. His father was a blacksmith in Clare Market, Drury Lane, but the son was a scholar of Wilson, and on leaving his in-

structor was engaged as a draughtsman to accompany Captain Cook in his second voyage round the world, during which he drew many interesting views of the countries discovered or visited by that navigator. On his return he painted for the Admiralty some views in Otaheite and the other islands in the Pacific Ocean. A few years afterwards he went to India, where he resided till 1784, and returned with a considerable fortune. He first exhibited at the Royal Academy in 1776, and continued to do so until 1794, having been elected an Associate in 1786 and an Academician in 1787. Hodges continued the exercise of his talents in London for a few years after his return, but soon after 1790 he engaged in some commercial concern in the west of England. He died at Brixham in 1797.

HODGINS, HENRY, a scene painter, was a native of Dublin. He was a pupil of Robert Carver, and was for many years engaged at Covent Garden Theatre as principal scene-painter. He died at Maidstone in 1796.

HODGSON, CHARLES, an artist of the Norwich school, who flourished at the beginning of the present century, and was principally employed in teaching. He contributed pictures of interiors to the exhibitions of the Norwich Society.

HODGSON, EDWARD, a flower and fruit painter, was born at Dublin in 1719. He practised in London, and exhibited a few times at the Free Society of Artists, and at the Royal Academy. He died in London in 1794.

HODGSON, JOHN EVAN. This artist was born in London in 1831, but at an early age was taken to Russia, where his father was engaged in mercantile pursuits, and in that country he passed the first few years of his life. He was sent over for a short time to Rugby, but then returned to Russia, and finally settled in England when twenty-two years of age. It is curious, however, that there is no reminiscence of the life in Russia to be seen in his paintings, and that this early career had little or no effect upon the work of his later years. He was educated at the Royal Academy Schools, and exhibited his first picture at Burlington House in 1857, calling it 'The Arrest of the Poacher.' From that time down to 1868 he sent in works which depicted historical or domestic scenes, such as 'Canvassing for a Vote,' sent in 1858, 'The Patriot's Wife,' '59, 'Margaret Roper in Holbein's Studio,' '60, 'The Return of Drake from Cadiz,' '62, and 'The First Sight of the Armada' in '63. In 1868 he went to Africa, journeying in Tunis, visiting Tangier, and spending some time both in Algiers and Morocco, and from that time his works were almost exclusively Eastern in character, and generally were connected with that part of the continent of Africa which so greatly appealed to him. Some of his chief works were 'An Arab Story-teller,' which appeared in 1870, 'The Basha's Black Guards' in '71, 'An Arab Patriarch' in '72, 'Army Reorganization in Morocco' in '73, 'A Tunisian Bird-seller' in '73, 'Returning the Salute' in '75, 'A Barber's Shop in Tunis' in '76, 'Pampered Menials,' 'An Eastern Question,' 'The Armourer's Shop,' and 'Needy Knife-grinders' after that date. He became Associate of the Royal Academy in 1873 and Academician in 1879, and later on was appointed to the office of Librarian of the Academy. It was in this latter position that he attained some considerable reputation, as his literary abilities were of a high order, and the articles which he contributed to various Art periodicals in conjunction, sometimes, with the Secretary of the Academy, Mr. Eaton, and in which he dealt with the early history of the Royal Academy and the career of its most notable members, possessed more than a passing interest, and deserved to have been reissued in permanent form. He entered with great zest into the work of his new position, was ever ready to assist students, to make good use of the material which was placed under his care, and will be remembered with much gratitude for his help to all writers who sought his assistance, and the opportunities of research in the library. He was a profound student of Ruskin, and would never hear the master spoken against, holding tenaciously to the opinion that despite all his errors and grave exaggerations, there had been no man who had exercised so wise and important an influence on the art of England as Ruskin. His pictures were not distinguished by any special dramatic power, poetic imagination, or pleasing humour, but they were honest, conscientious, and earnest, sound in drawing, and pleasing in colour. Their monotony was against them, and there was a commonplace and almost tame treatment of subject which prevented their ever attaining high position. Hodgson will be remembered more by his literary work than he will by his later pictures of Eastern life. He died in 1895.

HODGSON, THOMAS, a wood engraver, was employed by Bewick in 1776. His name appears on one of the cuts in Hawkins's 'History of Music.'

HOECGEEST, GEERAERT VAN, a Dutch architectural painter, who is supposed to have been a son of Joachim Otto Hoecgeest, the portrait painter, was admitted as a foreigner into the Guild of St. Luke at Delft in 1639. He painted church interiors, and was perhaps a pupil of B. van Bassen, after whom he etched a single plate. In the Hague Museum are two pictures by him; one representing the interior of the Nieuwe Kerk at Delft (1650), the other the monument of William I., Prince of Orange, in that church (1651). The Antwerp Gallery has another interior of the Nieuwe Kerk at Delft, and the interior of a Protestant church, and the National Gallery of Scotland has an architectural subject by him. Kramm appears to be in error in conjecturing that this artist's Christian name was Cornelis.

HOECGEEST, JOACHIM OTTO, a Dutch portrait painter, who flourished at the Hague, entered the Guild of St. Luke in 1610, and was dean in 1626, but he died before 1656. In the Town Hall at the Hague is a picture attributed to him of the 'Two Flags of the City Guard of the Hague.'

HOECKE, VAN DEN. See VAN DEN HOECKE.

HOEFNAGEL, JAKOB, the son of Joris Hoefnagel, was born at Frankfort in 1575. He engraved a set of about fifty plates of beasts, birds, flowers, insects, &c., from the designs of his father, begun in 1592, when he was seventeen years of age. He also executed some plates from his own compositions, and from those of other masters. He was court painter to the Emperor Rudolph in 1607.

HOEFNAGEL, JORIS, (or HOEFNAGELS), who was born at Antwerp in 1545, was the son of a diamond merchant, who intended to bring him up to the same business, but afterwards abandoned that project, and permitted him to follow his inclination for art. Having made some progress in design, he travelled through Germany, Italy, and

Spain, where he made drawings from the ancient monuments and other notable objects; and on his return to Flanders published a volume of plates, engraved from the designs he had made during his journey. He then completed his studies under the instruction of Jan Bol, and afterwards applied himself to painting animals, plants, and insects. He united with his art the business of a dealer in jewels, but when Antwerp was plundered by the Spaniards, the artist and his father were pillaged of everything they had, and took refuge in Bavaria, where Joris exercised his talent as a means of subsistence. The Elector, having seen some of his pictures, took him under his protection, and he remained at Munich eight years, in the course of which time he adorned with miniatures a missal, now in the Imperial Library at Vienna. He was then employed at Prague by the Emperor Rudolph, for whom he illustrated four books upon natural history. Finally he settled at Vienna, where he divided his time between art and Latin poetry, and died in 1601.

Joris Hoefnagel was also an engraver. Besides some views and maps for books, he executed a map, or plan, of Bristol, and in conjunction with Franz Hogenberg and Simone Novellani, he engraved the plates for Braun's 'Civitates Orbis Terrarum,' published at Cologne in 1572; and some of the plates for the 'Theatrum Orbis Terrarum' of Abraham Ortelius, issued in 1570. He used several monograms, but marked some of his works *G. Houf.*

HOET, GERARD, a Dutch painter and engraver, was born at Bommel in 1648. He was the son of a glass-painter, and studied under his father, Moses Hoet, and afterwards under Warnard van Rysen and Cornelis van Poelenborch. In 1672, when the French took possession of Bommel, he was obliged to take refuge at the Hague, where he was employed by General Salis in ornamenting saloons, and painting ceilings in some of the principal hotels. He painted also cabinet pictures of historical and fabulous subjects, which were much admired. He afterwards visited Amsterdam, where he met with equal encouragement; and after passing some time in that city, as well as in France, he was invited to Utrecht by M. van Zuylen, one of the most zealous patrons of art of his time, for whom he painted some of his best pictures. He founded at Utrecht, in conjunction with H. Schook, a school of design or academy, of which he was appointed director; and he conducted it with great credit to himself and advantage to the students for several years. At the age of sixty he went back to the Hague, and decorated a saloon with 'The Seven Christian Virtues.' He died at the Hague in 1733. Among his best paintings are:

Amsterdam.	*Gallery.*	Two Landscapes.
"	"	Marriage of Alexander and Roxana.
"	"	Homage rendered to Alexander.
"	"	Family Scene.
Cassel.	*Gallery.*	The Queen of Sheba giving presents to Solomon.
Copenhagen.	*Gallery.*	The Death of Dido.
"	"	Admetus at the death-bed of Alcestis.
Dresden.	*Gallery.*	A Girl seated on a ruined Wall.
Glasgow.	*Gallery.*	The Guilt of Callisto.
Vienna.	*Gallery.*	Moses striking the Rock.
"	"	Rape of the Sabines.
"	"	Diana in the Bath.

The following engravings by him may also be mentioned:

The Love of Paris and Œnone.
The Love of Aminta and Thestylis.
Bacchus brought up by the Nymphs.
Arcadian Landscape.
The Love of Dametus and Galatea.

Gerard Hoet had two sons, GERARD and HENDRIK JACOB, the former painted portraits, and the latter flowers and fruit in the style of Van Huysum. Gerard died at the Hague in 1760.

HOEY, JAN DE. See DE HOEY.

HÖFEL, BLASIUS, an Austrian engraver on metal and wood, was born at Vienna in 1792. He underwent many hardships at the commencement of his career, but he succeeded in attending the Vienna Academy, and became a pupil, assistant, and at length son-in-law of Quirin Mark. In 1820 he was appointed professor of free-hand drawing at the Neustadt Military Academy, and afterwards became a member of the Academy of Vienna. He made some important discoveries in the technical department of wood-engraving. His death occurred at Salzburg in 1863. Among his engravings are:

Portrait of the Empress Maria Theresa.
The Empress Caroline Augusta; *after Stieber.*
Other portraits of the Imperial Family.
The Lamentation over the Body of Christ; *after Andrea del Sarto.*
Portrait of an old Woman; *after Waldmüller.*

HÖFEL, JOHANN NEPOMUK, the elder brother of Blasius Höfel, was a painter born at Pesth in 1788. He was first instructed by Krafft, and in 1804 entered the Vienna Academy. There in 1811 he received the prize for historical painting on account of his picture of 'Ægeus recognizing his son Theseus by the mark on his sword.' In 1818 he visited Italy, calling at Munich on his return. The subjects of his pictures were partly taken from profane history, as 'The Sons of Diagoras of Rhodes victorious at Olympia' (1820), and partly from sacred history, as in the case of a large number of altar-pieces. He painted also portraits. He died at Vienna in 1864.

HÖFER, HEINRICH, was born at Eisfeld in Thuringia in 1825, and after working for a time at porcelain painting, devoted himself to landscapes under Carl Millner at Munich in 1850. He died in that city in 1878, having in the course of his career travelled in the Tyrol, Switzerland, and Upper Italy. Among his paintings are cited:

The Wetterhorn.
Winter Landscape with Hunting Figures.
The Fraueninsel in the Chiemsee.

HOFF, JOHANN NIKOLAUS, a German engraver, was born at Frankfort in 1798, and died in the same city in 1873. He was also a teacher of drawing, and executed superior engravings of:

The Entombment; *after Perugino.*
The Virgin and Child with St. Catharine; *after Leonardo da Vinci.*
The Madonna; *after Vincenzo da San Gimignano.*

HOFF, KONRAD, a German architectural painter, was born at Schwerin in 1816, and studied at the Academies of Dresden and Munich. He was at first a decorator and scene-painter, but later he confined himself to architectural subjects and interiors. He died at Munich in 1883. Among his numerous works may be mentioned:

The Sacristy of a Church. 1861.
Staircase in the Château of Schleissheim. 1862.
The Room of a Cardinal. 1862. (*Schwerin Museum.*)
Santa Maria dei Miracoli, Venice, by moonlight. 1864.
In the Cathedral of Torcello. 1865.
School of San Rocco, Venice. 1867.
Santa Maria della Salute, Venice. 1867.
Bed-chamber of the Emperor Charles VII. in the Château of Schleissheim. 1867.

HOFFMAN, FRANCIS, was probably a native of Germany, but he resided in England about the year 1711. He etched in a coarse, tasteless style a plate containing the portraits of Henry St. John, William Bromley, and Robert Harley. There is a portrait of Francis Hoffman, drawn and engraved by himself, on which he is styled the inventor of ships with three bottoms.

HOFFMAN, JONAS, a Swedish painter, was born at Örebro in Sweden in 1731, and worked chiefly in Paris and Italy, returning to his native land in 1770. He died at Stockholm in 1780.

HOFFMANN, ANSELM FRANZ, a decorative and architectural painter, was born at Mayence in 1708, and died at Frankfort in 1782.

HOFFMANN, AUGUST, a German engraver, was born at Elberfeld in 1810, and resorted in 1826 to the Düsseldorf Academy, where he commenced learning the engraver's art under Thelott. After this he made further progress under Keller, and produced three plates for the Art Union of the Rhine Provinces and Westphalia, viz., 'The Church-goer,' after L. Blanc (1835), 'The Abduction,' after Lessing (1836), and 'Christ in the Lap of the Virgin,' after Schadow. After this he engraved Lessing's 'Preaching of the Hussites' for Raczynski's 'Histoire de l'Art moderne en Allemagne,' and in 1838 proceeded to Munich, Berlin, and Paris. Hitherto he had pursued the half-finished style of engraving, but he now turned to that of complete execution. He died at Berlin in 1872. The following are his principal plates:

The Madonna and Child with St. Anne; *after Giulio Romano.* 1851.
The Madonna of the Cymbal; *after the same.*
The Flower Girl; *after Magnus.* 1852.
Macbeth arming for his last Battle.
Hubert attempting to put out Prince Arthur's Eyes.
Death of King John in the Garden of Swinstead Abbey.
} *after Kaulbach, for the 'Shakespeare Gallery.'*
Charlemagne; *after Kaulbach's cartoon.*
Joseph making himself known to his Brethren; *after Cornelius.*
The Madonna, with St. Jerome and St. Francis; *after Raphael.*

HOFFMANN, GEORG ANDREAS, who was born at Burgbernheim in 1754, was a painter who was deaf and dumb, but who learnt drawing at the Leipsic Academy during his stay in the Heineck Institute, and copied oil paintings under the guidance of Professor Casanova at Dresden, in particular the 'Notte' of Correggio. In 1799 he sent from Rome copies from Raphael for exhibition at Berlin. He was also a good portrait painter. He died about 1808.

HOFFMANN, HANS, was a painter of Nuremberg, who flourished from 1548 till his death at Vienna in 1600. He entered the service of the Emperor Rudolph at Prague in 1584. He was a good imitator of Dürer, and worked best in water-colours. He has left a portrait of Hans Sachs, and was also a painter of flowers and insects.

HOFFMANN, JOHANN DANIEL, a German painter, was born at Wiesbaden in 1729, and died in 1777. He resided chiefly at Frankfort, where he painted portraits and historical pictures.

HOFFMANN, JOHANN LEONHARD, a German painter, was born at Neustadt in 1740. He entered the University of Erlangen, where in 1799 he became drawing master. He travelled through Germany, Poland, Russia, and Italy, and painted principally landscapes and miniatures. He died about 1812.

HOFFMANN, JOSEPH, the son and pupil of Valentin Hoffmann, was born at Cologne in 1764. After leaving his father he studied at Düsseldorf under Krahe and Langer, receiving the prize for decorative painting, and in 1793-4 he painted friezes in the choir of the Martinskirche. In 1797 he went for study to Paris, and in 1800 received, in conjunction with August Nahl, one of the prizes offered by Goethe for a painting of 'The Theft of the Horses of Rhesus by Ulysses and Diomedes; and again in the following year for 'Achilles at the Court of Lycomedes recognized by Ulysses in his Female Disguise.' In 1805 he won the same prize with 'Hercules cleansing the Stables of Augeas.' One of his happiest compositions was a sketch representing the Emperor Napoleon in intercourse with his officers. In the audience chamber of the castle at Weimar he painted on the ceiling 'Diana with her Attendants upon the Chase.' He died at Cologne in 1812.

HOFFMANN, NIKOLAUS, who was born at Darmstadt in 1740, and died in 1822, is represented in the Gallery of that city by two pictures; a 'Schoolmistress teaching little Girls,' and a 'Schoolmaster teaching Boys.' He was instructed by Seekatz, whose style he followed so closely that their respective pictures could not be distinguished.

HOFFMANN, SAMUEL, was born at Zurich in 1592, and learned the elements of design under Gotthard Ringgli. The celebrity of the school of Rubens induced him to visit Antwerp, and place himself under that painter, and such was his progress, that he became eminent as a painter of history and portraits, even at a period when Antwerp was the residence of so many renowned artists, and on his return to Switzerland he met with extensive employment, particularly in portraits. He painted also fruit, game, and still-life. He died at Frankfort in 1648. Among his paintings are the following:

Darmstadt.	*Gallery.*	Pyramus and Thisbe.
„	„	Portrait of a Jeweller.
Frankfort.	*Römer.*	The Birth of Erichthonius.
„	*Städel Inst.*	Female Portrait.
Zurich.	*Museum.*	The Tribute Money.

HOFLAND, THOMAS CHRISTOPHER, a landscape painter, was born at Worksop, in Nottinghamshire, in 1777, and he received some instruction in art from John Rathbone, who was then considered a good landscape painter. After spending some years at Derby as a teacher of drawing, he visited London for the purpose of copying pictures at the British Institution. Finding that his copies sold, he determined on settling in London, which he did in 1811. In 1814 the governors of the British Institution awarded him one hundred guineas for the best landscape, 'A Storm off the Coast of Scarborough,' which was purchased by the Marquis of Stafford. In 1815 he removed to Richmond, in 1817 to Twickenham, and in 1823 back to London. He made many copies of Claude, Poussin, Wilson,

and Gainsborough, and painted lake scenery, which was considered excellent. He was employed for some time at White Knights by the Duke of Marlborough, to paint a series of pictures to illustrate a description of that place; but it appears that the result was greatly injurious to the artist, and dishonourable to the peer. In 1839 he wrote 'The British Angler's Manual,' and immediately afterwards he visited Italy, under the patronage of the Earl of Egremont, and made many sketches of the beautiful scenery of Naples, Castellamare, Pompeii, Rome, Tivoli, and Florence. There he was attacked by fever, which obliged him, after five months' absence, to return to England; and though he rallied for a time, he died at Leamington in 1843. He was one of the originators of the Artists' Fund; and also, in conjunction with Linton, Glover, Holmes, and others, projected and carried into effect the building of the Gallery of the Society of British Artists in Suffolk Street. There is by him at South Kensington a water-colour drawing of 'Hampstead Heath.'

HOFLAND, THOMAS RICHARD, a landscape painter in water-colours, the son of T. C. Hofland, was born about 1816. He was for some years a teacher of drawing, and exhibited a very few works at the Royal Academy. He died in 1876.

HOFMAN, PIETER, a Dutch painter, was born at Dordrecht in 1755, and died in 1837. He was a pupil of Ponse, and painted landscapes, ornaments, fruit, &c.

HOFMANN, JOHANN BENEDIKT, was a painter of the first half of the 18th century, who was born at Sorau in Lusatia, and who executed a number of ceiling pieces in the French style of his day, as well as some good portraits. He died at Dantzic in 1745.

HOFMANS, PIETER, surnamed JANITZER, a painter of battle-pieces, who flourished about 1660, was a native of Antwerp, who was banished from his own country, and travelled in Turkey and Italy. When he was in Italy he became the pupil of Bourguignon, and was known by the name of 'Giannizzero.'

HOFNAS, JOHANN WILHELM, (or HOFNASS,) was born at Ahaus, in the bishopric of Münster, in 1727. In his sixteenth year he was apprenticed to a glass-painter of Westphalia, but in 1753 he went to Rome and studied under Mengs. After seven years in that city he returned home, and was appointed court painter to the Elector Palatine, and professor at the Mannheim Academy. He died in 1795, having declined in reputation in his later years. He has left many portraits and family groups in Mannheim, Mayence, &c.

HOFNAS, LORENZ, (or HOFNASS,) the son of Johann Wilhelm Hofnas, was born at Mannheim in 1772, and died at Ratisbon in 1837. He excelled principally in miniature painting and sepia drawing, and his productions in the latter style were much sought after. His drawings were principally of the saints.

HOGARTH, WILLIAM, the eminent painter and engraver, was born in London, in Ship Court, Old Bailey, on the 10th of December, 1697. He was the younger son of Richard Hogarth, who was educated at St. Bees, and afterwards kept a school in his native county of Westmoreland; but, as this proved unsuccessful, he removed to London, where he resumed his profession, adding to it that of a literary hack and corrector of the press. From his earliest days William Hogarth had a predilection for art, as he himself says, and so at his own request he was apprenticed about the year 1712 to Ellis Gamble, a silversmith, who kept a shop in Cranbourne Alley, Leicester Fields. On the expiration of his apprenticeship in 1718 he turned his attention to engraving. His first employment seems to have been the engraving of arms and shop bills, and his earliest known work was his own card, bordered with two figures and two Cupids, and inscribed "W. Hogarth, Engraver, Aprill ye 23rd, 1720." From this he passed to prints for books, among the earliest of which were six engravings for King's 'History of the Heathen Gods.' In 1724 was published 'Burlington Gate,' which, as it unites a satire on the passion for masquerades with a burlesque of Kent, the architect, is supposed by Ireland to have been a kind of admission ticket to Sir James Thornhill's Academy in Covent Garden, which was opened in that year, and which Hogarth used to attend. In 1726 he first became known in his profession by his plates for Butler's 'Hudibras'; and in 1727–8 he won an action against a tapestry worker named Morris, who refused to pay him for a design on canvas for the 'Element of Earth,' which he had ordered, on the ground that the designer was "an engraver and no painter." After this date we find Hogarth turning his attention to oil-painting, and producing small conversation pieces. Among his works in this line up to the year 1733 were 'The Wanstead Assembly,' a scene from Gay's 'Beggar's Opera,' a scene from Dryden's 'Indian Emperor,' 'The Committee of the House of Commons examining Bambridge,' and 'The Politician.' In 1729 he ran away with Sir James Thornhill's only daughter, and they were married in Paddington Church. In 1733 he removed to a house in Leicester Fields, and in 1734 he established his reputation as a painter of domestic history by the series of 'A Harlot's Progress.' This work, which is said to have appeased his wife's father, was quickly followed by 'A Rake's Progress.' Owing to piratical imitations of these two works, he obtained in 1735 an Act which vested in artists an exclusive right in their own designs, and restrained the reproduction of them without consent. In 1736 he painted on the staircase of St. Bartholomew's Hospital 'The Good Samaritan' and the 'Pool of Bethesda,' and engraved 'The Company of Undertakers, or Consultation of Physicians,' and the 'Scholars at a Lecture.' In 1738 were issued the engravings of the 'Four Times of the Day,' and 'Strolling Actresses dressing in a Barn,' as well as the plates to Jarvis's translation of 'Don Quixote.' To 1740 and 1741 belong 'A Distrest Poet' and 'The Enraged Musician,' the former having been issued first in 1736, and to 1742 belongs 'Taste in High Life.' In 1745 Hogarth advertised his pictures for sale by a kind of auction, to which the ticket of admission was the etching known as 'The Battle of the Pictures.' In the same year the six pictures of 'The Marriage à la Mode' were completed and the engravings issued. In this work Hogarth's art culminated, and nowhere can there be found a finer example of his own peculiar style. These pictures were bought at one of Hogarth's auctions by Mr. Lane of Hillingdon, near Uxbridge, for £126. In 1797 they were purchased at Christie's for £1381 by Mr. Angerstein, with whose collection they passed into the National Gallery. In 1746 he painted the portrait of Simon, Lord Lovat, who was executed in that

From his own engraving, 1733]

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year. To 1747 belong 'The Stage Coach, or Country Inn Yard,' and the series called 'Industry and Idleness.' In 1748 took place the famous journey to France, an account of which was written by one of the party, and from which resulted 'The Roast Beef of Old England,' published in 1749, to which year belongs also 'The March to Finchley.' 'Beer Street' and 'Gin Lane,' 'The Four Stages of Cruelty,' 'Paul before Felix,' and 'Moses brought to Pharaoh's daughter,' belong to 1751 and 1752, after which time he produced nothing of note except the four 'Election' pictures, now in the Soane Museum, Lincoln's Inn Fields. In his later years Hogarth took to writing. His book, 'The Analysis of Beauty,' had the following origin. In his own portrait, painted in 1745, he drew a serpentine line on a palette in the corner, with the words, "The line of beauty and grace," which gave rise to so much discussion that this book was written in explanation, its purpose being to fix the fluctuating ideas of taste by establishing a standard of beauty. In 1756 he painted an altar-piece for St. Mary Redcliffe at Bristol, which is now in the Clifton Museum, and in 1757 he was appointed serjeant-painter to the king, in succession to his brother-in-law, John Thornhill. In the same year he announced his determination to devote himself to portrait painting, which, however, in 1759-60 he appears to have abandoned in favour of the graver. Before doing so, he was requested by Lord Charlemont to paint one more picture. The subject was to be chosen by the artist, and the result was the picture known as 'The Lady's Last Stake,' or 'Picquet,' or 'Virtue in Danger.' This picture was so much admired that, at the request of Sir Richard Grosvenor, he undertook another on the same terms, and the subject selected was Boccaccio's 'Sigismonda,' mourning over the heart of Guiscardo. When it was finished, Sir Richard Grosvenor declined to take it, and the picture was left on the artist's hands. It was sold after Mrs. Hogarth's death to Alderman Boydell for fifty-six guineas, and formed one of the prizes of the Shakespeare Gallery. It eventually passed into the possession of Mr. Anderdon, by whom it was bequeathed to the National Gallery. In 1762 he issued the plate known as 'Credulity, Superstition, and Fanaticism,' which was an adaptation of a previous design entitled 'Enthusiasm;' and in the same year, on the accession to power of Lord Bute, he published 'The Times, Plate I.,' which drew down upon him the anger of Wilkes, the editor of the 'North Briton,' and in the seventeenth number of that paper he was assailed both as a man and an artist. In the following year Hogarth retaliated by a portrait of Wilkes, and the poet Churchill published his attack. This was answered by a print entitled 'The Bruiser.' The end was now drawing near, and 'The Bathos,' published in 1764, was Hogarth's last published work. On the 25th of October in that year he was removed from the house at Chiswick, which he had bought for use in the summer months, to his house in Lincoln's Inn Fields, but he died the same night, October 26th, 1764. He was buried in Chiswick churchyard, where a monument was erected by his friends, and the epitaph on it written by Garrick. His principal pictures are:

Country in the Olden Time.
The Shrimp Girl. (*National Gallery.*)
The Marriage à la Mode. A series of six pictures. (*The same.*)
A Family Group (William Strode, Lady Anne Strode, &c.). (*The same.*)
Sigismonda mourning over the heart of Guiscardo. 1759. (*The same.*)
Taste in High Life. (*Royal Society.*)
Paul before Felix. (*Lincoln's Inn.*)
The Gate of Calais.
The Lady's Last Stake.
Altar-piece of St. Mary Redcliffe. 1756. (*Fine Arts' Society, Clifton.*)
View of the Green Park. 1760. (*Earl Spencer.*)
Falstaff reviewing his Recruits.
The Committee of the House of Commons examining Bambridge. (*Earl of Carlisle.*)
Three Scenes from the 'Beggar's Opera.'
Scene from the 'Indian Emperor.' (*Holland House.*)
Before and After. Two pictures.
Southwark Fair. (*Destroyed by fire at Hafod in* 1807.)
A Harlot's Progress. (*Six pictures, three of which were burnt at Fonthill in* 1755: *one belongs to the Earl of Wemyss and two to Lord Rosebery.*)
A Midnight Modern Conversation.
A Woman swearing a Child to a grave Citizen.
A Rake's Progress. Eight pictures. (*Soane Museum.*)
The Election Series. Four Pictures. (*The same.*)
A Distressed Poet. (*Grosvenor House.*)
The Pool of Bethesda. (*St. Bartholomew's Hospital.*)
The Good Samaritan. (*The same.*)
Strolling Actresses dressing in a Barn. (*Destroyed by fire at Littleton House, near Staines, in* 1874.)
The Four Times of the Day.
The March to Finchley. (*Foundling Hospital.*)
Moses brought to Pharaoh's Daughter. (*The same.*)
The Enraged Musician.

PORTRAITS.

Lavinia Fenton, Duchess of Bolton.
The same, as 'Polly Peachum' in the 'Beggar's Opera.' (*National Gallery.*)
His own Portrait. 1745. (*The same.*)
Portrait of his Sister, Mary Hogarth. 1746. (*The same.*)
Archbishop Herring. (*Lambeth Palace.*)
James Thomson, poet. (*Sir J. M. Stirling-Maxwell, Bart.*)
Miss Rich.
Dr. Arnold of Ashby Lodge. (*Fitzwilliam Museum.*)
Miss Arnold. (*The same.*)
Mrs. Elizabeth Hoadly.
Sir C. Hawkins. (*Royal College of Surgeons.*)
Peg Woffington. (*Marquis of Lansdowne.*)
William, fifth Duke of Devonshire. (*Lord Chesham.*)
Hon. J. Hamilton. (*Duke of Abercorn.*)
Martin Folkes. (*Royal Society.*)
Simon, Lord Lovat. (*National Portrait Gallery.*)
Hogarth painting the Comic Muse. (*The same.*)
Garrick in the character of Richard III. (*Earl of Feversham.*)
David Garrick and his Wife. (*Windsor Castle.*)
Mrs. Garrick.
James Gibbs, Architect. (*St. Martin's-in-the-Fields.*)
Sarah Malcolm.
Captain Coram. (*Foundling Hospital.*)

The following are Hogarth's principal engravings:

The Rape of the Lock.
Shop Card. 'W. Hogarth, Engraver, Aprill ye 23rd 1720.'
An Emblematical Print on the South Sea.
The Lottery.
Eighteen plates for 'The Travels of Aubry de la Motraye.'
Some of the principal Inhabitants of the Moon, or Royalty, Episcopacy, and Law.
Seven plates for Briscoe's Apuleius.
Masquerades and Operas. Burlington Gate. 1724.
Frontispiece to Horneck's 'Happy Ascetick.'
Five prints for the translation of 'Cassandra.'
Fifteen head-pieces for Beaver's 'Roman Military Punishments.'
A Satire on Kent's altar-piece in St. Clement Danes, Westminster.

Frontispiece to Amherst's 'Terræ Filius.
Twenty-six figures for Blackwell's 'Compendium of Military Discipline.'
Twelve prints for Butler's 'Hudibras.' 1726.
Seventeen small prints for the same.
Music introduced to Apollo by Minerva.
Masquerade Ticket.
Head of Hesiod for Cook's Translation.
King Henry VIII. and Anne Boleyn.
Frontispiece to 'Perseus and Andromeda.'
Another print of the same. 'Perseus descending.'
Two plates to Molière.
Taste, or The Man of Taste, or Burlington Gate.
Sarah Malcolm.
Boys peeping at Nature. (Admission Ticket for 'A Harlot's Progress.')
A Chorus of Singers. (Ticket for 'A Midnight Modern Conversation.')
The Laughing Audience. (Ticket for 'A Rake's Progress' and 'Southwark Fair.')
A Harlot's Progress. Six plates. 1734.
A Midnight Modern Conversation.
A Rake's Progress. Eight plates. 1735.
Southwark Fair. 1733. Published 1735.
A Distrest Poet. 1736.
The Company of Undertakers. 1736.
Ticket for Fielding's Benefit in 'Pasquin.'
The Sleeping Congregation.
Before and After: two plates.
Scholars at a Lecture. 1736.
Æneas in a Storm.
The Four Times of the Day. *Engraved by Hogarth and B. Baron.* 1738.
Strolling Actresses dressing in a Barn. 1738.
Eight plates to Jarvis's 'Don Quixote.' 1738.
Sancho's Feast.
The Enraged Musician. 1741.
Martin Folkes, Esquire.
The Mystery of Masonry brought to light by ye Gormagons.
Characters and Caricatures. (Subscription Ticket to the 'Marriage à la Mode.')
Battle of the Pictures. (Auction Ticket for the 'Rake's Progress.') 1745.
Mask and Palette. (Subscription Ticket to 'Garrick in Richard III.')
Simon, Lord Lovat.
Arms, Bagpipes, &c. (Subscription Ticket to the 'March to Finchley.')
Industry and Idleness. Twelve plates.
The Stage Coach.
Mr. Ranby's House at Chiswick.
William Hogarth. 1749.
Beer Street.
Gin Lane.
The Four Stages of Cruelty.
Paul before Felix. (Burlesqued.)
Columbus breaking the Egg. (Subscription Ticket to the 'Analysis of Beauty.')
Two plates for the 'Analysis of Beauty.'
Four prints of an Election.
Crowns, Mitres, &c. (Subscription Ticket to the 'Election Entertainment.')
France and England, or The Invasion.
The Bench.
The Cock-Pit.
The Five Orders of Periwigs, &c.
Time smoking a Picture. (Subscription Ticket to 'Sigismonda.')
Credulity, Superstition, and Fanaticism. 1762.
The Times: two plates. 1762.
John Wilkes, Esq. 1763.
The Bruiser. C. Churchill, etc.
The Bathos. 1764.

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HOGENBERG, ABRAHAM, was probably the son of Franz Hogenberg, whom he assisted in the plates he engraved for the 'Theatrum Orbis Terrarum' of Abraham Ortelius. He engraved some frontispieces for the booksellers; among others, one for a 'Commentary on the Book of Kings,' published at Cologne in 1635. He was at that city in 1590, and was still living in 1653. There is by him a portrait of Wolfgang William, Duke of Bavaria, on horseback, after Geldorp; and he was probably the engraver of a 'Hercules and Omphale' after B. Spranger, which is marked with *A.* and a helmet.

HOGENBERG, FRANZ, who was probably the son of Hans Hogenberg the elder, was born at Mechlin, and came to England with his brother Remigius about 1560, unless the date on his portrait of Queen Mary proves him to have come earlier. About 1577 he settled at Cologne, where he produced many spirited plates representing the events of the 16th century, in which the oppressors of his country are not spared. He was a Protestant, and was made a citizen of Hamburg in 1585: he visited Copenhagen in 1588, and died at Cologne in 1590. The following engravings also are by him:

Portrait of Mary I., Queen of England; inscribed *Veritas temporis filia.* 1555.
The Maps of Gaul and Belgium, in Saxton's Atlas.
Part of the views in Braun's 'Civitates Orbis Terrarum,' printed at Cologne in 1572; engraved in conjunction with *Simon Novellanus* and *Joris Hoefnagel.*
The Funeral of Frederick II., King of Denmark; dated 1592; engraved in conjunction with *Simon Novellanus;* in twenty-one plates.
Sixteen plates for the 'Res Gestæ' of Frederick II. of Denmark. 1589.
An emblematical print of Charity.
Portrait of Gerhard Mercator.
Portrait of Gebhard Truchsess, Archbishop and Elector of Cologne.

HOGENBERG, HANS, the elder, a Flemish painter and engraver, was born probably at Mechlin in 1500. After learning the rudiments of his art he travelled in Italy, and then returned to Mechlin, where he painted some scenes from the history of

Joshua and Caleb in the church of St. Romuald. He painted also a well-known frieze representing the 'Entry of the Emperor Charles V. into Bologna,' but all his works have perished. He died at Mechlin in 1544.

HOGENBERG, HANS, the younger, was a Flemish painter and engraver, who died about 1595. His works were long confounded with those of Hans Hogenberg the elder. There is by him a set of six subjects from the 'History of Tobit,' dated 1594.

HOGENBERG, JOHANN, was a relation of Abraham Hogenberg, and flourished at Cologne about the year 1600. He engraved several portraits, and some historical subjects, executed in a clear, neat style, resembling that of Crispyn van de Passe—though much inferior. Among other plates the following are by him:

Gulielmus Fabricius.
Johann Adam, Electoral Prince Archbishop of Mayence.
Lothar, Electoral Archbishop of Treves.
Georg Radzivil, Cardinal, Bishop of Cracow.
The Scourging of Christ; *after M. De Vos.*
Twelve plates of Birds and other Animals.

HOGENBERG, NIKOLAUS, an engraver, who was probably a son of Hans Hogenberg the elder, died in 1539.

HOGENBERG, REMIGIUS, who was probably the son of Hans Hogenberg the elder, and a native of Mechlin, came to England about the year 1560, and in 1573 engraved the portrait of Matthew Parker, Archbishop of Canterbury, in whose service he appears to have been retained. This portrait was supposed by Vertue to have been the first engraved in England. Remigius Hogenberg worked entirely with the graver, and the few prints that are known by him are more sought after for their extreme rarity than for their merit. The following are among them:

The Portrait of Archbishop Parker, seated at a table, with a book open, and a bell by the side of it; a coat of arms at each of the four corners. 1573.
A large Genealogy of the Kings of England, from the Conquest to Queen Elizabeth. 1574.
Henry IV., King of France and Navarre.
Francis of Valois.
Charles, Duke of Lorraine.

HOGENHUIZEN, ELIZABETH GEORGINE VAN, a fruit and flower painter, was a native of the Hague. She was born in 1776, and died in 1794.

HÖGER, JOSEPH, an Austrian landscape painter, was born at Vienna in 1801, and entered the Academy school of landscape under Mössmer, receiving before long the prize. After this he was influenced by Rebell, and especially by his brother-in-law Gauermann, yet he was in the main a follower of nature, which he zealously studied in Styria, the Southern Tyrol, and Upper Austria. He for some time taught drawing in the family of the Prince of Liechtenstein. In 1843 he was admitted a member of the Academy of Vienna, and in 1850 became professor. He died in the same city in 1877. He published a 'School of Landscape Drawing,' a series of 'Studies of Trees,' and a 'School of Water-Colours.' His oil paintings were greatly admired, but his water-colour and pencil drawings are superior. Among the most important of the latter are:

Chapel in Ramsau. (*Count Beroldingen.*)
View of Patschkau. } (*Count Genois.*)
Sketch near Lundenburg. }
A Wilderness. (*Herr Ernst.*)

HOGG, JACOB, an English engraver, flourished in the latter half of the 18th century. There are several plates in the dotted manner by him after Angelica Kauffmann, Kirk, and others.

HOGUET, CHARLES, a landscape and marine painter, born at Berlin in 1821, was the son of a French ballet-master. In 1839 he became a pupil of Wilhelm Krause, and went afterwards to Paris to E. Ciceri; in 1841 he accompanied Eduard Hildebrandt to England, but went back to Paris to study under Isabey, the uncle of Ciceri, and there gained the second class gold medal. After 1848 he lived at Berlin, where in 1869 he was elected a member of the Academy, and obtained the gold medal at the exhibition. He died at Berlin in 1870. According to his own estimate he painted 224 oil pictures, exclusive of sketches, water-colour drawings, &c. The Berlin National Gallery contains two paintings by him, 'The Last Windmill on Montmartre,' and 'The Wreck' (1864).

HOHE, FRIEDRICH, a lithographer and painter, was born at Bayreuth in 1802. His father was a painter, and became his first instructor, but in 1820 he commenced attending the Munich Academy. From 1823 till near the close of his life he devoted himself entirely to lithography. In 1826 he visited Italy in company with Karl Rottmann, and two years later he undertook the publication of the 'Leuchtenberg Gallery,' and afterwards took part with Hanfstängl in that of the 'Dresden Gallery.' Late in life he attempted landscape painting, but without much success. He died at Munich in 1870. Among his lithographs may be mentioned:

The Entry of King Otho into Nauplia; *after Peter Hess.*
Selections from the Paintings of living Artists at Munich.
Illustrations of German classical Ballads and Romances; *in conjunction with A. Brügger.*
The Old Stag; in twelve plates.

HOHE, NIKOLAUS CHRISTIAN, a portrait and historical painter, the elder brother of Friedrich Hohe, was born at Bayreuth in 1798. He is best known by his discovery, uncovering, and partial restoration of the wall-paintings at Schwarzrheindorf near Bonn, which are now in the Berlin Museum. He made similar disentombments in Cologne Cathedral, and various other edifices in the district. He was appointed drawing-master to the University, and court painter. He died at Bonn in 1868.

HOHENBERG, MARTIN, usually, but incorrectly, known as MARTIN ALTOMONTE, was born of German parents at Naples in 1657. When fifteen years of age he entered at Rome the studio of Baciccio, with whom he remained five years. He then studied under Carlo Maratta, and in the Roman Academy of Arts. In 1684—about which time he Italianized his name into Altomonte—he was appointed painter to John III. Sobieski, King of Poland, for whom he painted at Warsaw some pictures illustrating the exploits performed by Polish soldiers against the Turks. In 1703 he went to Vienna, and four years later became a member of the Academy. He painted numerous excellent altar-pieces for the convent of the Holy Cross at Linz, where he spent the latter part of his life. He died there in 1745, and was buried in the convent church. The Vienna Gallery has a 'Susannah' by him, painted in 1709. His works are also found in Warsaw, at Linz, and in other towns in Austria.

HOHENLOHE-KIRCHBERG, FRIEDRICH KARL LUDWIG, Prince of, an amateur artist, was born at

Kirchberg in 1751. His first instructor seems to have been Valentin Tischbein, but he afterwards studied under Oeser at Leipsic. He had been a captain of horse in the Austrian army, but a contusion received at a review caused him to abandon the service, and devote himself exclusively to his favourite pursuits of painting and drawing, and occasionally carving in ivory. His miniature likenesses obtained much praise. He died at Weickersheim in 1791.

HOHNECK, ADOLF, a painter and lithographer, was born at Taubenheim, in Saxony, in 1808, and from 1838 to 1841 attended the Academy at Düsseldorf. He painted genre pictures and landscapes, and also lithographed portraits with much success. He died at Dresden in 1879.

HOIN, CLAUDE JEAN BAPTISTE, a French painter and engraver, born at Dijon in 1750, was a pupil of Devosge and Greuze. He was a member of the Academies of Toulouse and Dijon, and keeper of the Museum at Dijon, to which at his death he bequeathed some pictures. He died at Dijon in 1817. The Museums of both places possess his portrait. The following engravings are by him:

The Toilet of Venus; *after Boichot.*
Hercules and Omphale; *after the same.*
The Death of a Monk; *after Fragonard.*
The Death of St. Mary Magdalene; *after Greuze.*
The Apotheosis of Mirabeau.
His own Portrait.

HOLAART, J., a native of Dordrecht, was born about 1716, and died in 1772. He painted portraits, and also executed some mezzotint engravings.

HOLANDA, ANTONIO DE, a Portuguese miniature painter of the early part of the 16th century, is known only from his son Francisco's book, 'Pintura Antiqua,' from which it appears that among other works he executed a very striking portrait of Charles V., which so pleased that monarch that he declared it to be more faithful than the one by Titian.

HOLANDA, FRANCISCO DE, the son and scholar of Antonio de Holanda, was born at Lisbon in 1515. He held the post of drawing-master to the sons of John III. of Portugal, and was employed by that monarch to illuminate various books in the royal library. He discovered a new and brilliant method of laying on colours which had long eluded the experiments and researches of his father. Notwithstanding its anticipation at Rome by Giulio Clovio, the discovery induced the king to send him to study in Italy, and on his way thither he had an interview with the Emperor Charles V. at Barcelona. He executed careful plans of all the fortified places on his route for the service of his master the Infanta Don Luis, and for the Archbishop of Funchal one of the whole city of Rome. For the Queen of Portugal he copied by stealth the celebrated picture of Christ, attributed to St. Luke, and preserved in the church of St. John Lateran. During his residence at Rome and his subsequent two years' travel through Italy and Florence, he devoted himself to copying the treasures by which he was surrounded, and enjoyed the friendship of many distinguished personages, amongst others, of Michelangelo, Vittoria Colonna, Giulio Clovio, Baccio Bandinelli, Pierino del Vaga, and Sebastiano del Piombo. On his return to Portugal in 1548, he wrote an account of ancient painting, dedicated to the king, in which he gives a most amusing relation of himself, the arts, and the artists with whom he associated: for egotism it rivals the 'Life of Benvenuto Cellini'; but the work is full of good humour, and information to be found nowhere else. Count Raczynski published a French translation of it in his 'Arts en Portugal,' under the title, 'Manuscrit de François de Hollande.' It was also translated into Castilian in 1563; and this version, never printed, still lies in the library of San Fernando in Madrid. Francisco afterwards added to his work a dialogue on drawing from nature, the result of a visit to a painter, Blas de Perea. His last work was a memorial on the state of Portuguese art, addressed to King Sebastian of Portugal in 1571. There is in the library of the Escorial an album of drawings by Francisco, which begins with a portrait of the reigning pontiff, and another of Michelangelo, both illuminated. These are followed by drawings of the most beautiful monuments of ancient Rome, such as the amphitheatre of Vespasian, Trajan's column, &c.; views in Venice and Naples; the amphitheatre at Narbonne; and other subjects. He probably died about 1584.

HOLANDA, RODRIGO DE, a Spaniard, was in 1591 appointed painter to Philip II., with an allowance of 100 ducats, which was continued to him at the accession of Philip III. in 1599, in consideration of his services.

HOLBEIN, AMBROS, was the son of Hans Holbein the elder, and the brother of Hans Holbein the younger. To judge by the silver-point drawings of the two lads by their father, in the print cabinet at Berlin, and again by their portraits in the picture, 'The Baptism of St. Paul,' at Augsburg, Ambros was the older by some two years, which would bring his birth date to about 1495. As in the case of Hans, no written record is preserved of the early work and training of Ambros. In the year 1514 he went, it is pretty certain, with his brother to Basle, and some of the earliest works which now bear the name of the more celebrated younger brother in that Museum, bear signs of having been issued from the joint studios. It is also probably the case that after Hans had obtained an European celebrity, some of the portraits by Ambros were falsely signed with the name of his brother. Of paintings from the single hand of Ambros few remain. At Basle is an excellent portrait of Hans Herbster, the painter of Basle, which formerly belonged to Lord Northbrook, and was then attributed to Hans. In the Basle Gallery, again, are two small portraits of children, a good portrait of George Schweiger the goldsmith, and a monochrome of two skulls within a grating. As a designer of work for the wood-engraver in his early days at Basle he probably obtained as much employment as his younger brother, until the overmastering talent of the latter gave him the predominance. To Ambros Holbein, however, belong not a few of the designs which have in the past been attributed to Hans. His best-known design is the 'Calumny of Apelles' (1517), which served as a title-page for many publications from Froben's printing-house. The drawing of the 'Garden of Hythlodœus' in More's 'Utopia' is also his, as well as the 'Lucretia and Collatinus,' &c., &c. In all some forty to fifty designs for wood-engravers are now recognized as coming from his hand. No record of the date of his death is preserved. He is known to have been admitted as a member of the Guild Zum Himmel at Basle in 1517, but all that can be said with tolerable certainty is that he was dead, or had

ceased to work some little time before his brother's departure from Basle in 1526. G. S. D.

HOLBEIN, HANS, the elder, was the son of Michael Holbein, a leather-maker, who settled in Augsburg in 1448. The year of his birth is uncertain, but it was apparently between 1460 and 1465. The name of his master is also unknown, but from certain affinities of style it has been surmised that he may have worked at Kolmar in the studio of Martin Schongauer, himself apparently a pupil of Rogier Van der Weyden. The influence of the great Flemish master would even seem to have reached Holbein at first hand through his pictures, since in the two little Madonna pictures from the Gallery at Nuremberg, attributed to the early period of Hans, and again in the earlier works of the master at Augsburg, the affinity with the style of Rogier is strongly felt. It cannot be said when Holbein commenced his art, but we find him inscribed on the rolls of Augsburg in place of his father Michael in 1494. The records of his life are slight, and are to be extracted mainly from a few incidental entries in the books of the city, and from his pictures and sketches themselves. It is evident that, excellent artist though his best works show him to have been, he did not ever reach a high pitch of popularity in Augsburg, and at times was in great difficulties, being several times sued for very small sums, once at the instance of his brother Sigmund. The cause of this want of success is not easy to determine. It may have been partly due to the fact that he resisted up to a somewhat late period of his career the Renaissance tendencies of the day, and worked in the drier manner of the old German School, while his more popular rival and contemporary, Hans Burgkmair, and his schools, working in the Renaissance methods, secured the rich commissions of Maximilian and other art patrons, or possibly some defect of enterprise and energy may have been at the bottom of his difficulties, which so increased upon him at the last, that the Augsburg home was broken up in the year 1514, his two sons Ambros and Hans betaking themselves to Augsburg, while the father died in 1524 at Isenheim. The tradition, by the way, that Hans Holbein the elder was married to a sister of Hans Burgkmair, rests on no sure foundation. Among his earliest known works are scenes from the Life of the Virgin, originally painted for the Abbey of Weingarten, but now distributed among four altars in the Cathedral of Augsburg. To the year 1499, in which year he was made a citizen of Ulm, belong 'The Death of the Virigin' in the Basle Museum, and the picture in the Augsbury Gallery known as the Basilica of Sta. Maria Maggiore, containing the 'Coronation of the Virgin' in the centre, with the 'Nativity' and the 'Martyrdom of Sta. Dorothea' at the sides, and also a series of thirteen Passion pictures in one frame. In 1501 he visited Frankfort, and painted for the Dominicans a large altar-piece comprising the 'Last Supper,' 'Christ entering Jerusalem,' 'The Jews expelled from the Temple,' 'The Root of Jesse,' the tree of the Dominican order, and seven scenes from the Passion, all of which are now in the Städel Institute at Frankfort. In the following year he painted an altar-piece for the abbey of Kaisheim near Donauwerth, consisting of eighteen or twenty panels, of which the 'Crucifixion,' 'Descent from the Cross,' and 'Entombment' are now in the Munich Gallery. To this period belong the twelve scenes from the Passion in the Fürstenberg collection at Donaueschingen, and the 'Transfiguration' and 'Christ crowned with Thorns' in the Augsburg Gallery. In 1504 were painted the scenes from the Life of St. Paul. In 1506-7-8 Holbein was still engaged at Augsburg executing works for the St. Maurice church and convent. One of the most interesting of his works preserved at Augsburg is the Basilica of St. Paul, into the left-hand wing of which he has introduced as spectators of the Baptism of St. Paul portraits of himself and of his two boys Ambros and Hans—the latter at six years old. In the same Gallery a series of four pictures for many years, owing to a forged inscription, passed under the name of Hans Holbein the younger, but have now been restored to the father, and they display a complete surrender on his part to the principles of the Renaissance. Similarly the 'Martyrdom of St. Sebastian,' a picture in panels, and perhaps his masterpiece, painted in 1515, was long attributed to his son. In the print cabinets of Basle, Berlin, Copenhagen, and Donauwerth are a large number of leaves from his sketch-books containing portraits in silver-point and lead of his contemporaries at Augsburg. Though these lack the consummate mastery of the drawings of his greater son, they nevertheless show that he possessed a great talent for portraiture which probably influenced in no small degree the early bent of Hans Holbein the younger.

The following is a list of his principal works:

Augsburg.	*Cathedral.*	Scenes from the Life of the Virgin (*four altar-pieces from the Abbey of Weingarten in Swabia*).
"	*Gallery.*	Thirteen Passion pictures (*Sister Walburg's votive picture*). 1499.
"	"	The Basilica of Sta. Maria Maggiore (*a picture in three compartments*). 1499.
"	"	The Transfiguration, Miracle of the loaves and fishes, and Healing of the possessed (*three compartments*). 1505.
"	"	The Basilica of St. Paul (*three compartments*). 1503.
"	"	The Crucifixion, Deposition, and Entombment (*from Kaisheim*).
"	"	Bishops Ulrich and Wolfgang; Martyrdom of St. Katharine; Mary and St. Anne teaching our Lord; Martyrdom of St. Peter (*four panels*).
Basel.	*Museum.*	Death of the Virgin.
Frankfort.	*Städel Inst.*	Scenes from the Passion (*seven panels painted for the Dominican Convent*).
"	"	Entry of Christ into Jerusalem.
"	"	Expulsion of the buyers and sellers from the Temple (*the wings of an altar-piece from St. Leonard's Church*).
St. Gallen.	*Library.*	Portrait of Anton Rehm.
Hampton Court.	*Library.*	Portrait of a man and his wife (?).
Leipsic.	*Museum.*	Altar-wings.
Munich.	*Pinakothek.*	The Martyrdom of St. Sebastian (*altar-piece from the monastery of St. Catherine at Augsburg*).
"	"	Sixteen panels from the Life of the Virgin, and three scenes of the Passion (*from the Abbey of Kaisheim*).

Nuremberg.	*German Museum.*	The Madonna enthroned (*small panel formerly attributed to Sigmund Holbein*).
,,	,,	Madonna and Child (*small panel signed Hans Holbon* 1499).
,,	,,	Four panels with the Martyrdom of St. James the Less, St. James the Great, St. Thomas and St. Andrew.
Schleissheim.	*Gallery.*	Martyrdom of St. Philip, St. Peter, St. Bartholomew (*wings from the altar-piece of Kaisheim*).

A large number of drawings detached from his sketch-books in the print-rooms of Berlin, Basle, Copenhagen, Donauwerth, London, Paris, &c.

G. S. D.

HOLBEIN, HANS, the younger, was born at Augsburg probably in the year 1497, and was the son of Hans Holbein the elder. No record is preserved of the early training and work of this great artist during the first seventeen years of his life which were spent at Augsburg. It is practically certain that he as well as his brother Ambros, who was his senior by some two years, received his first teaching in the studio of his father, but no authenticated work of that early period exists. Several works indeed which were formerly ascribed to Hans the younger, as, for example, the four panels at Augsburg (see Hans Holbein the elder), and the fine 'Martyrdom of St. Sebastian' at Munich, are now generally recognized as the work of the father. And again, amongst the large number of silver-point drawings in the print-rooms of various European cities, which have at one time passed under the name of the father and at other times under the name of the other of the sons, there are doubtless some which should be assigned to Hans Holbein the younger. They represent, chiefly, well-known characters at Augsburg, and monks of the cloisters of St. Ulric and St. Afra hard by the family home. But though it is extremely difficult under such circumstances to distinguish the drawings of the boy who was not yet of an age to have formed his own style and who was working under the influence and in the manner of the father, we are able to see that the gift of portraiture was an inheritance from the older painter. In 1514 the family home at Augsburg was broken up, owing probably to the pecuniary difficulties of the father, and the two brothers Ambros and Hans sought their fortunes at Basle, attracted thither doubtless by the prospect of work for the great printing firms of Wolff, Adam Petri, Cratander, and John Froben, who had made the press of Basle famous throughout Europe. From all of these firms, but especially from Froben, the brothers found employment in drawing designs for title-pages and illustrations to be used in their books. The total number of woodcuts whose designs have been attributed—though the attribution cannot always be confirmed—to Hans Holbein alone, amounts to some three hundred, the greater part executed in his first Basle sojourn, which ended in 1526. In the very first year after his arrival at Basle his name connects itself with that of Erasmus, who was there at the time. In a copy of the 'Laus Stultitiæ' of Erasmus, which is preserved in Basle Museum, Holbein has filled the margins with pen-and-ink drawings in illustration of the text. Over one of these, representing a peasant carousing at a table, Erasmus himself has playfully written the word "Holbein." A few years later, when Erasmus had become a resident of Basle, Holbein painted the superb portraits of him which are now to be seen in the Louvre, at Longford Castle, and at Basle. And it was to Erasmus that Holbein was presently to owe the introduction to Sir Thomas More which led to his pilgrimage to England.

The earliest painting which survives from Holbein's hand is a small 'Virgin and Child' of the year 1514, painted probably while the two brothers were working their passage from Augsburg to Basle. It is probable that the two brothers on their arrival at Basle occupied a joint studio, and it is pretty evident that some of the earliest work in the Museum there which bears the name of Hans was worked upon by both brothers. Especially is this the case with a series of large Passion pictures on very coarse canvas, in one or two of which very little of the handiwork of Hans is apparent. The first known portraits executed by Hans at Basle are the pair in one frame of the Burgher Jakob Meier and his wife. These works display all the great qualities, though not perhaps in their completest manifestation, which later in life gave Holbein the claim to be considered one of the few greatest portrait painters of the world. In the year 1517 Holbein was called to Lucerne, and there executed the wall paintings of the façade and interior of the Hertenstein family home, ruthlessly destroyed in 1824. On his return, after about two years, to Basle, he found further employment of the same kind, and decorated perhaps many, but certainly one or two of the homes of the city, of which the most notable was the "House of the Dance" (destroyed in the eighteenth century), for which an original drawing exists at Berlin, while copies of its parts are preserved in Basle Museum. His success in these undertakings led to his employment in 1521 to decorate the Council Chamber of the Rathaus with wall paintings, which again unhappily perished in their entirety through neglect and ignorance. To the year 1522 belongs the Madonna of Solothurn, a piece of noble design representing the Virgin between St. Ursus and St. Martin of Tours, which now hangs in the Museum of the town. In spite of injuries through time and restoration, which have robbed it of that incomparable surface which Holbein gave to his work, this picture remains even in its ruin one of the most beautiful and impressive pictures of its type in Europe. A few years later, and possibly in 1526, he completed his second great religious picture, now at Darmstadt, representing six members of the family of Jakob Meier kneeling on either side of the Virgin and the Divine Child. If this most noble work alone had survived of all that Hans Holbein accomplished, it would have been enough to place him among the greatest painters and thinkers of all time. In 1526, having already been furnished with letters of introduction to Sir Thomas More, Holbein travelled to England by way of Antwerp, where he made the acquaintance, once more by the aid of Erasmus, of Quentin Matsys. The cause of his departure from Basle was, there can be little doubt, the depressed condition of Art in Basle, owing to the bitter religious dissensions of the city. Karel Van Mander, writing however sixty years after Holbein's death, attests that on his arrival in England Holbein became the guest of Sir Thomas More at Chelsea, and remained under his roof for three years. The story is without confirmation, and is improbable, though it may well

The Meier Madonna

From the painting by Hans Holbein

have been that he was received and entertained on his first arrival. It is certain that the portraits of this first English period belong mainly to the immediate circle of More's friends—Sir Thomas himself, his father, and other members of the family (the large family picture itself is unhappily lost, the sketch alone remaining at Basle), Archbishop Warham, Bishop Fisher of Rochester, Sir Harry Guildford, and one or two more. In 1528 he returned to Basle, where he bought himself a house overlooking the Rhine. But the prospects for an artist in Basle had become even more discouraging than before, since the Iconoclastic storm had burst upon the city, and had produced an absolute paralysis both of the practice and of the patronage of Art. It is true, however, that the Town Council commissioned him to complete the two wall paintings of the Rathaus previously left unexecuted by him. The finest surviving work of this second Basle period is the portrait of his wife Elsbeth Holbein and her two children, which now hangs in the Museum there. It is a work of the highest power and most brilliant execution, less built up and considered than most of his portraits, but showing the artist under the influence of rapid inspiration. Sitters, however, were few and far between, and in 1531 he sought England once more, taking up his quarters this time in the neighbourhood of the colony of the German Hanseatic Guild, known as the Steelyard, which occupied the site on which Cannon Street Station now stands. There is a tradition that during this period Holbein lived in one of the houses on old London Bridge. He painted not a few of the merchants of the Steelyard—portraits of great excellence, examples of which may be found at Berlin, Vienna, and Windsor Castle, and he was employed by the Guild to execute two very large decorative paintings on canvas for their Guildhall, representing the 'Triumph of Poverty' and 'The Triumph of Riches.' These works were possibly the finest things ever accomplished by Holbein, if we may judge by the verdict of competent cotemporary opinion. Unhappily we have no means of estimating the beauty of these great works, which after many vicissitudes following on the break-up of the Steelyard, were finally lost sight of in Paris. A sketch by Holbein for 'The Trumph of Riches' is preserved in the Louvre, and the general scheme of 'The Triumph of Poverty' is known to us through an engraving. It was during his "Steelyard period" that Holbein painted the portrait of Thomas Cromwell, then merely Master of the Jewel House to Henry VIII. It was probably through Cromwell, and not through More as is often asserted, that Holbein was brought to the notice of the King, and towards the end of 1534 and during the year 1535 a noticeable increase in the number of eminent English sitters is found. But it is not till the year 1536 that we find him fully established as one of the King's painters. In that year, which saw the downfall of Anne Boleyn (for whose coronation entry Holbein had a few years before designed the triumphal arch raised by the German Steelyard), Holbein painted the portrait of Jane Seymour (now at Vienna), and of many men and women about the Court whose names have helped to make history. But his chief achievement was the wall painting of Henry VIII. with his father, and Jane Seymour and Elizabeth Woodville for the great chamber of Whitehall, which, by that same fate which hung over so many of Holbein's great works, has been lost to us, having perished in the fire of 1698. A fragment of the cartoon, containing the figures of Henry VIII. and Henry VII., has happily been preserved, and is among the treasures of the Duke of Devonshire. Strange to say, beyond this cartoon, the magnificent drawing in the print-room at Munich, the small portrait at Althorp, and a sketch in the British Museum, no indisputable portrait of Henry VIII. by Holbein exists.

In 1538 Holbein was sent to Belgium to paint for Henry VIII. the portrait of Christina of Denmark, Duchess of Milan, who was contemplated by Henry as a successor to Jane Seymour. This portrait, which, as a sensitive yet grave and reticent realization of a charming personality, has no superior in all the range of art, hangs, by the generosity of the Duke of Norfolk, as a loan to the nation in the National Gallery. In that same year Holbein was sent on a second mission of unknown import to High Burgundy, and perhaps he took the opportunity of visiting Lyons on his way to Basle, since we find that in the late months of that same year his pictures of 'Death,' wrongly known as the 'Dance of Death,' were published by the brothers Trechsel of Lyons, though they had been engraved and proofs taken by Hans Lützelburger before 1526. The delay in it here was probably less due to the death of Lützelburger than to the excited state of religious feeling at the time. This series of forty-one very small woodcuts, the combined work of a great designer and a great wood-engraver, did perhaps more in the following century to make the name of Holbein known throughout Europe than all his other works. The painter used the opportunity of this mission to pay a hurried visit to Basle, where he saw his wife and children for the last time. It is recorded that on reviewing his great public works in the Rathaus and in the public streets of the city, he expressed himself as dissatisfied with all save the 'House of the Dance,' and even declared his intention of some day returning to repaint them; but whether his dissatisfaction was due to an alteration of taste on his own part or to the already perishing state of the wall-paintings, is not quite evident. It is, however, certain that the Town Council drew up a formal contract, which was never carried out, by which Holbein was presently to return, and to become the salaried servant of the Commune, with permission to travel to foreign countries only for the purposes of his art, and it may well be that Holbein then looked forward to a day when he should be free to practise his art on a great scale wholly for its own sake. But as a matter of fact he never saw Basle again. In the year after his return to England, namely in 1539, he was once more sent abroad on a royal mission, this time to paint the portrait of Anne of Cleves, which now hangs in the Louvre, and which, from the part it is supposed to have played in fixing Henry's choice, has long become historical. Though that unlucky episode contributed to the ruin of Cromwell, it does not seem to have had any effect on the fortunes of Holbein, who continued to find full employment at Court. Besides his work as a portrait-painter, Holbein designed largely for the handicrafts, and many pages are preserved at Basle, Berlin, the British Museum, Chatsworth, and elsewhere, with drawings to be carried out by the goldsmith, the jeweller, the armourer, or the bookbinder. The

last known drawing by Holbein was for a clock to be presented to Henry VIII. It bears date 1543, and is preserved in the British Museum. Before the work was executed by the goldsmith Holbein was dead. His death occurred in October or November of that year, and is generally attributed to the plague, which was known to have been rife in London that autumn. Till within the last forty years or so his death was generally dated as having occurred in 1554, but the discovery of his will, which was duly proved in November 1543, has corrected that error. At the time of his death he was a resident in the parish of St. Andrew's, Undershaft, but the place of his burial is not known.

The claim of Holbein to be ranked amongst the greatest artists of the world will not be denied by those who are acquainted with his Meier Madonna at Darmstadt, his portrait of Morette at Dresden, and his cartoon of Henry VIII. at Hardwick, and above all with the incomparable set of drawings at Windsor Castle. Fate has indeed robbed us of all means of judging him through his wall paintings, not one of which has survived. But there is circumstantial evidence to lead us to believe that they would have held their own with the greatest works in fresco of the greatest Italians. The troubled religious atmosphere of his day prevented him from following up his two great triumphs of religious art, and drove him to subsist mainly by portraiture. If his life had not been cut short at forty-six, it is probable that he might have returned, when he had secured to himself an independence, to Basle, to practise his art more as his own genius dictated, with large fresco subjects, and perhaps religious painting. Even as it is, few men have left their mark so indelibly on the art of their day; few men have left behind them work which bears upon it so indisputable a stamp of greatness and originality. It is necessary, however, to utter the caution, that he must be judged only by work which is undoubtedly his, and which, being his, has not had its qualities destroyed by restoration. No man has suffered more in these points than Holbein, and it has been estimated, probably with no great exaggeration, that of works in English collections which bear his name, not more than one out of seven can be accepted as his. And of those which are undoubtedly genuine, not very many have escaped the hand of the restorer.

Chronological list of some of the chief surviving works of Hans Holbein the younger:

1st Basle Period

1514. The Virgin and Child—first dated work (*Basle*).
1516. Jakob Meier and his wife (*Basle*).
1519. Bonifacius Amerbach (*Basle*).
1521. Christ in the Tomb (*Basle*).
1522. Madonna of Solothurn (*Solothurn*).
1522. Two Altar panels in Freiburg Cathedral.
1523. Portraits of Erasmus (*at Longford Castle and the Louvre*).
1526. (?) Madonna of the Meier Family (*Darmstadt*).
: an old copy at Dresden.

1st English Period

1527. Willam Warham, Archbishop of Canterbury (*Louvre and Lambeth Palace*).
1527. Sir Henry Guildford (*Windsor Castle*).
1528. Nicholas Kratzer (*Louvre*).
1528. Thomas Godsalve and his Son (*Dresden*).
1528. Sir Bryan Tuke (*Munich*).

2nd Basle Period

Elspeth, wife of Hans Holbein and two Children (*Basle*).

2nd English Period

1532. George Gisze (*Berlin*).
1532. Hans of Antwerp (?) (*Windsor Castle*).
1532. Portrait of a Man (*Berlin*).
1533. Cyriac Fallon (*Brunswick*).
1533. Dirk Tybis (*Vienna*).
1533. Derick Born (*Windsor Castle*).
1533. Robert Cheseman (*Hague*).
1533. The Ambassadors (*National Gallery*).
1534. Thomas Cromwell (*Tittenhanger*).
1536. Sir Richard Southwell (*Uffizi, Florence*).
1537. The Cartoon of Henry VIII. and his Father (*Hardwick Hall*).
1537. Queen Jane Seymour (*Vienna*).
1537. Lady Vaux (*Prague*).
1537. Charles Solier Sieur de Morette (*Dresden*).
1538. Christina of Denmark, Duchess of Milan (*National Gallery, London*).
1538. Anne of Cleves (*Louvre*).
1540. (?) Thomas Howard, Duke of Norfolk (*Windsor Castle*).
1542. Dr. John Chambers, Physician to Henry VIII. (*Vienna*).

The Windsor series of studies for portraits, over eighty in number, extend from 1527 to 1540, and include most of the great characters of the Court of Henry VIII.

A few of the most important designs for woodcuts:

The Dance of Death—properly called Les Simulachres de la Mort, with 41 woodcuts; 1st edition published by Gaspar and Melchior Trechsel, Lyons, 1538; proof sets printed probably before 1526 in more or less completeness exist in the print cabinets of Paris Bibliothèque Nationale; London; Karlsruhe; Münich, and Berlin and Basle.
The illustrations to the Old Testament, 91 woodcuts, published in 1538 by Gaspar and Melchior Trechsel. (Lyons, 1538).
The Alphabet of Death, engraved by Hans Lützelberger before 1526.
The Peasants' Alphabet.
The Picture of Cebes (title-page to various works published at Basle).
The Title-page of Sir T. More's 'Utopia.'
The Title-page of the collected works of Erasmus—a portrait of Erasmus with Terminus.
The Title-page to Coverdale's Bible.
The Sale of Indulgences (probably cut by Lützelberger).
Christ the True Light.
And a large number of other designs for woodcuts, for publications issued by the printers of Basle.

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G. S. D.

HOLBEIN, SIGMUND, the younger brother of Hans Holbein the elder, is thought to have been

born about 1465—1470. He probably was never married, or if married he had no family. He is mentioned in the Register of Taxes for the years 1505 and 1509, in which latter date he is supposed to have removed from Augsburg, and to have settled in Berne, where he acquired the right of citizenship, and purchased a house and other property. There is only one signed painting of Sigmund Holbein's known, and that is an early work on a gold ground, representing the 'Virgin and Child enthroned,' with a choir of angels above, two hovering angels crowning the Virgin, and a third holding a green drapery behind her, now in the Gallery at Nuremberg. Two other works ascribed to this artist are in the Vienna Gallery, small portraits on wood, one representing an old man, and the other a young one. In the National Gallery is a portrait of a Swiss lady with a large white cap. Among the drawings at Berlin is a head of Sigmund Holbein, by Hans Holbein the younger. His will, made in 1540, bequeathing all his property to his nephew "Hansen Holbeyn the painter," is still preserved among the records of Berne. It is most probable that he died soon after making his will. G. S. D.

HOLDER, JOHANN MICHAEL, a miniature painter, was born at Hildrizhausen (Herrenberg) in 1799, and pursued his art first in the Black Forest, and next in Stuttgart, after which he betook himself to Munich, where he commenced a course of practical studies with the object of rendering the oil pictures of the old masters in their full depth of tone by means of water-colours upon ivory. This effort he pursued for about twelve years in the Galleries of Munich, Dresden, Prague, and Paris, being chosen an honorary member of the Dresden Academy for his reproduction of the 'Tribute Money' of Titian (1834). He afterwards associated photography with miniature painting, and gave a description of his special method in the 'Deutsches Kunstblatt' for 1856. He died at Stuttgart in 1861.

HOLDERNESSE, —, was a portrait painter who flourished in the time of Charles I., but his works are now unknown.

HOLDING, HENRY JAMES, a landscape painter, the youngest of a family of artists, practised in oil and water-colours at Manchester, where he exhibited, and obtained a local reputation. He died of consumption in Paris in 1872, aged 39.

HOLE, HENRY, a wood engraver who studied under Bewick, assisted him in his 'British Birds.' He engraved for a few other works, but, having succeeded to a fortune, did not long practise.

HOLE, WILLIAM, an engraver of little note, flourished about the year 1613. He was chiefly employed by the booksellers, and has left the following prints executed with the graver:

PORTRAITS.

Henry, Prince of Wales, son of James I.; full-length.
Thomas Egerton, Viscount Brackley, Lord Chancellor.
Sir John Hayward, LL.D.
Martin Billingsley, writing-master.
Giovanni Florio, Italian master to Anne of Denmark.
Michael Drayton, prefixed to his 'Works.'
The Frontispiece to Drayton's 'Polyolbion.'

HOLFELD, DOMINIQUE HIPPOLYTE, a French painter, born in Paris in 1804, was a pupil of Hersent and Abel de Pujol. He entered the École des Beaux-Arts in 1822, and in 1832 gained the second 'prix de Rome' with his 'Theseus recognized by his Father,' which is now in the Museum of Valenciennes. He exhibited from 1831 to 1870, his pictures being chiefly portraits and sacred subjects. Many of them have been lithographed. He died in Paris in 1872.

HOLL, ELIAS, was, according to Professor Christ, an engraver at Nuremberg, about the year 1638; but his plates, after Cesare Reverdino and others, are usually marked with an *H*, surmounted by an *F*. The baptismal name is evidently wrong, and there is probably a confusion with the Elias Holl who was an architect at Augsburg a little before this date.

HOLL, FRANCIS, an engraver, born in London in 1815, was the fourth son of William Holl, a well-known engraver, from whom he received his entire training. Many of his earlier works were from the crayon drawings of George Richmond, and among these were portraits of Archbishop Sumner, Lords Cranworth and Radstock, Dean Hook, and Samuel Rogers. He engraved also many private plates of the Queen and other members of the Royal Family, of which only two—small plates of the Prince Consort and the Princess Alice—have ever been published. He worked chiefly in the mixed style, although several of his plates are in the line manner. For several years he took leading parts in the theatrical performances at the St. James's Theatre in aid of the Artists' Benevolent Fund. In 1883 he was elected an Associate of the Royal Academy, but died just a year afterwards at Milford, near Godalming, in 1884, leaving a son, Frank Holl, who had already attained the full rank of a Royal Academician. The following are his most important works:

Coming of Age in the Olden Time; *after W. P. Frith.*
The Railway Station; *after the same.*
The Origin of the Stocking Loom; *after A. Elmore.*
Come along; *after J. J. Jenkins.*
The Heavens are telling the Glory of God; *after Margaret Gillies.*
The Past and the Future; two plates; *after the same.*
The Sisters at the Holy Well; *after F. W. Topham.*
The Spinning Wheel; *after the same.*
My Mother bids me bind my Hair; *after James Fisher.*
The Duet; *after J. Sant.*
Morning and Evening; two plates; *after A. Solomon.*
Elizabeth, Duchess of Argyll; *after J. Swinton.*
The Marchioness of Stafford; *after E. U. Eddis.*
Saturday Morning and Saturday Night; two plates *after J. Absolon.*

HOLL, FRANK, was born at St. James's Terrace, Kentish Town, London, on July 4, 1845. He was the son of the eminent engraver, Francis Holl, A.R.A. He was educated at Heath Mount School, Hampstead, and at University College School, Gower Street. At the age of fifteen he became a probationer in the school of the Royal Academy, where he was among the most successful students of the year. In 1868 he won the travelling scholarship with his picture of 'The Lord gave, and the Lord hath taken away,' but resigned it twelve months later, as he found he was not profiting by the foreign travel it rendered obligatory. Between 1869 and 1878 he exhibited many pictures at the Academy, dealing mostly with the more sombre incidents in domestic life. By these he won reputation, but scarcely popularity. In 1878 he exhibited 'Newgate,' his most ambitious subject picture, and a portrait. The latter was a success, and led to the production of a half-length portrait of Mr. Samuel Cousins, the famous engraver. This was at the Academy in 1879, and its merits were so great that from the moment it was seen until the author's death, he was never

without more commissions for portraits than he could carry out. A list of the more remarkable among them is given below. Holl's constitution, which had been weakly from his birth, gave way under the strain imposed upon him by his popularity, and during his latter years he developed a dangerous weakness of the heart. In 1888, after the pictures had been sent in for the annual exhibition, he paid a flying visit to Madrid. The fatigue thus caused, added to the strain of finishing his portraits for the Academy, brought on an attack which proved fatal on the morning of the last day of July. Holl was elected an A.R.A. in 1878, and a full Academician in 1884. The following list is confined to his more notable works:

The Lord gave, and the Lord hath taken away. 1868. (*F. C. Pawle, Esq.*)
No Tidings from the Sea. 1871. (*The King.*)
"I am the Resurrection and the Life." 1872. (*John Akroyd, Esq.*)
Leaving Home. 1873. (*Mrs. Hill.*)
Want. The Pawnbroker's Shop. 1873. (*The late Felix Vigne, Esq.*)
Ordered to the Front. 1880. (*Sir Thos. Lucas, Bart.*)
Returned from the Wars. 1881. (*Do.*)
Portrait of Dr. Cradock. 1881. (*Brasenose College.*)
" " Sir Henry Rawlinson. 1881.
" " Captain Sim. 1881. (*Commercial Dock Company.*)
" " Sir Fredk. Roberts. 1881. (*The King.*)
" " William Agnew, Esq. 1883.
" " Lord Wolseley. 1883. (*Mrs. Frank Holl.*)
" " Duke of Cambridge. 1883.
" " E. H. Carbutt, Esq. 1884.
" " Prince of Wales. 1884. (*Middle Temple.*)
Francis Holl, A.R.A. 1884. (*Mrs. Frank Holl.*)
Portrait of Marquis of Dufferin and Ava. 1885.
" " Viscount Hampden. 1885.
" " Duke of Cleveland. 1885.
" " Sir George Trevelyan. 1886.
" " Lord Overstone. 1887. (*Lord Wantage.*)
" " Mr. Bright. 1887. (*Reform Club.*)
" " Earl Spencer. 1888.
" " Mr. Gladstone. 1888.
" " Pierpont Morgan, Esq. 1888. (*J. S. Morgan, Esq.*)
" " John Tenniel. (*Sir William Agnew.*)
" " Mr. Chamberlain.

HÖLL, MARIA CATHARINA. See PRESTEL.

HOLL, WILLIAM, the elder, an engraver, was born in 1771. He studied under Benjamin Smith, and was employed in engraving from the antique marbles in the British Museum. He died in London in 1838. He was the father of William and Francis Holl, the engravers.

HOLL, WILLIAM, the younger, an engraver, the son of William Holl the elder, was born at Plaistow, in Essex, in 1807. Having studied under his father, he engraved many plates, succeeding especially in the stipple manner. Among works partly illustrated by him were Lodge's 'Portraits of Illustrious Personages of Great Britain,' Knight's 'Gallery of Portraits,' the Bible published by Messrs. Blackie of Glasgow, and an edition of Moore's 'Poems.' In 8151 he finished a large plate, 'An English Merry-making,' after W. P. Frith, for the Art Union of London, which was followed by 'The Village Pastor,' and 'The Gleaner,' after the same artist; 'Rebekah,' after F. Goodall; and by many portraits after drawings by George Richmond. He died in London in 1871.

HOLLAND, J., an engraver, flourished about the year 1755, and etched the 'Head of a Turk,' with some other plates.

HOLLAND, JAMES, a landscape painter, was born at Burslem in 1800, and in his boyhood painted flowers on pottery in the manufactory of James Davenport. He came to London in 1819, and for some time supported himself by teaching and by painting flowers, exhibiting flower pieces at the Royal Academy from 1824. It was not till after a visit to Paris in 1831 that he devoted himself to landscape painting, and his works henceforth are a record, brilliant in colours, of his various tours on the continent. He visited Venice, Milan, Geneva, and Paris in 1835; in 1837 he went to Portugal, for the 'Landscape Annual'; in 1845 to Rotterdam; in 1850 to Normandy and North Wales; in 1851 to Geneva; and in 1857 a second time to Venice. Besides the Academy, his works appeared at the Society of Painters in Water-Colours from 1835 to 1843; at the Society of British Artists, of which he was a member, from 1843 to 1848; and afterwards again at the Water-Colour Society, of which he was elected an Associate in 1856, and a full member in 1858, and also at the British Institution. Holland died in London in 1870. Amongst his works are:

OIL.

London from Blackheath. 1833.
St. Lawrence, Rotterdam; an October morning.
Greenwich Hospital. (*Greenwich Hospital.*)
Near Blackheath. } (*South Kensington Museum.*)
Nymwegen. }
The Port of Genoa; moonlight. (*Walker Art Gallery, Liverpool.*)
Interior of Milan Cathedral. }
Tomb of the Scaligers, Verona. } (*Gresham College.*)
St. Mary's Chapel, Warwick. }
Six pictures of Venice. }
Greenwich Hospital. (*Bridgewater Gallery.*)

WATER-COLOURS.

La Festa.
Venice; sunset.
The Rialto.
Eighteen Sketches in Portugal. 1837. } (*South Kensington Museum.*)
Ospedale Civile, Venice. }
Near Ramsgate Harbour. }
Heath Scene.

HOLLAND, JOHN, was an engraver, who worked in the latter part of the last century. He engraved portraits after Faithorne and others, and compiled a 'Catalogue of Engraved British Portraits,' published under the pseudonym of Henry Bromley, in 1793.

HOLLAND, Sir NATHANIEL DANCE, Bart., who was born in London in 1734, was a son of George Dance the architect, who built the Mansion House. Having shown an early inclination for painting, he was placed under the tuition of Francis Hayman, and remained with him some time. He afterwards went to Italy, where he prosecuted his studies during eight or nine years. On his return to England he distinguished himself as a painter of historical subjects and portraits, and painted landscapes also with considerable success. In 1761 he became a member of the Incorporated Society of Artists, and exhibited with them in 1763 his 'Dido and Æneas.' In 1768 he was appointed one of the foundation members of the Royal Academy. While in Italy he persistently followed Angelica Kauffmann with matrimonial propositions, but being unsuccessful, he on his return married Mrs. Dummer, the widow of a Hampshire gentleman, with whom he acquired a large fortune. He thereupon renounced his profession, was elected member of parliament for East Grinstead, took the additional name of Holland, and

in 1800 was made a baronet. He afterwards exhibited, as an amateur, landscapes which would have done honour to any artist of his day. Many of his portraits pass for the work of Sir Joshua Reynolds. He died suddenly at Winchester in 1811. Amongst his best works are his portrait of 'Garrick, in the character of King Richard III.,' in the collection of Sir Watkin Williams Wynn, which was engraved in mezzotint by John Dixon; 'Timon of Athens,' which has been finely engraved by John Hall; 'Virginia,' scraped in mezzotint by Johann Godfried Haid; and a portrait of 'Omai,' engraved by Bartolozzi.

HOLLANDER, JAN DE. See AMSTEL, JAN VAN.

HOLLAR, WENCESLAUS, a celebrated engraver, was born at Prague in 1607. He was of an ancient family, and was well educated by his parents, with the intention of bringing him up to the profession of the law; but not liking that pursuit, and the civil commotions of his country breaking out, by which his family was plundered of everything at the taking of Prague in 1619, he had recourse to his disposition for drawing, and having taken refuge at Frankfort, he became a pupil of Matthäus Merian. At the age of eighteen he published his two first plates—'The Virgin and Child,' and an 'Ecce Homo.' He travelled through Germany, sketching and engraving the views of the cities and countries through which he passed, and making drawings from the principal pictures which he saw. His views of Strassburg, Frankfort, Cologne, Mayence, and other places, were greatly admired. The Earl of Arundel, who was sent as ambassador to Ferdinand II. in 1636, met with him at Cologne, and recognizing his genius, took him at once into his employment, and upon his return to England from his embassy in 1637, he brought Hollar with him. He here engraved several plates from the pictures in the Arundelian Collection. In 1638, Mary de' Medici arrived in England, to visit her daughter Henrietta Maria, the queen of Charles I. Accounts of her journey through Holland and entry into this country were published in French in 1639, with portraits and plates, etched by Hollar and others. In the same year was published the portrait of his patron, the Earl of Arundel, on horseback. In the following year appeared his beautiful set of twenty-six plates, entitled, 'Ornatus Muliebris Anglicanus,' representing the different habiliments of English women, of all ranks, in full-length figures: and in 1642, 1643, and 1644 were published his other sets of women in the dresses of the different nations of Europe. His labours were now interrupted by the outbreak of the Civil War, in which he took part with the Royalists and was made prisoner at Basing House in 1645. On obtaining his liberty he went to Antwerp, whither the Earl of Arundel had withdrawn, and taken with him his valuable collection. Hollar resided at Antwerp some years, and continued to engrave from the pictures of his patron, but upon the death of the latter he was under the necessity of working for the printsellers of Antwerp, for very small remuneration. Not meeting with encouragement, he ventured to return to England in 1652, where, though he met with employment, the low prices he received for his works barely afforded him a subsistence. The restoration of Charles II. brought back several of his friends, but the plague, and the fire of London, put a stop to all pursuit of art, and Hollar was reduced to a state of indigence and distress, from which all his perseverance could never after release him. He was about this time sent with Lord Howard to Africa, in the capacity of his Majesty's draughtsman, to make drawings of the town of Tangier, with the fort and adjacent country. On his return he received only a hundred pounds for his labour and expenses. In 1672 he travelled to the north, and made drawings of Lincoln, Southwell, Newark, York Minster, &c. He died in London in 1677, reduced to such a state of penury, that when in his last illness the bailiffs entered his room to take possession, the bed upon which he lay was the only piece of furniture remaining. The prints of Hollar are stated to amount to 2733. Some of them are now extremely rare, and command very high prices. They are generally etched, and are executed with surprising lightness and spirit. His point is free, playful, and at the same time firm and finished. Some of his views of abbeys, churches, and ruins are admirably executed; as are likewise his animals, furs, shells, insects, and still-life. His portraits and landscapes have also great merit. He sometimes signed his plates with his name and the date, and at other times used one or other of the following ciphers, or . The following is a list of his principal works, but a more complete catalogue will be found in Parthey's 'Wenzel Hollar,' published at Berlin in 1853-58:

PORTRAITS.

Richard II. kneeling by his three patron Saints.
Edward V.; prefixed to Sir Thomas More's 'Historie of King Edward V.,' 1641.
Henry VIII.; *after Holbein.*
Queen Anne Boleyn as St. Barbara; *after the same.*
Queen Catharine Howard; *after the same.*
Queen Anne of Cleves; *after the same.*
Edward VI.; *after the same.*
Thomas Cromwell, Earl of Essex; *after the same.*
Henry Howard, Earl of Surrey; *after the same.*
Sir Anthony Denny; *after the same.*
Sir Henry Guilford, Comptroller of the Household; *after the same.*
Lady Guilford; *after the same.*
Duchess of Suffolk; *after the same.* (This portrait is sometimes called Queen Catharine.)
John Chambers; *after the same.*
Queen Mary, when Princess; *after the same.*
Sir Thomas Chaloner; *after the same.*
Hubert Morett; *after the same.*
Sir Anthony Denny.
Hans Holbein, painter.
Charles I.; ten prints.
Henrietta Maria, his Queen; five prints.
Mary, daughter of Charles I., consort of William, Prince of Orange.
William, Prince of Orange.
Francis Bacon, Viscount St. Alban's, Lord Keeper.
Thomas Howard, Earl of Arundel; six prints; one of them with his son, Henry Howard, Baron Mowbray.
Robert Devereux, Earl of Essex, on horseback.
Philip Herbert, Earl of Pembroke; *after Van Dyck.*
Thomas Wentworth, Earl of Strafford; *after the same.*
William Laud, Archbishop of Canterbury; *after the same.*
Alathea Talbot, Countess of Arundel; *after the same.*
Teresia, Lady Shirley; *after the same.*
Mary Villiers, Duchess of Richmond and Lennox; *after the same.*
Mary Stuart, Countess of Portland; *after the same.*
Elizabeth Harvey; *after the same.*
Jan Malder, Bishop of Antwerp; *after the same.*
Charles I.; *after the same.*
Margaret Lemon; *after the same.*
Sir Peter Paul Rubens; *after the same.*
Inigo Jones, architect; *after the same.*
Jerome Weston, Earl of Portland; *after the same.*
Sir Anthony Van Dyck; *after the same.*

Robert Rich, Earl of Warwick.
Francis de Neville.
Martin Luther.
William Oughtred.
Thomas à Becket; *after Van Eyck.*
George, Lord Digby; *after Van der Borcht.*
Dorothy, Countess of Suffolk.
Edward Calver, of Wilbie.
Henry Colthurst, holding a helmet.
Sir Edward Dering, Bart.
Peter Smart, Prebendary of Durham.
Sir Edward Coke, Chief Justice of the King's Bench.
Dr. Richard Harvey.
John Thompson.
John Price.
Nathaniel Fiennes.
Anne D'Acres, Countess of Arundel; *after Vosterman.*
Sir Samuel Morland; *after Coques.*
Charles II.; eight prints.
Queen Catharine.
Prince Rupert.
George Digby, Earl of Bristol.
Catharine Howard, Countess of Bristol.
Algernon Percy, Earl of Northumberland, on horseback. This plate was afterwards altered by the insertion in succession of the heads of James, Duke of York, Oliver Cromwell, and General Fairfax.
James II., when Duke of York; *after Teniers.*
Philip, Lord Wharton.
Richard Cromwell.
Wenceslaus Hollar, engraver; three prints.
John IV., King of Portugal.

SUBJECTS AFTER HIS OWN DESIGNS.

Views of Albury.
West Prospect of Albury House.
'Amoenissimi Prospectus'; a set of views on the Rhine.
Dutch Shipping.
St. George's Chapel, view from the Choir.
The Four Seasons.
The Trial and Execution of Thomas, Earl of Strafford.
Map of the Harbour of Newcastle.
Arundel Castle and Town.
The Fleets off Deal.
A View of London, before and after the fire; in two sheets. 1666.
The Tower.
The Royal Exchange.
Westminster Hall.
Whitehall.
Six Views of Islington.
Strassburg Cathedral.
Antwerp Cathedral; very fine. The best impressions are with a single line of writing at the bottom.
Six Views of Tangiers; inscribed, 'Divers Prospects in and about Tangiers.' 1673.
Four Views near Aldborough. 1645.
A set of twenty-eight plates; entitled, 'Ornatus Muliebris Anglicanus,' representing the dresses of English women of all ranks; very fine. 1640.
Several plates of Female Costume in the different Nations in Europe. 1642-44.
A set of twelve plates of Insects, entitled, 'Muscarum, Scarabeorum, Vermiumque variæ figuræ et formæ.' 1646.
A Mole. 1646.
An Elephant, a Camel, two Monkeys, and two Bears.
Several Muffs, Gloves, Fans, Tippets, &c. 1647.
Five plates of Muffs. 1645.
A set of small plates of Shells.
A set of Butterflies; small plates.

SUBJECTS AFTER VARIOUS MASTERS.

The Dance of Death; thirty plates; *after Holbein.* 1651.
The Queen of Sheba visiting Solomon; *after the same.*
The Virgin suckling the Infant Jesus, and caressing St. John, in a landscape; *after Rottenhammer.*
The Holy Family; *after Pierino del Vaga.*
Ecce Homo; *after Titian.*
Seleucus causing the law against adultery to be executed on his own Sons; *after Giulio Romano.*
Cupid sleeping at the foot of a Tree; *after Parmigiano.*
The Infant Hercules; *after the same.*
A Chalice, adorned with figures; after a drawing by *Andrea Mantegna.* 1640.
Allegory on the Death of the Earl of Arundel; *after C. Schut.*
A Winter-piece, with the Nativity; *after A. Braun.* 1644.
The Magdalene in the Desert, kneeling before a Crucifix; *after P. van Avont.*
A set of thirty plates, including the portraits of Georg Ettenhard and P. van Avont, of Children at Play; entitled, 'Pædopægnion, sive Puerorum ludentium schemata varia;' *after P. van Avont.*
A set of nine plates of the Caricature Heads of Leonardo da Vinci; entitled, 'Variæ Figuræ & Probæ.' 1645.
A set of thirteen plates of Hunting and Fishing, for Barlow's 'Seueral Wayes of Hunting, Hawking, and Fishing.' 1671.
The Emblems; *after Otto van Veen;* entitled, 'Emblemata Nova;' eleven plates.
A set of thirteen Landscapes; *after J. van Artois.*
A dead Hare, and other game; *after Pieter Boel.*

HOLLENBACH, ANNA MARGARETHE. See REINERMANN.

HOLLIER, JEAN FRANÇOIS, a French miniature painter, was born at Chantilly, and was a pupil of David and of Isabey. He died in Paris in 1845.

HOLLINS, JOHN, a portrait and subject painter, was born at Birmingham in 1798. He first exhibited in 1818, and in 1822 came to London, where he afterwards practised, with the exception of a visit to Italy from 1825 to 1827. He contributed largely to the exhibitions of the Royal Academy, and in 1842 was elected an Associate. His earlier subject works were taken chiefly from the poets and novelists, but in his later years he inclined to landscape and figure subjects. He died in London, unmarried, in 1855.

HOLLIS, GEORGE, a line-engraver, was born at Oxford in 1792. He studied under George Cooke, and was engaged on Hoare's 'Wiltshire,' Ormerod's 'Cheshire,' Warner's 'Glastonbury Abbey,' &c. He published a series of views of Chudleigh and of the Oxford Colleges, and also, in conjunction with his son Thomas, 'Monumental Effigies of Great Britain,' 1840-42. He died at Walworth in 1842.

HOLLIS, THOMAS, a draughtsman, was born in 1818. He studied under H. W. Pickersgill, and in the schools of the Royal Academy. He assisted his father, George Hollis, in the production of the 'Monumental Effigies of Great Britain,' and died at Walworth in 1843.

HOLLOWAY, CHARLES EDWARD, landscape painter, was born at Christchurch in Hampshire on May 10, 1838. The place of his birth and the fact that his father was connected with the navy no doubt gave him the leaning towards the marine and river subjects in which he excelled. He studied at Leigh's Studio in Newman Street, where he worked in company with Fred Walker, Sir J. D. Linton and Charles Green, and afterwards at the Working Men's College. During the day he was engaged at Powell's stained-glass works in Whitefriars, and later assisted William Morris at Queen's Square in developing the same art, remaining with him till 1866, when he devoted himself entirely to painting. In 1875 he visited Venice, bringing back many water-colours, and in 1879 exhibited at the Royal Institute a large water-colour of 'Gorleston Harbour,' one of his finest works. He painted much in the Fen country and on the Thames, and visited Holland in 1883. In 1895 he returned to Venice, and the work he brought back was being exhibited in the Goupil Gallery at the time of his death. He was a constant exhibitor at the Royal Academy, his first

picture there being shown in 1868, and at the Royal Institute, of which he became an Associate in 1876, and a member in 1879. He also belonged to the New English Art Club. As a water-colour painter he was throughout an impressionist, his sketches being often reckless in drawing, but always subtle in colour and poetic in sentiment. Some of his etchings were published, among the most popular being 'Abingdon Bridge' and 'Nelson's Ship, the Victory,' and latterly he executed some lithographs. He died after a lingering illness on March 5, 1897.

HOLLOWAY, THOMAS, a line-engraver, was born in London in 1748. After receiving a good scholastic education among the Dissenters, he was apprenticed to a seal engraver; and his attention was confined chiefly to sculpture on steel, which was then the prevalent fashion, and he executed some superior specimens, particularly a head of 'Ariadne,' which gained him general praise. When he had completed his pupilage, seals and medals were, in part, abandoned, and he employed himself, without the assistance of a master, in acquiring a knowledge of the various ways of engraving on stone and copper, as well as on steel. He also spent many of his leisure hours at the Royal Academy, drawing and modelling in wax from the antique. His first subjects, as a copper-plate engraver, were chiefly portraits and embellishments for the magazines; but the work which drew public attention to him was the English translation of Lavater's 'Essays on Physiognomy,' by Dr. Hunter, minister of the Scots' Church, London Wall, which appeared in 1789–98, in five volumes quarto, with about seven hundred plates. This was followed by many engravings for the publications of Boydell, Macklin, and Bowyer; and by several portraits of distinguished Dissenting ministers, and illustrations for editions of the British Classics. The work, however, on which his reputation chiefly rests, is the set of the Cartoons of Raphael, which occupied him for many years. As decorative prints they are esteemed for their elaborate execution; but artists prefer the rougher freedom of Dorigny. Holloway, after an industrious and blameless life, died at Coltishall, near Norwich, in 1827.

HOLM, CHRISTIAN FREDERIK CARL, a Danish painter and etcher, was born at Copenhagen in 1804. He was the son of a goldsmith, whose art he was at first designed to follow, but he attended the Academy and devoted himself first to engraving and then under Gebauer to painting. His first works were historical compositions, but he afterwards took to animal painting. In 1829 he was in Dresden, and between 1830 and 1844 he three times resided for a while in Munich, and in 1839 and 1844 visited Rome. He also travelled in Sweden and Norway. His death occurred at Tivoli in 1846. In addition to history and animals he painted battles and hunting scenes, which he also etched, as did his wife ROSALIE HOLM (*née* PETIT, who was born in 1807, and died in 1873). Among his best paintings are cited:

Gustavus Adolphus at Lützen.
Queen Philippa defending Copenhagen.
The Battle of Heide
Daniel Rantzau making himself master of Tureby Bridge. (*Copenhagen Gallery.*)
Roman Peasants in a Tavern.
Italian Landscape, with Cattle reposing.
Reindeer Hunt.
Bears and Reindeer.
Wolves in the Snow.

HOLMAN, FRANCIS, a marine painter, exhibited at the Royal Academy between 1774 and 1784 several pictures of storms and naval actions.

HOLMES, JAMES, a miniature and water-colour painter, was born in 1777. He was a member of the Water-Colour Society, and exhibited there from 1813 to 1822, and from 1819 at the Royal Academy. In 1829 he took an active part in the foundation of the Society of British Artists, where he exhibited till 1850. He had a large practice, and was a great favourite with George IV. He died in 1860.

HOLMES, P., was an engraver, who lived in London at the end of the 17th century. He engraved the greater part of the plates for Quarles's 'Emblems,' published in 1696.

HOLST, —, was a native of Hamburg, who flourished about the year 1700. He painted historical pictures in the style of Poelenborch.

HOLST, THEODORE VON, was born in London in 1810, and was descended from a Livonian family. When a child he manifested much skill in drawing; and having studied from the antique in the British Museum, he was admitted a student of the Royal Academy. As a mere boy, he was looked on as a marvel; in his tenth year he attracted the notice of Sir Thomas Lawrence, who gave him three guineas for one of his pencil sketches. Subsequently, he executed many drawings for Sir Thomas, several of which were supposed to be commissioned by King George IV. As a painter he followed the bent of his own genius, which neither public direction, the offer of commissions, nor privations, could alter. He could not disengage his mind from romantic and gloomy subjects, and very few of his productions were altogether free from eccentricity. His peculiar style is essentially German in conception, composition, and execution, and consequently not suited to the general taste in England. He left a large number of drawings and sketches, and some unfinished pictures. His picture of the 'Raising of Jairus's Daughter' has been engraved. He died in London in 1844.

HOLSTEYN, CORNELIS, the son of Pieter Holsteyn the elder, was born at Haarlem about the year 1620. His father instructed him in the rudiments of design; and he is said to have painted historical pictures with skill. Among them were 'The Triumph of Bacchus;' 'Lycurgus,' in the Orphanage at Amsterdam; and 'Pyramus and Thisbe,' and 'The Parable of the Vineyard,' in the Haarlem Museum. He engraved some plates from his own designs, and some of the prints for the celebrated collection called the 'Cabinet de Reynst,' published at Amsterdam about the year 1663. He was living at Amsterdam in 1651, and was dean of the Painters' Guild at Delft in 1661-62. The following plates are by him:

Infant Bacchanals; a frieze, in six sheets.
A Lady seated in a chair, richly habited, supposed to be the portrait of Isabella d'Este, Marchioness of Mantua; after a picture ascribed by some to *Correggio*, by others to *Giulio Romano*.
A Bath-room. (*Cassel Gallery.*)

HOLSTEYN, PIETER, the elder, was born in Schleswig about 1580, but early in life he went to Haarlem, and resided there until his death in 1662. He was an able designer, engraver, and glass-painter, and was distinguished for his beautiful representations of birds. Among his engravings the following have been cited, though it appears that some confusion exists between the elder and younger artists of the name:

PORTRAITS.

Johann Saenredam, engraver. 1602.
Cardinal Fabio Chigi; afterwards Pope Alexander VII.
Claes Heynderick. 1622.
Jacob van der Burch; oval.
Johann Ernst Pictoris, Counsellor to the Elector of Saxony.
Johann Huydecooper, Burgomaster of Amsterdam.
Johann Reyner, Historiographer of the Peace of Münster. 1648.
Albert Vinkenbrinck, sculptor.

SUBJECTS.

Charity.
Bathsheba.

HOLSTEYN, PIETER, the younger, a Dutch glass painter and engraver, was born probably at Haarlem in the early part of the 17th century, and was a son and pupil of Pieter Holsteyn the elder. He lived for some time at Zwolle, and then removed to Haarlem, where he died in 1687. He engraved a variety of portraits; the best of which is that of J. de La Chambre (1666). He also produced those of three of the plenipotentiaries at the congress at Münster.

HOLTZAPFFEL, JULES, a French painter, born at Strassburg in 1826, was a pupil of Cogniet, and exhibited from 1852 to 1865. He committed suicide in Paris in 1866.

HOLWORTHY, JAMES, a landscape painter in water-colours, was in 1804 one of the original members of the Water-Colour Society, at which he exhibited till 1813. He also occasionally exhibited at the Royal Academy; but in 1824 he married a niece of Wright of Derby, and retired from the profession. He died in London in 1841. There are the following water-colour drawings by him in the South Kensington Museum:

Part of Raglan Castle.
Trees and Cattle.

HOLZER, JOHANN EVANGELIST, a German painter and engraver, the son of a miller, was born at Burgeis, in the Tyrol, in 1709. He studied first at Meran under Niklaus Auer, and afterwards worked at Augsburg under J. G. Bergmüller. He executed several oil and fresco works for the public places at Augsburg, among which are an 'Ecce Homo' and a 'Peasant's Wedding Party dancing at the Public-House,' the former of which procured him the citizenship of Augsburg. In 1740 he painted in Bonn the portrait of the Elector Clement, which being executed upon a panel, and cut close round the outline, was placed erect in the elector's apartment, and deceived many for that personage himself. He died in the same year while engaged in decorating with frescoes the elector's summer palace at Clemenswerth. Some of his pictures have been engraved by J. J. Nilson. There are some spirited etchings by him from his own designs, and after other masters; among them the following:

The Adoration of the Shepherds; *after his own design.*
The Ecce Homo; *after the same.*
The Virgin, with a Glory of Angels; *after the same.*
The Four Seasons; *after Bergmüller.*
The Adoration of the Magi; *after the same.*

HOLZER, JOSEPH, an Austrian landscape painter, was born at Vienna in 1824, and entered the Academy in 1840. He first studied in the school of engraving under Klieber, but afterwards joined the landscape school, and was a pupil successively of Ender and of Steinfeld. In 1846 he travelled in Germany, Belgium, and Switzerland, and in 1856 went to Munich, where he remained three years. But after all his teaching he adopted a style entirely his own, and produced landscapes true to nature and full of poetic feeling. He was a member of the Academies of Vienna and Venice. His death occurred at Vienna in 1876. Among his best landscapes are:

The quiet Nook in the Woods. (*Emperor of Austria.*)
Stag Hunt.
In the Vienna Forest.
View in Ramsan.
In the Beechwood.
View in the Little Carpathians.

HOLZHALB, JOHANN RUDOLPH, a Swiss engraver, was born at Zurich about the year 1730. He was principally employed in engraving portraits for the publications of his time, and executed several plates for Füssli's 'Lives of the Swiss Painters,' and Lavater's 'Physiognomy.'

HOLZMANN, JOHANN. See HULSMAN.

HOLZMANN, KARL FRIEDRICH, a Saxon painter and engraver, was born at Dresden in 1740. His father, who was a consulting stone-mason, wished him to follow the building line, but after his death the son took first to sculpture, and then under Dietrich to painting. He zealously followed portraiture, chiefly in profile and in water-colours. In the Bavarian war of succession in 1778-9 he painted most of the staff officers who visited Dresden, and altogether he executed more than 2000 portraits. He also practised etching in the style of Ugo da Carpi and Zanetti, and in that of Arthur Pond. His best work is entitled 'Reproductions in Chiaroscuro from the Designs of various Masters,' but he afterwards destroyed the plates, and reproduced them in aquatint. He died at Dresden in 1811.

HOME, ROBERT, a subject and portrait painter, was born in London about the middle of the 18th century. He was a pupil of Angelica Kauffmann, and also studied at Rome. He practised for some time in Dublin and London, and about 1790 went to India. There he remained several years, becoming portrait and historical painter to the King of Oudh, and amassing a considerable fortune. He died about 1836. There is a picture by him at Hampton Court representing 'The King of Oudh receiving Tribute.'

HON, HENRI, a Flemish painter, was born at Ley Pommereul in 1809. He painted principally seapieces, but is better known by his treatises on astronomy, geology, etc. He died in 1872.

HOND, ABRAHAM, (or HONDIUS,) a Dutch painter, was born at Rotterdam in 1638. He came to England in early life, and after leading a dissipated career, died in London in 1695. His favourite subjects were huntings and animals. He painted also conflagrations; but his chief excellence was in the representation of dogs, in which few artists have surpassed him. The chief of his works are:

Avignon.	*Museum.*	A Wounded Heron pursued by Dogs.
Dresden.	*Gallery.*	A Cavalry Engagement.
Florence.	*Uffizi.*	Setting out for the Chase.
Glasgow.	*Gallery.*	Swan attacked by Dogs.
New York.	*Museum.*	Wild Boar Hunt.
Petersburg.	*Hermitage.*	Four Hunting Scenes.
Rotterdam.	*Museum.*	A Wild Boar defending itself against Dogs.
"	"	A Bear attacked by Dogs.
Vienna.	*Gsell and Artaria Collections.*	Paintings of Dogs.

There are a few etchings by Abraham Hond, executed with uncommon fire and animation; they are highly esteemed, and are now become scarce. Among others there are:

A Boar-hunt; very fine.
A set of Huntings of various animals.

HOND, HENDRIK, (or HONDIUS,) the elder, a Dutch engraver, was born at Duffel, in Brabant, in 1573, and is said to have been a pupil of Jan Wieriz, and of Jan Vredeman De Vries. He was still living at the Hague in 1662. He engraved a great number of portraits, chiefly of the principal Reformers, and a collection of 149 artists, mostly Flemish; also several landscapes, and other subjects, after Dürer, Holbein, Zuccaro, Brueghel, &c. His plates are usually marked with this cipher, but many have the name *Hond*, as for instance a portrait of Henry IV. of France (1630). The following engravings are by him:

PORTRAITS OF REFORMERS.

John Wiclif.
Philipp Melanchthon.
Johann Bugenhagen. 1599.
John Knox.
Jean Calvin.
Geronimo Savonarola.

PORTRAITS OF PAINTERS AND ENGRAVERS.

Cornelis Cort. 1598.
Hendrik van Cleve.
Gilles van Coninxloo.
Hans Holbein.
Joost van Cleve.
Joris Hoefnagel.
Jan Mabuse.
Sir Antonio Moro.
Hendrik Cornelis Vroom.

SUBJECTS AFTER VARIOUS MASTERS.

The Judgment of Solomon; *after Karel van Mander.*
The Adulteress before Christ; *after the same.* 1597.
St. Paul casting the Viper into the Fire, in a landscape; *after Gilles Moestaert.*
Christ with the two Disciples going to Emmaus; *after the same.* 1598.
Four plates of Drolleries; *after P. Brueghel.*
Tobit and the Angel; *after G. De Saen.* 1600.
St. John preaching in the Wilderness; *after the same.*
A View of the Hague; *after the same.*

HOND, HENDRIK, (or HONDIUS,) the younger, the son of Jodocus Hond, was born in London about the year 1588. He was instructed by his father, and completed some of the plates which the latter left unfinished at his death. Hendrik Hond died about 1658. A print of 'The Funeral Procession of Charles V.' is attributed to him, though there is some difference of opinion as to the works which belong respectively to this artist and to the elder painter of the same name, and there are a considerable number of portraits by him which bear a mark very similar to that of the elder Hendrik Hond. The following are among them:

Queen Elizabeth.
James I.
Charles I.
John Bale, Bishop of Ossory.
Thomas Cranmer, Archbishop of Canterbury.
Robert Cecil, Earl of Salisbury.
William, Prince of Orange.
Mary, Princess of Orange.
Sir Richard Spencer, Ambassador.
Sir Ralph Winwood, Secretary of State.

HOND, JODOCUS, or JOSSE, (or HONDIUS,) was a Flemish engraver, born at Wacquen in 1563. The troubles in the Low Countries obliged him to leave his home when he was twenty years of age, and he came to England in 1583, where he engaged in various arts, such as making mathematical instruments and printing-type, and engraving maps, charts, &c., as well as some portraits. He married in London in 1586, and afterwards went to Amsterdam, where he produced four maps for Sir Francis Drake's West Indian Voyage, which were first published at Leyden in 1588. He died at Amsterdam in 1611. It is recorded of him that at eight years of age he painted on ivory, and engraved on metal from his own designs. He sometimes marked his plates with the cipher , and sometimes added a dog or hound barking, in allusion to his name, with the motto '*Sub cane vigilante.*' There are by him the following engravings:

Queen Elizabeth.
Henry IV. of France.
Sir Francis Drake, with two Hemispheres.
Thomas Cavendish, the famous navigator.
Several Maps for Speed's 'Collection'; with some figures.
Some Plates for the 'Atlas Major' of G. Mercator, with his portrait.

HOND, WILLEM, (or HONDIUS,) a Dutch engraver, the son of Hendrik Hond the elder, was born at the Hague in 1600, and afterwards removed to Dantzic, where he was made court painter by Ladislaus IV. of Poland. He afterwards returned to his own country, where he died in 1652. He engraved some of the celebrated portraits of artists from the drawings of Van Dyck. He sometimes marked his plates with the cipher but more frequently signed them with his name. The following portraits are by him:

Ladislaus IV., King of Poland. 1637.
Louisa Maria, Queen of Poland; *after J. van Egmont.*
John Casimir, King of Poland; *after Schulze.*
Charles, Prince of Poland, Bishop of Breslau; *after the same.*
Prince Maurice of Austria. 1613.
Bernard, Duke of Saxe-Weimar.
Theodorus van Weerdenburg.
Hendrik Cornelis Longkius; *after J. Mytens.*
Frans Francken, the younger, painter; *after Van Dyck.*
His own Portrait; *after the same.*

HONDECOETER, MELCHIOR DE. See DE HONDECOETER.

HONDIUS. See HOND.

HONDT, DE. See DE HONT and HOND.

HONE, CAMILLUS, a portrait painter, was the younger son of Nathaniel Hone. He exhibited at the Royal Academy from 1777 to 1780, and then practised for some years in the West Indies, but after his return he held a Government appointment in Dublin. He died in 1837.

HONE, HORACE, a miniature painter, the son of Nathaniel Hone, was born about 1755. He practised in water-colours, oils, and enamel, but his miniatures are his best works. He exhibited at the Royal Academy from 1772, and in 1779 was elected an Associate. For about ten years from 1791, he practised at Dublin, but with this exception he followed his profession in London, where he had a large and fashionable practice. In 1795 he was appointed miniature painter to the Prince of Wales. He died in London in 1825.

HONE, NATHANIEL, was born in Dublin in 1717, where his father was a merchant. He was entirely self-taught, but nevertheless gained a solid reputation for painting both in oil and water-colour, as well as for enamel work and for miniatures. He

came over when quite young to England, and there married a lady whom he calls in his diary by the name of "Molly," and who was a person of considerable property, and by her he had several children, amongst which were two sons, Horace and Camillus, who were artists in their turn. His daughter Lydia was painted by her father, and Charles Phillips engraved a very fine mezzotint plate of her holding a white rabbit in her arms. She died of consumption in 1773, when only fifteen years of age. There were also other children, Apelles, Samuel, and Sophia, who died young. There was another daughter, known as Floretta, who died of measles, and one named Amelia, who afterwards married a Dr. Rigg, and whose portrait, holding a cup of tea in her hand, was engraved by Greenwood. Hone appears to have lived for some time in York before he settled in London, and to have come to town in about 1750. At that time he resided in Henrietta Street, Covent Garden, but a couple of years later he moved to Frith Street, Soho; a little later on he was living at Schomberg House, Pall Mall, "where," Smith says in his 'Life and Times of Nollekins,' "he kept a famous black woman as model;" then he moved to St. James' Place; from thence to St. Martin's Lane; and finally to 44 Rathbone Place, where he died in his sixty-seventh year, and was buried at Hendon, where he had a small estate, on August 23, 1784. He was one of the foundation members of the Royal Academy in 1768, and was a steady contributor to its Exhibitions. In 1769 Northcote notes that Hone's 'Piping Boy' was one of the most attractive pictures in the Exhibition. In 1775 a picture of his, called 'The Conjurer,' was refused admission to the Exhibition of the Royal Academy, as it was declared to be a satire upon the President, Sir Joshua Reynolds, and to contain a nude figure intended to represent Angelica Kauffmann. The imputation was indignantly denied by Hone, and he wrote to Miss Kauffmann, stating that "nothing was further from his thoughts" than to insult "the first of her sex in painting, and amongst the loveliest of women in person." The picture which had been refused he exhibited, together with a number of other works, in a separate exhibition in a room nearly opposite New Slaughter's Coffee House in St. Martin's Lane, and this has been considered to be the first instance on record in this country of an artist holding a show of his own works. Hone prepared a catalogue of the sixty-six pictures which he exhibited, and as a preface to it supplied a detailed account of his controversy with the Royal Academy, and of the steps which he had taken to clear his honour.

There is little doubt that he had a quarrel with Reynolds, although the idea of the portrait of Angelica Kauffmann being introduced into the painting may have been an error on the part of the Academicians. Of Reynolds he was probably jealous, and it would seem from Leslie's 'Life' that the bad feeling which he had for the President was returned by Sir Joshua, as at the end of a note-book kept by Reynolds at Florence, Mr. Tom Taylor found "a malicious little sketch of a pair of knock-kneed, splay-footed legs, surmounted by a large sketching-board and a cocked hat, and opposite was written 'Master Hone.'"

According to an article on two of Hone's diaries which was contributed to the 'Antiquary' in June 1884 by J. J. Foster, he would appear to have had a large share of the patronage which was given to portrait painters of the day, as some fifty sitters are recorded for the two years in question, and even then there are no entries whatever after August 3, 1753, when the painter set out for a month's visit to Paris. His diaries also reveal him as a man who was able to collect rare prints, to attend masques and dances, and to dress very handsomely, while they further record visits to Ireland, to Ranelagh, to Epsom, to Vauxhall, and to Kew, and a trip to Margate, as well as the aforesaid visit to Paris. It is therefore clear that Hone was a prosperous man in his day. He does not appear to have held any malice against the Royal Academy in connection with the picture of 'The Conjurer,' for in the following year his works are to be found in the catalogue, and they continue to appear with more or less frequency until the date of his death. His own portrait is to be seen at the National Portrait Gallery, and also in the Diploma Gallery at the Royal Academy, and he also figures in Zoffany's famous picture of the Royal Academicians in their gallery. Hone was a handsome man, tall and of well-built figure, a very agreeable talker, and of suave manners, but withal a passionate man, very sensitive, and ready to take offence where none was intended, but his fits of passion were sudden and quickly over. He appears to have had considerable means with his wife, and was able to keep up a good establishment, especially when he resided in St. James' Place and at Schomberg House. He was a hard worker, and attempted many branches of his art, doing his own etching and mezzotinting, as well as painting pictures. One of his works, 'Two Monks making merry,' which he mezzotinted, was very popular and in great demand. There are many descendants of the same family still resident in Ireland, one of whom, bearing the name of the painter, is a well-known artist, but they all descend from the brothers of Hone, as neither of his sons left any issue. G. C. W.

HONECK. See HOHNECK.

HÖNING, J. L., was an engraver, who worked at Nuremberg in 1710, and executed portraits of Charles XII. of Sweden and the Emperor Ferdinand III.

HONNECOURT, VILLARD DE. See VILLARD.

HONNET, GABRIEL, a French historical and landscape painter, was a native of Paris. He was a pupil of Toussaint Du Breuil, and worked at the Louvre, Fontainebleau, and St. Germain. He died in 1592.

HONNÊTE, JOHANN FRANZ, a native of Blamont in Lorraine, was born in 1735, and gained a reputation for portraits in pastel and miniature He lived chiefly at Frankfort, where he died in 1793.

HONOPHRIIS, CRESCENTIUS DE. See ONOFRIO.

HONT, H. DE. See DE HONT.

HONTHORST, GERARD VAN, a Dutch painter, was born at Utrecht in 1590. He studied under Abraham Bloemaert, but when he was about twenty, he went to Italy and settled in Rome, where he acquired with perfect success the style of Caravaggio. His pictures met with great favour at Rome, where he gained the name of 'Gerardo dalle Notti,' from the circumstance of his painting principally night pieces. He also executed several religious works, and decorated with frescoes the church of Santa Maria della Scala. On his return to Utrecht, he was elected dean of the Guild of St.

Luke in 1623, and he opened a school which was largely attended, among his scholars being, according to Walpole, the Queen of Bohemia and her children. He soon gained such a reputation as to attract the notice of Charles I., who invited him to England, where he was employed in 1628 in painting the palace of Whitehall with allegorical pictures. While in this country he painted also several portraits. On his return to Holland, he decorated the palace of the Hague, the House in the Wood, and Ryswick. For the King of Denmark also he painted a series of pictures illustrating Danish history. In his latter years he devoted himself entirely to portrait painting. He died at Utrecht in 1656. His facility gave rise to an extraordinary number of works in every department, among which the following are the principal:

Amsterdam.	*Museum.*	Two Portraits of William II.
"	"	Portrait of Prince Frederick Henry of Orange. 1650.
"	"	Portrait of Princess Amelia, wife of Prince Frederick. 1650.
"	"	The Happy Musician.
"	*Town Hall.*	Portrait of Mary de' Medici. 1638.
Berlin.	*Gallery.*	The Deliverance of St. Peter.
"	"	Esau selling his Birthright.
"	"	Backgammon Players. 1624.
Bordeaux.	*Museum.*	St. Mary Magdalene.
Cassel.	*Gallery.*	An Old Woman weighing Gold.
"	"	St. Cecilia.
"	"	A Satyr and a Nymph.
"	"	A Musical Party.
Combe Abbey.	*Earl of Craven.*	Frederick, Elector Palatine, King of Bohemia.
"	"	Elizabeth, Queen of Bohemia.
"	"	Portrait of Charles I.
"	"	Portrait of Prince Rupert.
"	"	Portrait of Himself.
Copenhagen.	*Gallery.*	A Family Concert.
"	"	Diana and her Nymphs.
"	"	Female Portrait.
Darmstadt.	*Gallery.*	A Lute Player.
"	"	An Old Woman with a Piece of Gold in her Hand.
"	"	Christ and Nicodemus.
"	"	Portrait of a Man.
"	"	Portrait of the Princess Sophia.
"	"	Portrait of a Woman.
Dresden.	*Gallery.*	The Dentist.
"	"	Portrait of an Old Woman.
Florence.	*Uffizi.*	A Supper Party.
"	"	A Gipsy telling Fortunes.
"	"	A Supper.
"	"	The Virgin and Child, with St. Joseph.
"	"	Adoration of the Shepherds.
"	"	His own Portrait.
Hague.	*Gallery.*	Portrait of William II., Prince of Orange.
"	"	Portraits of two young Princesses (probably the daughters of Prince Frederick Henry of Orange). 1653.
"	"	A Child gathering Pears.
"	"	Portraits of Frederick William I. of Brandenburg and his Wife.
Hampton Court.	*Pal.*	George Villiers, Duke of Buckingham, his Duchess, and their Family.
London.	*Stafford House.*	Christ before Caiaphas.
Madrid.	*Gallery.*	Incredulity of St. Peter.
Munich.	*Gallery.*	The Deliverance of St. Peter.
"	"	Roman Charity.
"	"	The Prodigal Son. 1625.
"	"	Christ teaching in the Temple.
"	"	Ceres transforming the Peasant into a Lizard.
Paris.	*Louvre.*	Pilate washing his Hands.
"	"	Concert. 1624.
Paris.	*Louvre.*	Triumph of Silenus.
"	"	Portrait of Prince Rupert.
"	"	The Lute Player. 1614.
"	"	A Young Shepherd.
"	"	Portrait of Charles Louis, Count Palatine of the Rhine. 1640.
Pesth.	*Gallery.*	An Old Man reading.
Petersburg.	*Hermitage.*	Christ before Caiaphas.
"	"	The Concert.
"	"	Portrait of Charles Louis, Count Palatine of the Rhine.
"	"	Portrait of Rupert, Count Palatine of the Rhine.
"	"	Portrait of a Man with a Glass and a Violin.
"	"	Portrait of a Young Woman playing the Mandolin.
"	"	Portrait of a Woman with a Spinning Wheel.
"	"	Portrait of a Young Woman singeing her hair.
"	"	Portrait of an Old Woman praying.
Rome.	*Borghese Palace.*	Lot and his Daughters.
Rotterdam.	*Museum.*	A Soldier lighting his Pipe.
"	"	Head of an Old Man. 1647.
Vienna.	*Gallery.*	Christ before Pilate.
"	"	A Boy teasing a Dog.
"	"	St. Jerome.
Woburn.	*Abbey.*	Portrait of the Countess of Bedford.

HONTHORST, WILLEM VAN, the brother of Gerard van Honthorst, was born at Utrecht in 1604, and was also educated under Abraham Bloemaert. He accompanied the Princess Louisa Henrietta of Orange, wife of the Great Elector, to Berlin in 1650, where he laboured till 1664, when he returned to Holland. Although he occasionally painted historical pictures in the style of his brother, he is better known as a portrait painter. There are in the Berlin Gallery portraits of William II., Prince of Orange, and his consort, the Princess Mary, daughter of Charles I. of England. He died at Utrecht in 1666.

HONUFRIIS, CRESCENTIUS DE. See ONOFRIO.

HOOCH, PIETER DE. See DE HOOCH.

HOOD, JOHN, a marine painter, was a shipwright, who lived at Limehouse in the 18th century, and practised in water-colours. Houston engraved after him a naval engagement.

HOOD, THOMAS, the well-known poet and humourist, was born in London in 1799. He studied engraving under Le Keux, but his fame rests on his literary works. He, however, was also a comic draughtsman, and produced the illustrations for his 'Whims and Oddities,' 'Hood's Magazine,' 'Comic Annual,' &c. He died in London in 1855, and was buried at Kensal Green.

HOOFT, NICOLAAS, was born at the Hague in 1664. His parents were in easy circumstances, and encouraged his disposition for art by procuring him the best means of improvement. He was first placed under the tuition of Daniel Mytens, and afterwards studied under Augustinus Terwesten. He painted historical subjects and portraits with considerable success, and was for some years director of the Academy at the Hague. He died in 1748.

HOOGERHEYDEN, ENGEL, a native of Middelburg, was born in 1739. He was originally a sailor, but owing to an accident he took to art, and became a marine painter. He died at Middelburg in 1809.

HOOGERS, HENDRIK, a Dutch painter and engraver, was born at Nymwegen in 1747. He was a dealer in leather, and practised art by way

of recreation merely, yet with such success that the Society 'Felix Meritis' at Amsterdam awarded him in 1801 their first gold medal for a 'Dutch landscape on a Summer Morning.' He died at his birthplace in 1814.

HOOGHE, PIETER DE. See DE HOOCH.

HOOGHE, ROMEYN DE. See DE HOOGHE.

HOOGHSTOEL, JEAN MARIE, was born in Paris in 1765. He was a pupil of David, but spent most of his time in restoring pictures.

HOOGSTAD, GERARD VAN, (or HOOSTADT,) a Flemish painter, was born at Brussels in 1625. Little more is known about him, but there are several of his works in the churches at Brussels, particularly some pictures of the 'Passion of Christ,' in the collegiate church of St. Gudule.

HOOGSTRAATEN, ABRAHAM VAN, a portrait painter, born at the Hague, was a pupil of Daniel Haringhs, whose style he followed. He died at the Hague in 1736.

HOOGSTRAETEN, DIRK VAN, was born at Antwerp in 1596. He was taught drawing, with the view to his becoming a goldsmith, but his inclination leading him to painting, he studied the works of the best Flemish masters, and became a successful historical painter, without the aid of any instructor. He lived some time at the Hague, but died at Dordrecht in 1640.

HOOGSTRAETEN, JAN VAN, the younger brother of Samuel van Hoogstraeten, was born at Dordrecht in 1629. He painted historical subjects and portraits, and a genre picture by him, which represents 'Two Women, one with a jug and the other with a pipe,' is in the Vienna Gallery. He was received into the Painter's Guild at Dordrecht in 1649, and was employed for some years by the Emperor of Austria, in whose service he died, at Vienna, in 1654.

HOOGSTRAETEN, SAMUEL VAN, the son of Dirk van Hoogstraeten, was born at the Hague in 1627, and received the first part of his education under his father, but afterwards went to Amsterdam, where he entered the school of Rembrandt. He was a Mennonite, from which sect he was expelled in 1656, for marrying without leave, and wearing a sword. He first applied himself to portrait painting, and finding the dark though vigorous style he had acquired under Rembrandt did not please the generality of his sitters, he adopted one more clear and agreeable, and met with great encouragement in that branch at the Hague and at Dordrecht. Later on he painted landscapes, flowers, fruit, and subjects of still-life, in the style of Pieter De Hooch. In 1651 he visited Vienna and Rome, and about 1663 came to London, where he found numerous admirers. He was a good poet, and, moreover, wrote an excellent work upon painting, entitled 'Introduction to the High School of Art.' He returned to Dordrecht, where he opened a school, and was afterwards made director of the Dutch Mint. He died at Dordrecht in 1678. Some of his finest paintings are:

Amsterdam.	*Museum.*	The Sick Girl.
Hague.	*Gallery.*	Lady walking in a Court.
Vienna.	*Gallery.*	The old Jew.
"	"	Inner Court of a Fortress.

He engraved several plates, amongst which were his own portrait, and that of John of Leyden, after Rembrandt; and also six plates to his own poem of 'Schoone Rozelijn.'

HOOGZAAT, JAN, was born at Amsterdam in 1664, and was educated in the school of Gerard de Lairesse, who regarded him as one of his ablest disciples. By the recommendation of his master he was employed to paint the ceiling of the Burghers' Hall in the council-house at Amsterdam, and he chose for the purpose an allegorical subject. He was afterwards employed by William III. to paint several pictures for the palace at Loo. He died at Amsterdam in 1712.

HOOP, DOUWE DE, a native of Workum in Friesland, was an historical and still-life painter. He was born in 1800, and died at Amsterdam in 1830.

HOOPER, S., was a draughtsman, who flourished in the 18th century, and made many of the drawings for Gough's 'Monumental Antiquities.'

HOORN, GERARD VAN, (or HOORNE,) a famous painter on glass of the 16th century, was a native of Friesland, but he worked principally at Florence.

HOOSTADT, GERARD VAN. See HOOGSTAD.

HOOY, DE. See DE HOEY.

HOPFER, DANIEL, a German engraver, was the son of a painter, and he is stated to have removed about the year 1495 from Kaufbeuren to Augsburg, where he was working in 1536. There are by him a number of spirited etchings, but he chiefly excelled in ornamental buildings and decorations. Daniel Hopfer was the eldest of three engravers of the same name, the other two, HIERONYMUS and LAMBERT, both mere copyists, being assumed to be his brothers. All worked in the same manner, but he was the ablest and the most industrious of the three. They marked their plates with the initials of their names, and between the two letters they introduced a hop-plant, in allusion to their name, 'Hopfen' being the German for the hop. The Abbé Des Marolles mistook it for a candlestick, and called them the 'Masters of the Candlestick.' The mark of Daniel Hopfer is annexed. The following are his principal prints:

David cutting off the head of Goliath.
David playing on the Harp before Saul. 1531.
The Woman taken in Adultery.
The Last Judgment.
The Presentation in the Temple.
The Holy Family, with St. Elizabeth and St. John.
Christ curing the Blind Man.
The Crucifixion of Christ between the Two Thieves.
Another Crucifixion, with the Virgin and St. John.
St. Christopher.
The Representation of an Altar. 1527.
A large Altar, with the Virgin, Christ, and St. John.
Venus, with Cupid playing on a Mandolin.
A Combat of Marine Monsters; copied from *Andrea Mantegna.*
Five Swiss Soldiers.
Several Village Festivals.
Grotesque Figures dancing; of various sizes.
The Fountains, ornamented with figures.
Military Ornaments, with grotesque figures.

PORTRAITS.

Martin Luther. 1523.
Claus Sturzenbecher.
Charles, King of Spain; a medallion

The Nuremberg art-dealer, David Franck, published 230 plates engraved by the three brothers Hopfer, under the title 'Opera Hopferiana.' Several are after Mantegna, and others are mythological; among the latter is one representing 'Fauns and Satyrs keeping a Vintage.'

HOPFER, HIERONYMUS, the younger brother of Daniel Hopfer, flourished from 1520 to perhaps 1535. His plates are etched in the manner of his brother, but they are inferior to the works of the

Woodbury Co. photo] [*National Gallery*

PORTRAIT OF THE COUNTESS OF OXFORD

latter. He copied several of the prints of Albrecht Dürer, though not very successfully; but some of his plates from his own designs possess considerable merit. He marked his prints with the initials *I. H.* on a tablet, with the same plant between the letters as was used by his brother. The following are by him:

PORTRAITS.

Franz von Sickingen, with a German inscription.
Wolfgang Juriger.
Pope Julius II.; a bust.
Pope Innocent VIII.; the same.
The Emperors Charles V. and Ferdinand I.; on one plate.
Leopold Dick, jurist.
Erasmus Roterodamus.

VARIOUS SUBJECTS.

Samson slaying the Lion.
The Virgin suckling the Infant Jesus.
St. Hubert; copied from *Albrecht Dürer.*
St. Jerome; *from the same;* rather smaller than the original.
St. George standing upon the Dragon; *from his own design.*
An Emblematical Print, representing several naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left; *from the same.*
Hercules strangling Antæus; *after Mantegna.*
Roma. Pallas seated, holding the figure of Victory.
The English and French Armies before the Battle of Agincourt.
A Roman Battle; *after Giulio Romano.*
The great Cannon; *after Albrecht Dürer.*

HOPFER, JOHANN BERNHARD GOTTFRIED, a German painter and designer, was born at Redelsee in Franconia in 1716, and studied under his father and under Johann C. Sperling. In 1754 he went to Berlin, and was appointed Prussian heraldic painter, painter of the Johannite Order, and draughtsman to the Academy of Science. He drew physical, anatomical, and mathematical subjects with great exactness. His death occurred at Berlin in 1789.

HOPFER, LAMBERT, was a younger brother of Daniel and Jeronymus Hopfer, to whom he was inferior in every respect. He etched several plates from the woodcuts of Albrecht Dürer, and various subjects from his own designs. His prints are marked with the initials *L. H.* on a tablet, and sometimes with the hop-plant. The following are by him:

The Fall of Adam and Eve.
A set of fifteen small plates of the Life and Passion of Christ; copied from the woodcuts of *Albrecht Dürer.*
Christ praying in the Garden; with an arabesque border.
A Triton on a Sea-horse, and Cupid on a Dolphin; *from the same.*
The Conversion of St. Paul.
Three circular subjects, on the same plate; a Man caressing a Woman, Paris dying on Mount Ida, St. Jerome praying.
An arabesque ornament, with four candelabra; esteemed his best print.

HOPFER, WOLFGANG LUDWIG, a painter of Nuremberg, was born in 1648, and studied first under Georg Strauch, and then at Vienna under Johann Spielberger. He next proceeded to Italy, where he remained nine years. He painted battle-fields in the style of J. P. Lembke, and became court painter to the Elector Palatine. He died in 1698.

HOPLEY, EDWARD WILLIAM JOHN, a subject painter, was born in 1816. He was originally intended for the medical profession, but turned his attention to art and practised first at Lewes and then in London. His works were exhibited at the Royal Academy and at the British Institution. He died in London in 1869. Amongst the works which he exhibited were:

Psyche. 1851.
A little Bit of Scandal. 1853.
Sappho. 1860.
The Spanish Coquette. 1863.
The Race for the Apple.
A Primrose from England. (Australian Scene.)
Puck and the Moth.
A Daughter of Eve.
Portrait of Professor Owen. 1869.

HOPPNER, JOHN, was born in Whitechapel of German parents on April 4, 1758. At an early age he was a chorister in the Chapel Royal, and this, with the fact that George III. made him a small allowance to assist him in his art studies, has caused the scandal, extremely doubtful but encouraged by Hoppner himself, that the interest was a fatherly one. In 1775 he entered as a student at the Royal Academy, in 1778 gained a silver medal for drawing from the life, and in 1782 the gold medal for an original painting from 'King Lear.' In 1780 he began to exhibit at the Academy, and in 1782 his address in the catalogue is "Mrs. Wright's, Cockspur Street, Haymarket," Mrs. Wright being the celebrated modeller in wax, whose daughter Phœbe he married. In 1784 he settled at 18, Charles Street, St. James's Square, where he remained till his death. It is clear that at this time Hoppner had some influence at the Palace, for in 1785 he exhibited portraits of the Princesses Sophia, Amelia, and Mary, and in 1789 was appointed portrait painter to the Prince of Wales, being also employed by the Dukes of York and Clarence. In 1786 he painted a picture, now at Hampton Court, and probably a royal commission, of Mrs. Jordan as the Comic Muse. In 1793 he was elected an Associate of the Royal Academy, and in 1795 a full Academician. Hoppner was now at the full tide of his career, his only living rival as a portrait painter being Sir Thomas Lawrence, who had also risen rapidly in court favour, had been made an Academician in 1794 at the age of twenty-four, and had been appointed portrait painter to the King. The two artists are represented as belonging to the two factions of the time, the one painting at Windsor Castle, the other being favoured by the beauties of Carlton House, but their rivalry was mainly professional, and in 1810 Lawrence in one of his letters expresses genuine sorrow at the news of Hoppner's death, adding, however, in another place the remark that "the death of Hoppner leaves me without a rival."

Hoppner never exhibited anywhere except in the Royal Academy, where he was represented by 161 pictures in all. Following the absurd practice in vogue till 1797, by which none but those of blood royal have their portraits designated by name, his early pictures are simply entitled 'A lady' or 'A gentleman,' thus making identification difficult. Among his principal portraits, besides those already mentioned, are the Prince of Wales and the Duke of York (at St. James's Palace); the Duke of Clarence and the Duke of Kent (at Windsor Castle); members of the Mornington family, including the Duke of Wellington; Earl Camden, the Duke of Rutland, the Duchess of York, the Countesses of Darnley, Carysfort, Aylesford, Sutherland and Harewood; the first Lord

St. Vincent; Sir Ralph Abercromby; the Archbishop of York (William Markham); the Bishop of Durham (Shute Barrington); among statesmen, Pitt, Castlereagh, Canning, Frere, and Grenville; and among others, Robert Blomfield, Mrs. Inchbald, and Mrs. Gwyn. In the National Gallery is his portrait of Jane Elizabeth, Countess of Oxford, and in the National Portrait Gallery those of Henry, third Marquis of Lansdowne, Lord Grenville, William Pitt, and William Smith the actor. He exhibited at times, though not frequently, a fanciful picture such as 'A Primrose Girl' (1780 and 1785), 'Jupiter and Io' (1785), 'Belisarius' (1787), 'A Standard-Bearer' and 'A Nymph' (1788), 'A Bacchante' (1789), 'A Sleeping Venus' (1792), 'A Gale of Wind' (1794), and 'A Sleeping Nymph' (1806). Between 1797 and 1803 he published a 'Select Series of Portraits of Ladies of Rank and Fashion,' consisting of ten plates, seven being after Hoppner, and three after C. Wilkins, who engraved all. 'A Drawing-book of Figures' after Hoppner and Cosway was published by Ackermann in 1802. He also published, in 1805, a volume of indifferent verse entitled 'Oriental Tales translated into English Verse.'

Hoppner's style of portrait painting appears to have been founded on the study of the works of Sir Joshua Reynolds, but he was far from being a copyist. Occasionally indeed he imitated Reynolds' manner and formed his pictures on similar principles, but he atoned for the plagiarism by his original graces. The prevailing fashion of the day, together with his own narrow circumstances in early life, led him to direct his attention almost exclusively to portrait painting; but he would have been still more successful in landscape, of which the backgrounds introduced into his portraits alone afford sufficient evidence, without considering the beautiful sketches in chalk, with which he was accustomed to employ his leisure hours. Several of the latter are in the Print Room at the British Museum. In his portraits of children he was peculiarly happy, and scarcely less so with those of ladies, but in painting men his style was too constrained. Among his contemporaries he had a reputation for brilliant and yet mellow colouring. He had to contend with a chronic state of ill-health rising from a naturally weak constitution, and dying on Jan. 23, 1810, at the age of fifty-one, was buried in the cemetery of St. James's Chapel in Hampstead Road.

Towards the close of last century there was a craze for old English portraits in oils or mezzotint, and particularly those of ladies, which caused a revival of interest in Hoppner, whose work had not previously been held in very high esteem. The climax was reached in June 1901, when at the sale of the Peel heirlooms a three-quarter length portrait of Lady Louisa Manners, afterwards Countess of Dysart, was sold by Messrs. Robinson and Fisher for 14,050 guineas. This is extraordinary as being a record price in the sale-room in this country for any picture, the highest sum given for a portrait before being £24,250 for the two Peel Vandycks in 1900, and £11,550 for Reynolds' 'Lady Betty Delmé and Children' in 1894. At the same sale a somewhat speculative half-length of 'Mrs. Farthing' fetched 8000 guineas, and in June 1902 his 'Lady Mary Arundel of Wardour' was sold for £7890. Many of Hoppner's portraits have been engraved in mezzotint by S. W. Reynolds, J. R. Smith, W. Ward, and C. Turner, among the best being his picture of Phœbe Hoppner as 'Sophia Western,' by J. R. Smith, and his 'Duchess of Bedford' by S. W. Reynolds. M.H.

HOPPNER, Lascelles H., a portrait and subject painter, was the son of John Hoppner. He studied in the Royal Academy, where he was awarded the gold medal in 1807 for his 'Judgment of Solomon,' and where he exhibited from 1811 to 1815. Two of his works are at Holland House, Kensington.

HOPWOOD, James, the elder, an engraver, was born at Beverley about 1752. He was self-taught, and it was not till about 1797 that he was able to come to London, where he worked with James Heath. In his later years he was secretary to the Artists' Fund. He died in 1819.

HOPWOOD, James, the younger, an engraver, the son and pupil of James Hopwood the elder, was born in 1795. He published a series of portraits in Paris.

HÖRBERG, Per, was born at the Grange of Öfra On, in Smäland, Sweden, in 1746. His parents were so poor that he was obliged to return to the work of a shepherd, after he had in his fourteenth year been apprenticed to a painter; but at length he succeeded in attending the studios at Gothenburg and other towns, and in 1784 the Academy at Stockholm. In 1797, after twice gaining the prize, he was made a member of the Academy, and court painter, and King Charles XIV. awarded him a pension. He painted both sacred and profane subjects. Among the former, of which eighty-seven specimens are known, may be named a large altar-piece of the 'Ascension' in the church of Östra Husby. Of the latter more than 600 are known, beside fresco paintings. He died at Falla in 1816. He was also a talented musician, and invented a new description of violin.

HORČIČKA, Franz, a Bohemian historical and portrait painter, was born in 1776, and became director of the Gallery of Count Colloredo Mannsfeld. He died at Prague in 1856.

HOREBOUT, Gerard, is supposed to have been born at Ghent about 1480. He is believed to have been a pupil of Van der Meer. In 1510 he received a certain sum from the town of Ghent for a map of the city with its environs. From 1516 to 1521 he was working for the Princess Margaret of Austria, but his principal patron was Lievin Huguenois, Abbot of St. Bavon, for whom he executed, according to Van Mander, two pictures, 'A Scourging,' and 'A Descent from the Cross.' He left his own country to come to England, where ne was appointed painter to Henry VIII., and died in London in 1540.

HOREBOUT, Lucas, the son of Gerard Horebout, was an historical, portrait, and miniature painter. He accompanied his father to England, but seems to have died in 1544, very shortly after his father.

HOREBOUT, Suzanne, the daughter of Gerard Horebout, was born in 1503. She also accompanied her father to England, where she became distinguished for her portraits. She married John Parker, a king's archer, and died at Worcester in 1545.

HOREMANS, Jan Jozef, the elder, a Flemish painter of conversation pieces, masquerades, peasant gatherings, &c., was born at Antwerp in 1682. He studied at first under the sculptor, Michiel van der Voort, but from about 1694 to 1700 under Jan van Pee. He became in 1706 a master of

the Guild of St. Luke. One of his best works, representing a 'Woman with two Children,' is in the Brunswick Gallery; others are at Antwerp, Cassel, Christiania, Darmstadt, and Dresden. He died at Antwerp in 1759.

HOREMANS, JAN JOZEF, the younger, the eldest son of Jan Jozef Horemans the elder, was born at Antwerp in 1714. The subjects he painted are similar to those of his father, but they are from the higher grades of society. His pictures, which have, occasionally, a slight analogy to those of Hogarth, are not uncommon in England. He entered the corporation of St. Luke in 1767, and was still living in 1790.

HOREMANS, PIETER JACOB, brother of Jan Jozef Horemans the elder, was born at Antwerp in 1700, and went to Munich in 1725. Two years later he was appointed court painter to the Elector Charles Albert, afterwards the Emperor Charles VII., and painted court festivals, portraits of persons of rank, conversation pieces, and fruit. He died at Munich in 1776. Some of his works are at Augsburg and Christiania.

HORFELIN. See L'HORFELIN.

HORION, ALEXANDRE DE, a portrait painter, was born at Liége about 1591. He followed the practice of ornamenting his portraits with beautiful accessories, and this, it is said, was the cause of the fashionable patronage he enjoyed. He painted also some sacred subjects for churches at Liége, and the convent of St. Clara. He died in 1659.

HÖRLING, JOHAN FREDRIK, a Swedish portrait and historical painter, was born at Stockholm in 1718, and died there in 1786. In the later years of his life he was much in Italy.

HÖRMANN, JOSEPH IGNAZ, a German landscape painter and engraver, was born at Obergünzburg in Bavaria about 1775, and died at Augsburg in 1820. He painted views in his own neighbourhood, and also wild flowers. He was a teacher of drawing and possessed a talent for caricature.

HÖRNEMAN, CHRISTIAN, a Danish miniature painter, was born at Copenhagen in 1765, and in 1782 entered the Academy of that city. From 1787 to 1803 he was travelling in Germany and Italy, and on returning home was appointed in 1804 court miniaturist, and in the following year admitted a member of the Academy. He died at Copenhagen in 1844. He also produced pastel portraits of the singer Gerstäcker, Prince Christian, and Thorvaldsen, and miniatures of Juel and Professors Wendt and Kuhlau.

HORNES, JACOB VAN, a Flemish historical painter, born at Mechlin in 1618 or 1620, was a pupil of Beerings. He was received into the Guild of St. Luke in 1643, and was dean in 1669-70. In 1665 he painted a fresco representing 'The Holy Sacrament surrounded by Angels,' for the church of St. John at Mechlin.

HORNING, HANS (or HORNUNG). See HÜRNING.

HORNUNG, JOSEPH, a Swiss historical painter, was born at Geneva in 1792. He was first put to wood-engraving, and then to the making of watch-cases; but his love for painting prompted him to obtain instruction from an artist of the French classical school. Under this master he made good progress in drawing, but his romantic tastes did not harmonize with the narrow views of that school, and he consequently took an independent course. He next tried landscape painting, but with little success; and then, on the advice of Töpffer, had recourse to genre subjects. He produced a series of pictures of Savoyard popular life which gained him repute both in his own country and in France. Soon, however, he returned to the historical branch, and from 1835 onwards painted a long succession of pictures bearing upon the Reformation and other events of the 16th century. He died at Geneva in 1870. The following are among his works:

Savoyards feasting.
The jovial Cobbler.
The little Chimney-sweep.
Calvin working at the Geneva Fortifications.
Farel's last Visit to Calvin.
Calvin's last Moments. 1835. (*Geneva Gallery.*)
Servetus led to Execution.
Fromment preaching upon the Molard.
Beza reading the Bible before Jeanne d'Albret.
Catharine de' Medici receiving the Head of Coligny.
The Morning after the Eve of St. Bartholomew.
Luther at the Diet of Worms.

HORNY, FRANZ, a landscape painter, was born at Weimar in 1797. He went to Rome in 1817, after having stayed one year at Munich, and Baron Rumohr took him with him to Olevano, where he died in 1819. His paintings of the environs of Rome, of the mountains of the Sabines and of Olevano, are excellent for beauty and precision of outline. He also showed great talent for the painting of ornaments and arabesques.

HORSBURGH, JOHN, a Scottish line engraver, was born at Preston Pans in 1791. He studied drawing at the Trustees' Academy in Edinburgh, and was afterwards apprenticed to Robert Scott, the landscape engraver. Among his best works are a portrait of Mackay the actor, as 'Baillie Nichol Jarvie,' after Sir William Allan; two portraits of Sir Walter Scott, one by Sir Henry Raeburn and the other by Sir Thomas Lawrence (the latter of which was published in the 'Art Journal' for 1858); 'Prince Charles reading a Despatch,' after Simson; and a portrait of Burns, after Taylor, engraved for the Royal Scottish Association. He engraved also several fine plates after Turner, including the vignettes to the illustrated edition of Sir Walter Scott's works. He executed a number of other plates for book illustrations up to 1854, and died at Edinburgh in 1869.

HORSCHELT, THEODOR, a Bavarian painter of battle scenes and animal life, was born at Munich in 1829. He studied for a year and a half at the Academy of his birthplace, under Anschütz, and then established himself independently, though he continued to attend the atelier of Albrecht Adam to improve himself in horse painting, and also had the advantage of Kaulbach's instruction. He was himself a hunter, and his first pictures were hunting pieces from the Bavarian mountains, such as 'Game Shooting' (1850), and the illustrations to Boner's 'Chamois Hunting.' In 1852 he went to Stuttgart to prepare studies of horses from the royal stables. In the following year he travelled in Spain and Algeria with the famous novelist Hackländer and the architect Leins, and upon his return painted 'The Halt before Algiers' and 'A Caravan in the Desert.' In 1858 he joined the army in the Caucasus, and after five years' military life he returned to Munich, and painted his large picture of 'Schamyl as prisoner before Prince Alexander Bariatinski,' and the 'Storming of Schanze on Mount Gunib.' He also produced many pen-and-ink sketches of scenes in the Caucasus, which have been admired fully as much as his paintings, and have been reproduced by photo-

graphy. In 1867 he took a first prize in Paris, and he was a member of the Academies of St. Petersburg, Munich, and Vienna. He died at Munich in 1871.

HORSDUBOIS, NICOLAS, was a French painter, who gained the first 'prix de Rome' in 1701, with the 'Exposing of Moses.' Several of his pictures are at Fontainebleau.

HORSFORD, A. J., an American subject painter, was born towards the middle of the 19th century. He exhibited 'Lady Teazle' at the Royal Academy in London in 1859. He died at New York in 1877.

HORST, G., is a name found on two works in the Berlin Gallery, 'The Blessing of Jacob,' and 'The Continence of Scipio'; from which it appears that Horst was a pupil or imitator of Rembrandt. His colouring, however, is wanting in clearness. He flourished from about 1640 to 1650.

HORST, NICOLAAS VAN DER. See VAN DER HORST.

HORSTOK, JOHANNES PETRUS, was born at Overveen, near Haarlem, in 1745. He was a pupil of Jelgersma and P. Barbiers the elder. He painted portraits, interiors, and historical subjects He resided chiefly at Alkmaar and Haarlem, at which latter place he died in 1825.

HORTEMELS, FRÉDÉRIC, a French engraver, was born in Paris about the year 1688. Some of his plates are almost entirely executed with the graver, and have very little etching; but his best prints are those in which he has united equally the point with the burin. These have an unusually mellow effect, and possess considerable merit. His best plates were engraved for the Crozat Collection. Among others, the following are by him:

Portrait of Philip, Duke of Orleans; *after Santerre.*

PLATES FOR THE CROZAT COLLECTION.

Christ bearing His Cross; *after Giorgione.*
The Wise Men's Offering; *after Paolo Veronese.*
The Marriage of St. Catharine; *after the same.*
The Virgin in Meditation; *after Domenico Feti.*
The Birth of St. John the Baptist; *after Tintoretto.*
The Death of Abel; *after A. Sacchi.*
Christ and the Woman of Samaria; *after B. Garofalo.*
The Descent of the Holy Ghost; *after Gaudenzio Ferrari.*

His daughter, LOUISE MADELEINE HORTEMELS, who also was an engraver, became the wife of Charles Nicholas Cochin.

HORTEMELS, LOUISE MADELEINE. See COCHIN.

HOSEMANN, THEODOR, a German genre painter, was born at Brandenburg in 1807. He at first worked in the lithographic establishment of Arnz and Winckelmann, with the latter of whom he migrated from Düsseldorf to Berlin, and afterwards studied under Cornelius and Schadow. He acquired considerable reputation by his illustrations for children's books, and became in 1857 a professor in the Berlin Academy. He died at Berlin in 1875. Amongst his works are:

Fishermen's Children.
Convoy of Criminals.
A Violin Player. (*Ravené Gallery, Berlin.*)
Workpeople dancing.
The Return to Work.
Card Players.

HOSENFELDER, CHRISTIAN FRIEDRICH, a German painter, was born at Crossen in Silesia in 1706. He painted animals, more especially horses, and worked for a time at Frankfort-on-the-Oder; then, in 1775, at Berlin, and from 1777 at St. Petersburg, where he became a teacher at the Academy of Painting, and died in 1780.

HOSKINS, JOHN, was a portrait painter of London, but little is known of his life. He lived in the reign of Charles I., and in Graham's 'English School' it is said "that he was bred a face painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew King Charles, his Queen, and most of the court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Though he was surpassed in his portraits by Samuel Cooper, he was an artist of great merit. Horace Walpole mentions a son of Hoskins who also painted miniatures. The father is said to have marked his pictures thus, HH.; the younger Hoskins with the initials *I. H.* The elder Hoskins died in 1664.

HOSSE, HENRIETTE, the daughter of the sculptor Hosse, was born at Eisenach in 1795, and died at Munich in 1823. She exhibited paintings at Weimar in 1821, and a copy by her of Giulio Romano's 'Madonna of the Basin' is still in the Dresden Gallery.

HOSSON, F. C. DE, was born at Bentheim in 1717. He was a pupil of his father, who was court painter at Bentheim, and painted portraits and historical subjects. He travelled through Germany, and finally settled at Groningen, where he died in 1799.

HOSTE, ADRIAEN. See DE WEERT.

HÖTZENDORF, JOHANN SAMUEL, an Austrian painter, was born at Sulzbach in 1694, and died in Vienna in 1742. He painted in the Abbey of Göttweih pictures of St. Benedict and Bishop Altmann, and views of the old and new chapter-house.

HOUASSE, MICHEL ANGE, (or HOVAS,) son of René Antoine Houasse, was born in Paris in 1675, became an Academician in 1707, and died at Arpajon, in France, or in Spain, in 1730, with the title of first painter to Philip V. His principal works executed at Madrid are:

Portrait of the Infant Don Philip, Duke of Parma.
Portrait of a young Infanta.
Sacrifice in honour of Bacchus.
A Bacchanal.
A Holy Family.

HOUASSE, RENÉ ANTOINE, was born in Paris in 1645. He was a pupil of Le Brun, and became a member of the Academy in 1673, and director of the French Academy at Rome in 1699. After the accession of Philip V. he spent some time at Madrid. He executed several works at Versailles and in the Trianon, and died in Paris in 1710.

HOUBRAKEN, ARNOLD, a painter and biographer of the Dutch artists, was born at Dordrecht in 1660. He was well educated, and showing an inclination for painting, he was placed under Willem Drillenburg, and was afterwards instructed by Samuel van Hoogstraeten. He painted portraits and small pictures of historical subjects, which were more esteemed in point of design than of colouring. He came to England to make the drawings of the portraits by Van Dyck, which were engraved by Pieter van Gunst. He is best known by his work published in Dutch in 1718, entitled, 'The Great Theatre of the Dutch Painters,' with their portraits, in three volumes. In the Städel Institute at Frankfort is a portrait of Herr Rudolph von Loen. He died at Amsterdam in 1719. There

[*Ham House Collection*

KATHERINE BRUCE, COUNTESS OF DYSART, WIFE OF THE FIRST EARL AND MOTHER OF LADY ELIZABETH MURRAY, COUNTESS OF DYSART, AND AFTERWARDS DUCHESS OF LAUDERDALE, 1638

Walker and Cockerell photo] [*National Portrait Gallery*

ROBERT CARR, EARL OF SOMERSET, K.G.

are some etchings by Arnold Houbraken, after his own designs; among which are the following:

Jupiter and Semele.
Heraclitus and Democritus.
A set of slight etchings of Boys, with vases.
Vertumnus and Pomona. 1699.
Christ with the Disciples at Emmaus; in the manner of *Rembrandt.*
An emblematical subject, representing three Women looking at a Child lying in a sort of Basket, encircled by a Serpent; *A. Houbraken pinx. et fecit.*

HOUBRAKEN, JACOBUS, a Dutch engraver, was the son of Arnold Houbraken, and was born at Dordrecht in 1698. He appears to have formed his style by study of the works of Nanteuil, Drevet, and Edelinck. He excelled in portraits, in which he was principally employed; and although his plates are not all equally excellent, many of them have never been surpassed. Raphael Morghen, the great Italian engraver, remarks that "no engraver has ever equalled, and probably will not equal, the Dutchman Jacobus Houbraken, in the manner of imitating the flesh and the hair by means of the graver." He died at Amsterdam in 1780. A catalogue of his works, with a supplement, has been published by A. Ver Huell under the title, 'Jacobus Houbraken et son œuvre,' Arnhem, 1875-77, 8vo. The number of his portraits is very considerable, and many of those of English characters are well known by the 'Heads of Illustrious Persons of Great Britain,' published in London in 1743-52, with Lives by Dr. Birch. The following are some of his other works:

PORTRAITS.

His own Portrait; *after J. M. Quinkhart.*
Jacob van Hoorn; *after the same.*
Gustaaf Willem, Baron van Imhof, Governor-General of Dutch India.
Ferdinand van Collen, Burgomaster of Amsterdam. 1727.
Hermannus Alexander Roël, Doctor in Theology.
Petrus Burmannus, Professor at Utrecht. 1727.
Hieronymus David Gaubius, physician. 1744.
Joannes Conradus Rücker, jurist. 1736.
Gulielmus Jacobus 's Gravesande, mathematician; *after Van Dyck.*
Sigebertus Haverkamp, professor at Leyden; *after Mieris.*
Joan de Witt, Grand Pensionary of Holland; *after Netscher.*
Johann Rudolph Fesch, of Basle; *after Huber.*
Henriette Wolters, paintress; *after herself.*
Cornelis Troost, painter; *after himself.*
Jacob Campo Weyerman, painter, and author of the 'Lives of the Dutch Artists.'
Nicolaus Verkolje, painter; *after a picture by himself.*

He engraved also the portraits to the biographies of his father, and the two following plates for the Dresden Gallery:

Portrait of Daniello Barbaro; *after Paolo Veronese.*
The Sacrifice of Manoah; *after Rembrandt.*

HOUCKGEEST. See HOECGEEST.

HOUEL, CHARLES FRANÇOIS, a French painter, was born in Paris in 1819. He was a pupil of Couder, and entered the École des Beaux-Arts in 1838. He exhibited chiefly portraits from 1839 to 1849. He died in Paris in 1849.

HOUEL, JEAN PIERRE LOUIS LAURENT, a French landscape and animal painter, and engraver, was born at Rouen in 1735. After studying engraving under Le Mire, he devoted himself for a time to painting, studying under Casanova. He travelled through Italy, Sicily, and Greece, making sketches on his way, and in 1782-87 published 264 plates in bistre of Sicilian views, under the title 'Voyage pittoresque des îles de la Sicile, de Malte et de Lipari.' He was a member of the Royal Academy of Painting at Paris, where he died in 1813.

HOUGHTON, ARTHUR BOYD, a subject painter, was born in 1836. In the early portion of his career he devoted himself chiefly to book illustration, contributing to Dalziel's 'Arabian Nights,' 'Fun,' 'The Graphic,' &c. He exhibited at the Royal Academy from 1860 to 1870; and he was elected an Associate of the Water-Colour Society in 1871. He died at Hampstead in 1875. He inclined to the mediæval in style: excelling in drawing, but weak in colouring, owing probably to an imperfection in his eyesight. Amongst the works which he exhibited were:

OIL PICTURES.

A Fisherman. 1860.
Here i' the Sands. 1861.
The Mystery of Folded Sleep. 1864.
Mending the Jack-in-the-box. 1866.
Boy Martyrs. 1867.
John the Baptist rebuking Herod. 1870.

WATER-COLOUR DRAWINGS.

The Enchanted Horse. 1875.
The Transformation of King Bedr. 1875.
Hiawatha and Minehaha.
In Captivity.

HOUSEMAN, CORNELIS. See HUYSMANS.

HOUSEMAN, F., was a mezzotint engraver, by whom there is a portrait of Nancy Parsons, afterwards Lady Maynard.

HOUSMAN, JAKOB. See HUYSMANS.

HOUSTON, JOHN ADAM, an historical and genre painter, was born in Wales of Scottish parentage in 1813. He was educated at the Trustees' Academy in Edinburgh, and afterwards studied in Germany and Paris. Between 1840 and 1858 he resided in Edinburgh, where he was elected an Associate of the Royal Scottish Academy in 1842, and an Academician in 1845. From 1840 to 1877 he was a frequent exhibitor at the Society of British Artists, the Royal Academy, and the British Institution, as well as at the Dudley Gallery and the Institute of Painters in Water-Colours, of which society he became an associate in 1874, and a full member in 1879. He died in London in 1884. His pictures are striking in design, and brilliant and harmonious in colour. The best known among them are:

The Good Samaritan. (*National Gallery of Scotland.*)
An Incident of the Crusades.
The Jew Curiosity Dealer.
The Secreting of the Regalia of Scotland.
A Border Raid.
Roslyn Glen.
Sunday in the Highlands.
What's o'clock?
Prospero and Miranda.
The Foragers.
Early Sorrow.
The Captured Banner.
Faithful unto Death.
A sad Story.
Fugitives from Culloden.
After the Foray.

HOUSTON, RICHARD, an engraver in mezzotint and in the chalk manner, was born in Ireland in 1721, and studied in Dublin under J. Brooks, but settled in London when quite young. He was a dissipated character, and was for many years confined in the Fleet Prison by the printseller Sayer, who had advanced him money. The accession of George III.

in 1760 caused his release, and he appears to have remained in London till his death in 1775. There are a great number of portraits and miscellaneous subjects by him, many of which are highly esteemed. The following are his principal prints:

PORTRAITS.

George II.; *after Worlidge.*
Queen Charlotte; *after Mary Benwell.*
Henry Pelham, Chancellor of the Exchequer; *after Hoare.*
Admiral Byng; *after Hudson.*
General Wolfe; *after Penny.*

AFTER SIR JOSHUA REYNOLDS.

Charles, Lord Cathcart.
Philip Dormer Stanhope, Earl of Chesterfield.
John Manners, Marquis of Granby.
Richard Robinson, Archbishop of Armagh.
Eliza, Duchess of Argyll, with her son.
Maria Walpole, Duchess of Gloucester, with her daughter.
Lady Selina Hastings.
Charles, Duke of Marlborough.
Caroline, Duchess of Marlborough, with Lady Charlotte Spencer.
Mary, Duchess of Ancaster.
Elizabeth, Duchess of Northumberland.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Child; *after Raphael.*
The Temptation of St. Anthony; *after Teniers.*
An old Man, with a beard; *after Rembrandt.*
A Man seated, with a large hat on his head; *after the same.*
Bust of a Woman, called 'The Great Jew Bride'; *after the same.*
An old Woman plucking a Fowl; *after the same.*
A Man holding a Knife; *after the same.*
The Pen-cutter; *after the same.*
The Philosopher in Contemplation; *after the same.*
The Gold-weigher; *after the same.*
Christ and the Woman of Samaria; *after the same.*
Avarice and Innocence; *after Mercier.*

HOUTMAN, CORNELIS, was a Dutch painter of fruit and flowers, who died at Maarssen, near Utrecht, in 1806.

HOVAS, MICHEL ANGE. See HOUASSE.

HOVE, BARTHOLOMEUS JOHANNES VAN, a Dutch painter, was born at the Hague in 1790. He was a pupil of Breckenheimer, and painted chiefly interiors; and the Museums of the Hague and Rotterdam have examples of his style. He died in 1880.

HOVE, F. H. VAN DEN. See VAN DEN HOVE.

HOVE, HUBERTUS VAN, who was born at the Hague in 1814, was a son and pupil of Bartholomeus Johannes van Hove. He painted the interiors of churches, architectural and perspective views, and afterwards kitchen pieces. He died at Antwerp in 1865. There is a 'View on the Sea-shore, near Rotterdam,' by him, in the Rotterdam Museum.

HÖVEMEYER, AUGUST, a Bavarian historical painter, was born at Bückeburg in 1824, and at first assisted his father, who was a decorative painter. In 1848 he entered the Academy at Munich and studied under Kaulbach and Schwind, but his style was rather that of Cornelius. His first picture was 'The Expulsion from Paradise' (1854), and this was followed by 'Christmas Eve,' allegorical frescoes in the railway station at Würzburg and in the Federal Palace at Berne, eight compositions from the history of Cupid and Psyche, in the Leipsic Museum, 'The Deluge' (1860), and three historical pictures (1863) in the Neue Pinakothek at Munich. In 1864 he went to Italy, where he copied Raphael's 'School of Athens,' and Titian's 'Venus.' In 1866 he painted his 'Prometheus bound,' furnished the cartoons for three frescoes in the villa of Baron Karg, at Reichenhall, and executed several frescoes and oil paintings in the hall of the railway station at Munich. His last work was 'The Life of Psyche.' He died at Munich in 1878.

HOWARD, FRANK, a designer and draughtsman; a son of Henry Howard, R.A., was born in 1805. After having been for some time a pupil of his father and a student in the Royal Academy, he became an assistant in the studio of Sir Thomas Lawrence. He first exhibited at the Academy in 1825, and for the next eight years continued to send Scriptural and poetical subjects. After this he did not exhibit for several years; but in 1842 he sent 'The Adoration of the Magi,' and several other pictures. About this date he removed to Liverpool, where he passed the rest of his life in teaching and lecturing (for which he had some natural talent), as well as painting, but gaining a very inadequate income. In 1843 he sent to the exhibition of designs for the decoration of the Houses of Parliament three cartoons, for one of which—'Una coming to seek the assistance of Gloriana'—he received one of the extra prizes of £100. He also published several works on the practice of painting. He died at Liverpool in 1866, in much distress.

HOWARD, HENRY, a painter of poetical and classical subjects, was born in London in 1769. He was taught the first rudiments of art by Philip Reinagle, and in 1788 was admitted a student of the Royal Academy. In 1790 he obtained the silver medal for the best drawing from the life, and the gold medal for the best historical picture, the subject being 'Caractacus recognizing the dead Body of his Son.' The next year he went to Italy, and from thence sent to the Academy a picture of the 'Dream of Cain,' the figures larger than life. When in Italy, he joined Flaxman, and John Deare, another sculptor of great ability, in making a set of accurate outlines of the most celebrated works of antique sculpture; each corrected the other's sketches, until one was admitted to be perfect; they were then traced off. Many of them remained in Howard's possession until his decease. On his return to England he was engaged on the series of finished drawings from antique sculpture for the Dilettanti Society, and in making designs for groups and bas-reliefs to be executed in silver. He was also extensively engaged in illustrating the Poets and Essayists for the publications of the day. In 1800 he was elected an Associate of the Royal Academy, and in 1808 an Academician. He became secretary to that institution in 1811, and professor of painting in 1833, and the duties of these offices he fulfilled until a few months previous to his decease, which occurred at Oxford in 1847. His fame would have been more widely spread if some of his larger compositions of high poetical character had been engraved on an adequate scale. As Professor of Painting at the Royal Academy, he delivered a course of lectures to the students, which are remarkable for the views they take of art in its higher qualities, as well as for the clearness and elegance of their diction. They were published, with a memoir, by his son, Frank Howard, in 1848. He also painted some fine landscapes, one of which, a 'View in Knowle Park,' is in the possession of Lord Leconfield. The following are some of his best-known works:

The Flower Girl. (*National Gallery.*)
The Pleiades. (*Duke of Sutherland.*) A replica of this

Woodbury Co. photo] [*South Kensington*

PEASANTS OF SUBIACO RETURNING FROM THE VINEYARD ON A HOLY DAY

picture long formed the chief ornament of the Leicester Gallery.
The Birth of Venus, and Fairies on the Sea-shore. (*Viscount Ridley.*)
The Solar System. The original of this subject was exhibited in 1796 as 'The Planets drawing light from the Sun'; a duplicate picture was painted for Mr. Morrison; and an adaptation of the composition to a circle, twelve feet in diameter, decorates the ceiling of the Duchess of Sutherland's boudoir at Stafford House.
Sabrina. (*South Kensington.*)
Pygmalion. (*The same.*)
Peasants of Subiaco returning from the Vineyard on a Holiday. (*The same.*)
The House of Morpheus. (*Lord Leconfield.*)
A series of pictures from Milton's 'Comus,' of which Sabrina is the chief personage, and a 'Riposo.' (*Mr. T. W. Budd.*)
The Story of Pandora. (*Soane Museum.*)
A Lady in Florentine Costume. Of this portrait of the painter's daughter there is a duplicate in the possession of Lord Kennedy.
Hebe feeding the Bird of Jove.
Love listening to the flatteries of Hope.
Hylas carried off by the Nymphs. (*Lord Leconfield.*)
Venus carrying off Ascanius.
The Moon unveiling her Light.

HOWARD, HUGH, an Irish portrait painter, was born at Dublin in 1675. After travelling through Holland and Italy, he practised for some years in Dublin; but obtaining a Government appointment, he gave up painting and devoted himself to the formation of a collection of prints, drawings, &c., part of which has been recently purchased by the British Museum. He died in London in 1737.

HOWARD, WILLIAM, an engraver, flourished in the latter part of the 17th century. From the resemblance of his style to that of Hollar, it is probable that he may have been a pupil of that master. He engraved, among other things, a set of sea-pieces, with shipping, dated 1665. His plates are signed either with his name at length, or with his initials joined in a cipher.

HOWE, JAMES, a Scottish animal painter, was born at Skirling in Peeblesshire, of which parish his father was minister, in 1780. He was apprenticed to a house painter in Edinburgh, but employed his spare time in painting panoramic exhibitions and animals. He came to London and painted the horses of the royal stud, but afterwards returned to Scotland, and was commissioned by Sir John Sinclair to paint various breeds of cattle. In 1815 he visited Waterloo, and produced a successful picture of the battle. He died at Edinburgh in 1836.

HOWES, JOHN, a miniature painter, exhibited portraits and subject pictures at the Royal Academy from 1772 to 1793.

HOWISON, WILLIAM, a Scottish engraver, was born at Edinburgh in 1798. He was educated at Heriot's Hospital, and having learned engraving as an apprentice to Wilson, he was employed by D. O. Hill to engrave several of his works. He became an Associate of the Royal Scottish Academy in 1838, and died at Edinburgh in 1850. His best plates are:

The Curlers; *after Sir G. Harvey.*
The Covenanters' Communion; *after the same.*
The Polish Exiles; *after Sir W. Allan.*
The First Letter from the Emigrants; *after T. Faed.*

HOWITT, SAMUEL, a self-taught artist, born about 1765, was distinguished for his skill in designing wild animals and hunts. He also etched several prints from his own drawings of sports, in a free and animated style. He died suddenly in London in 1822. In the South Kensington Museum are:

"In full cry."
A Council of Animals.
Lion and Lioness.

HOWLETT, BARTHOLOMEW, an engraver and draughtsman, was born at Louth in 1767, and learnt engraving as an apprentice to James Heath. He published 'Views in the County of Lincoln' (1805), and 'Plan and Views of the Abbey of St. Denys' (1812); and was also engaged on Frost's 'Hull,' Bentham's 'Ely,' Wilkinson's 'Londina Illustrata,' &c. He died at Newington in 1827, leaving a large collection of drawings of seals for monastic and religious houses, and others for works on Clapham, and St. Katharine's in the Tower.

HOWS, JOHN A., a graduate of Columbia College in the United States, where he took an excellent degree, and later on a journalist of some eminence connected with the 'Home Journal' and the 'Churchman.' He first took to art in connection with his journalistic labours, and having been requested to find some illustrations for one of his articles, attempted to supply them himself. In this way he discovered his capability, and quickly became known as an ingenious illustrator, and was on the staff of 'Appleton's Journal,' the 'Aldine,' and other well-known publications. From black-and-white work he proceeded to oil, and exhibited some paintings of notable buildings, and some pictures of the wild scenery of forest and mountain at the National Academy of New York, of which he became a member. His chief claim to notice consists, however, in his book and magazine illustrations, in which he displayed amazing fertility of idea and quick grasp of the possibilities of the subject which he had in hand. He died in 1874.

HOWSE, GEORGE, a landscape painter in water-colours, was elected in 1837 a member of the Institute of Painters in Water-Colours, where he exhibited largely architectural subjects. He died in 1861. There are several of his works in the Dublin National Gallery.

HOYE, NIKOLAUS VAN, (HOY, or HOI,) a Flemish painter and engraver, was born at Antwerp in 1626, and died at Vienna in 1710. He was imperial court painter, and two battle-pieces by him are in the Vienna Gallery. In conjunction with J. van Ossenbeck, Frans van der Steen, and others, he engraved the plates, after the pictures in the collection of the Archduke Leopold, for the work known as the 'Teniers Gallery,' published at Brussels in 1660.

HØYER, CORNELIUS, a Danish miniature painter, was born near Copenhagen in 1741, and attended the New Academy of that city from 1754 to 1763, after which he studied further under Massé and Alwen in Paris, and then travelled to Rome. On his return journey in 1767 he stopped a considerable time at Dresden, where he was received as a member of the Academy for his picture of 'Psyche throwing a Light upon the sleeping Cupid.' After his arrival at Copenhagen he received, in 1770, the same academical honour there for his portraits of Saly and Pilo, and was also appointed court miniaturist, and in 1777 secretary of the Copenhagen Academy. He worked from 1780 to 1797 at St. Petersburg, where the Empress Catharine II. pre-

sented him with a costly diamond ring. He died at Copenhagen in 1804. His son, CHRISTIAN FÆDDER HOYER, who was born in 1775, and died in 1855, was a painter of Copenhagen who studied at Rome. A 'Hero' by him (1811) is in the Copenhagen Museum.

HOYER, DAVID, was a painter of Potsdam who in 1706 took the portrait of the King of Prussia, and was thereupon made court painter. Another portrait by him, about 1693, is in the Berlin Gallery.

HOYER, L., a French historical painter of the 18th century, is known by some works in the church at Grasse, representing 'St. Roch,' and 'St. Agnes,' and 'The Education of Orphans.'

HOYNCK, OTTO, a Dutch portrait painter, who was born at the Hague and flourished in the 17th century, was a pupil of Arnold van Ravesteyn. In 1661 he became a member of the Corporation of St. Luke, and soon after came to England, where he died.

HOYOS, GASPARD DE, a Spanish historical painter, was a pupil of Becerra. He worked at Astorga, and died in 1569.

HUARD, FRANÇOIS, a French painter, was a native of Salon (Bouches-du-Rhône). He studied painting without a master, and received only some advice from Granet. He died in 1830. His principal works are:

Portrait of Louis XVIII. (*Hôtel de Ville, Arles.*)
The Sacred Heart of Jesus and Mary.
Interior of the Cloister of St. Trophino, at Arles.

HUARD, LOUIS, was a native of Aix in Provence. He lived chiefly at Brussels, and painted landscape, still-life, and historical subjects, but he died in London in 1842.

HUARD, PIERRE, a French painter, was a native of Paris, and a pupil of Legay. He exhibited architectural subjects at the Salon from 1831 to 1855, and painted upon porcelain for the manufactory of Sèvres. He was director of the School of Design and Museum of Antiquities at Arles. He died in Paris in 1857.

HUAULT, JOHANN PETER and AMICUS, two brothers, were miniature and enamel painters from Geneva, who from 1686 to 1700 were in the service of the court of Berlin. The Museum of that city contains the following works by them:

A large Medallion painted upon gold, with a copy of Le Brun's 'Alexander in the Tent of Darius.'
Two Watches richly painted in enamel.
Medallion Portrait of a Personage of Rank.

HÜBER, FRANZ MICHAEL, was an artist of Innsbruck, who became court painter to Karl Philipp of the Palatinate, Governor of the Tyrol. He took part with the brothers Waldmann in decorating the Hercules Room in the old palace at Innsbruck (1711), and also painted frescoes in a room in the Starn Monastery. He died in 1746.

HUBER, JOHANN, a Swiss amateur painter, was born at Geneva in 1722. He produced several sketches representing scenes in the life of Voltaire. He died in 1786.

HÜBER, JOHANN BAPTIST, a painter of Neustift, near Brixen, studied in Rome after Salvator Rosa, and after his return executed a number of wall pictures in the cloisters at Neustift, representing the Canonical Virtues. In 1687 he painted architectural pictures in the theatre at Brixen. He died in 1690.

HUBER, JOHANN CASPAR, a Swiss painter, was born at Glattfelden, in the canton of Zurich, in 1752. He was the son of a butcher, but was instructed in landscape painting by J. H. Wüst, and then visited Basle and Strassburg, seeking further improvement at Frankfort under Hufnagel. After remaining there four years he spent two in Amsterdam, and thence repaired to Düsseldorf, where he was admitted a member of the Academy. He returned to Switzerland in 1789, and died at Zurich in 1827. His sea views in water-colours are delicately executed and spiritedly figured, but his Swiss landscapes are hardly equal to them.

HUBER, JOHANN DANIEL, a Swiss landscape and animal painter, was born at Geneva in 1754, and died in 1829. He was self-taught, and from his earliest years he showed his talent in silhouettes, and so he determined to devote himself to art. He painted both in oil and in water-colours, and also etched some horses in landscapes.

HUBER, JOHANN JOSEPH, a Bavarian painter and engraver, born at Augsburg in 1730, was a pupil of Bergmüller and G. B. Götz. He was appointed in 1784 director of the Academy of his native city, where he died in 1815. He left frescoes in the Catholic churchyard at Augsburg, friezes in the churches of Oberhausen and Kobel in the same vicinity, and others in the hall of the Academy. He also left etchings of 'The Four Quarters of the World,' represented in half-length figures.

HUBER, JOHANN RUDOLPH, was born at Basle in 1668. He was the son of Alexis Huber, a member of the council of that place, and in 1682 he was placed under Kaspar Mayer. On the death of that master he became a pupil of Joseph Werner, under whom he studied until he was nineteen, when his instructor advised him to visit Italy. He resided some time at Mantua, afterwards went to Verona and Venice, and finally visited Rome. He resided six years in that city, and then travelled through France; and on his return to Switzerland in 1693 he settled in Basle and met with immediate encouragement. He was engaged by the Margrave of Baden-Durlach to paint a large family picture, and in 1696 he was invited to Stuttgart, and appointed principal painter to the Duke of Würtemberg, who employed him in several large historical subjects and ceilings for his palace. He was, however, principally occupied in portrait painting, in which his surprising facility obtained for him the title of 'The Tintoretto of Switzerland.' More than 3000 portraits are attributed to him. He died in 1748.

HÜBER, JOSEPH, was born at Imst, in the Tyrol, in 1730. In consequence of a bodily deformity his father placed him under an inferior painter, and then sent him to travel. He found better instruction from a master at Salzburg, and then started for Rome, but on his way was shipwrecked. He next studied at Prague under Brandel, and then, by his father's persuasion, settled down at home; but as a 'Madonna' which he painted was not to the paternal taste, he was forthwith expelled from the house. He died in 1772.

HUBER, JOSEPH IGNAZ, a designer and engraver, the son of Johann Joseph Huber, was born at Augsburg in 1759, and was instructed by Nilson in his own city, and by Wille in Paris. In 1792 he commenced the trade of an art dealer. Two of his best works are a 'Madonna' after Raphael, and 'La Vieille à la lampe,' after Gerard Dou.

HUBER, KONRAD, a German painter, was born at Altdorf, near Ravensburg, in 1750, and was first instructed under Brucker at Salmannsweiler, and Kuen at Weissenhorn, near Ulm. In 1773 he re-

ceived the first prize at the Karlsschule at Stuttgart, and then travelled in Italy, and on returning he settled at Weissenhorn, where he died in 1830. He painted religious pictures for the churches of Ottobeuren, Wiesensteig, and other places in Upper Swabia.

HUBER, THOMAS, was born at Rheinfels in 1700, and after attending the Berlin Academy, studied under Georg Liszewski. He painted a great variety of subjects, including history, landscapes, animals, flowers, fruit, and especially portraits; he also executed the frieze in the Chinese Garden at Sanssouci, from designs by Le Sueur. He became court painter, and died at Berlin in 1779.

HUBERT, FRANÇOIS, a French engraver, born at Abbeville in 1744, was a pupil of Beauvarlet, and engraved a variety of portraits, as well as a series of military costumes, after Graincourt. He died in Paris in 1809. Among his other subjects are:

La Nouvelle Héloise; *after Le Fèvre.*
Le Retour de la Nourrice; *after Greuze.*
Le Cordonnier; *after G. M. Krans.*

HUBERTI, ÉDOUARD JULES JOSEPH, a Belgian landscape painter, who began life as a musician, was born in 1818, and first exhibited in the Brussels Salon of 1837. He died in 1880.

HUBERTI, GASPAR, the engraver of an excellent plate in the style of Hollar, after a portrait of General Thomas Preston, now at Gormanston Castle, County Meath. Of Huberti's life no particulars have been yet discovered. The only known impression from his plate is in the library of Trinity College, Dublin.

HÜBNER, BARTHOLOME, an engraver, was born at Augsburg in 1727, and studied under J. D. Herz. About 1770 he was working at Basle in the atelier of Christian von Mechel, under whose name he produced small portraits, amongst others that of the Chancellor Joseph Hofer, after Hickel. The date of his death is not stated, but he was still living at Basle in 1795. The following are some of his other works:

The Last Supper; *after Holbein.*
Holbein's Wife and two Children; *after the same*
Johann Froben, printer; *after the same.*
Sir Thomas More; *after the same.*
Desiderius Erasmus; *after the same.*
The Title-page to the 'Düsseldorf Gallery'; *after Guibal.*
The Emperor Joseph II. with the Archduke and other Generals on Horseback; *after Christian Brand.*

HÜBNER, JULIUS, a genre painter of Düsseldorf, was born in 1842. He was the second son of the celebrated painter, Karl Wilhelm Hübner, from whom he received his artistic education. He died at Düsseldorf in 1874. Among his pictures, which show a genuine sense of humour, are:

The new Barometer.
The great Bootjack.
The bad Memory.
Mother and Children.

HÜBNER, KARL, a German engraver and lithographer, was born at Berlin in 1797. He was a pupil of Professor Buchhorn, and in 1828 proceeded to Paris, where he lithographed a superior likeness of Frederick the Great. His last work was a drawing of Joan of Aragon, after Raphael. He died in Paris in 1831.

HÜBNER, KARL WILHELM, a genre painter, was born at Königsberg in 1814, and commenced his studies under Professor J. Wolf of that city. During the years 1837 to 1841 he sought further improvement at the Düsseldorf Academy under Schadow and Karl Sohn, and then began painting works bearing upon the social hardships of the age. These in the course of years increased in depth and sentiment, and it is said that one of his works, 'The Poacher's Death,' made such an impression that it led to the alteration of the German game laws. In 1874-5 he made a voyage to North America, and his style is said to have been sensibly improved thereby. He died at Düsseldorf in 1879. The following are among his principal paintings, some of which have been lithographed by Karl Wildt:

Silesian Weavers. 1845.
The Shooting Licence.
The Emigrant. 1846. (*Christiania Museum.*)
The Distraint. 1847. (*Königsberg Museum.*)
Rescue from Fire. 1854. (The artist's best work.)
The Outcast at the Church Door. 1867. (*Berlin Gallery.*)
The Widow. (*Düsseldorf Gallery.*)
The Orphans.
The Seaman's Return.
By the Fireside.
Consolation in Prayer.
The Twins.

HÜBNER, RUDOLF JULES BENNO, a Silesian, born at Ols in 1806. His work is almost exclusively historical and religious, although he painted a few portraits, the most notable of which was one of the Emperor Frederick III. done for the city of Frankfort. In early days he was a pupil of Schadow at Berlin, and followed him to Düsseldorf, where later on he himself became a Professor. He carried off a large gold medal at Brussels, became a member of the Academies of Berlin, Dresden, and Philadelphia, and eventually Director of the Royal Gallery at Dresden. He died in 1882.

HUCHTENBURGH, JAKOB VAN, the elder brother of Jan van Huchtenburgh, was born at Haarlem in 1639, and brought up in the school of Nicolaas Berchem. Under that master he made great progress; and on leaving his school travelled to Italy, and resided at Rome, where his talents met with encouragement, but he died there about 1667. Two Italian landscapes by him are in the Copenhagen Gallery.

HUCHTENBURGH, JAN VAN (or HUGHTENBURGH,) a Dutch battle painter and engraver, was born at Haarlem, probably in 1646. He was a scholar of Thomas Wyck, and afterwards of his brother Jakob, who induced him in 1665 to go to Rome, where he passed two years. Returning through France to Holland, he remained some time in Paris, and studied under Van der Meulen. In 1670 Huchtenburgh returned to Haarlem, where he became a picture-dealer as well as an artist. Prince Eugene employed him to paint the battles of his campaigns with the Duke of Marlborough in 1708 and 1709, several of which he engraved, and published at the Hague in 1725. In 1711 the Elector Palatine invited him to his court, where he painted several pictures, and was honoured with a gold medal and chain. Jan van Huchtenburgh has also considerable merit as an engraver. He etched a great number of plates, some of which he strengthened with the graver. They are executed in a very spirited and masterly style; many of them are from his own compositions, and some after Van der Meulen and other masters. He also scraped seven plates in mezzotint, but it is now difficult to meet with good impressions of them. He died

at Amsterdam in 1733. His paintings are to be met with at Brunswick, Copenhagen, and Frankfort, as well as in the following collections:

Amsterdam.	*Museum.*	Portrait of William III., Prince of Orange.
„	„	Cavalry Charge.
Berlin.	*Gallery.*	A Stag Hunt. 1674.
„	„	Plundering a Village.
Brussels.	*Gallery.*	Cavalry Attack.
„	„	Episodes of a Battle.
Cassel.	*Gallery.*	View of the Piazza Colonna in Rome.
„	„	Siege of Namur.
Dresden.	*Gallery.*	Cavalry Fight.
„	„	Cavalry Charge.
Hague.	*Museum.*	Portrait of Prince Eugene of Savoy. 1692.
„	„	A Sortie of Troops.
„	„	Attack on a Convoy.
London.	*Nat. Gall.*	A Battle.
Munich.	*Gallery.*	Cavalry Engagement.
„	„	Military Convoy.
Paris.	*Louvre.*	Cavalry Charge.
„	„	Siege of a Fortified Town.
Rotterdam.	*Museum.*	Cavalry Combat.
Vienna.	*Gallery.*	Siege of Namur.
„	*Czernin Coll.*	Skirmish by Ruins.

Huchtenburgh sometimes signed his plates with his name, and frequently with the cipher **HB**, or **IVHB**. The following are the principal:

Combat of two Horsemen.
The Plunderers.
Halt of Travellers, before a Forge.
Halt of Sportsmen, in a landscape.
William III. reviewing his Army near Arnheim.
A set of four Battles; ovals; *after Van der Meulen.*
A set of six Mountainous Landscapes; *after the same.*
A Battle of Cavalry; *after the same.*
Another Battle of Cavalry; *after the same.*
View of Lille, with the French Army; *after Van der Meulen; Hugtenburg et Baudouin fec.*
The Taking of Dôle in Franche-Comté; *after the same; Hugtenburg et Baudouin fec.;* in two sheets.
Louis XIV. with his Guards, passing the Pont-Neuf; *after Van der Meulen.*
The Battle between the French and Germans n Italy; *after D. Hoogstraeten;* very fine.
A Horse-Fair in Holland; *after the same;* very fine.
Several Battles, and other subjects, in mezzotint.

HUCK, JOHANN GERHARD, a designer and engraver, was born in 1748, either in Hanover or the Netherlands. He worked for a time in the Düsseldorf Gallery, and in 1780 came to England; but finally he settled at Hanover, where he opened an academy, and was living in 1812. The date of his death is unknown. One of his engravings was the portrait of Baron von Brabeck, after Anton Graff. He also left a drawing of 'Lady Jane Grey brought to the Scaffold.'

HUDSON, HENRY, was a mezzotint engraver, whose works bear dates from 1782 to 1793. No particulars of his life are known. Amongst his plates are:

Belshazzar's Feast; *after Rembrandt.*
David and Bathsheba; *after Castelli.*
Sir William Hamilton; *after Reynolds.* 1782.
Rescue from an Alligator; *after Hoppner.* 1786.
John Henniker; *after Romney.* 1786.
Industry and Idleness; *after Morland.* 1790.
Lord Macartney; *after Mather Brown.* 1790.
Lord Loughborough; *after the same.* 1793.

HUDSON, THOMAS, a portrait painter, was born in 1701. He was the scholar of Jonathan Richardson, and became his son-in-law. After the death of his instructor, he was for several years the most fashionable portrait painter of his time; but he is now chiefly remembered as the master of Sir Joshua Reynolds, by whom his popularity was eclipsed before he retired from the exercise of his profession. He acquired considerable wealth, and formed a fine collection of drawings by the old masters. He died at Twickenham in 1779. His best work is a large family picture of Charles, Duke of Marlborough, at Blenheim Palace. There are in the National Portrait Gallery pictures by him of George II., Händel, Edward Willes, and Matthew Prior, the latter after Richardson.

HÜE, JEAN FRANÇOIS, a French landscape and marine painter, was born at Saint-Arnould-en-Yveline in 1751. He studied under Joseph Vernet and in Rome, and was received into the Academy in 1782. His subjects are principally storms, moonlights and sunsets, views of seaports, naval combats, and wrecks. He exhibited at the Salon from 1781 to 1824; but died in Paris at the close of the year 1823. There are a few pictures by him of a poetical or historical character; and some of his landscapes may be deemed classical. There are works by him in the Musée de la Marine in the Louvre. His son, ALEXANDRE LAURENT HÜE, who was also a landscape painter, exhibited at the Salon from 1810 to 1842.

HUERTA, DE LA. See DE LA HUERTA.

HUESCA, Fray ANGEL DE, a Hieronymite monk of Saragossa, practised engraving. In 1737 he executed the title-page for Marton's 'Historia del subterraneo santuario del real monasterio de Santa Engracia de Zaragoza,' which represents the front of the church of that monastery.

HUET, JEAN BAPTISTE, a French painter of animals and landscapes, was born in Paris, October 22, 1745. When a mere child he learnt drawing under C. Renou. His taste for landscape and for animals was so pronounced that his career was soon decided. In 1764 he became a pupil of J. B. Leprince, who befriended him in every way. He also worked under F. Boucher and Dagommier. He was received at the Academy July 29, 1769, his reception picture being entitled, 'A Bulldog attacking a flock of Wild Geese.' From that date until 1802 he was a regular exhibitor at the Salon. His subjects were chiefly rustic scenes with figures and animals. He attained a certain celebrity for his water-colours also. In 1790 he was attached to the Royal Tapestry Manufactories of Gobelins and Beauvais. Decorative art came quite naturally to him, and he excelled in it greatly, taking his models from Watteau and Boucher. He was a good draughtsman; some of his coloured drawings have all the delicacy of the Valenciennes master. His skill with the graver was considerable. He engraved many of his own compositions. Although lacking originality, his animal pictures and studies are very excellent. He became painter to the King in 1794. He was twice married, and he left several children. Two of his sons followed their father's profession—painters of natural history and engravers—Nicolas born in 1770, and Jean Baptiste in 1773. He died in Paris in 1811.

Among his works may be named the following:

Paris.	*Louvre.*	Two dogs.
Orléans.	*Museum.*	Shepherd guarding his flock. 1775.
„	„	Fidelity and Love. 1773.
„	„	Four quarters of the day (4). 1773.
Nantes.	*Museum.*	Cattle at pasture.
„	„	Horses and Sheep grazing.
Rouen.	*Museum.*	Pastoral Trophy. 1777.

Rouen.	*Museum.*	Return from Market. 1775.
Rennes.	*Museum.*	Stag keeping hounds at bay (etching).
Versailles.	*Museum.*	A Bulldog attacking a flock of Wild Geese. 1769. (His reception picture.)

Demarteau and Bonnet were among those who engraved his work. The British Museum has many engravings of his work, loose and in book form: sacred and rustic groups, animals, landscapes, trees, trophies, and decorative designs. At the same Museum are five coloured drawings by Huet. At the Muhlbacher sale in Paris in 1899 several pictures and drawings were sold; these were Conversations—and the like—after Watteau, some being enclosed in exquisite ornamental borders. There are many of his drawings also at the Albertina, Vienna.

HUET, NICOLAS, the elder, an animal painter, the father of Jean Baptiste Huet, was born about 1718, and exhibited in the Academy of St. Luke from 1751 to 1762. He died after 1780.

HUET, NICOLAS, the younger, the son of Jean Baptiste Huet, was born in Paris in 1770, and was a pupil of his father. He was commissioned to paint for the library of the Natural History Museum one hundred and twenty water-colour drawings, for the collection commenced in 1650 by the Duke of Orleans. He also executed several natural history designs for the great work on Egypt, which was published by the Government. He was still living in 1827.

HUET, PAUL, a French landscape painter, was born in 1804. He was a pupil of the École des Beaux-Arts, and also studied under Guérin and Gros. He not only painted in oil and water-colours, but also executed many etchings, wood-engravings, crayon drawings, and lithographs. His first success was obtained at the Salon of 1831, to which he sent nine oil paintings and four water-colour drawings. Among his pictures may be mentioned 'The Beach at Houlgatt' (1863), in the Bordeaux Museum; 'Fontainebleau' (1868); 'The Bather' (1867), 'Setting Sun, with a Fog, in Autumn' (1866), and the 'Inundation of St. Cloud' (1855), in the Louvre. One of his most important etchings is the 'Sources de Royal,' and among his wood-engravings may especially be mentioned those illustrating 'Paul and Virginia.' His death occurred from a fit of apoplexy in Paris in 1869. A long and appreciative notice of Paul Huet by Philippe Burty appeared in the 'Gazette des Beaux-Arts' for April, 1869.

HUEVA, BARBARA MARIA DE, was born at Madrid in 1733. Before reaching her twentieth year she had attained such skill in painting, that at the first meeting of the Academy of St. Ferdinand in 1752, on the exhibition of some of her sketches, she was elected an honorary academician, receiving the first diploma issued under the royal charter.

HUFFEL, PIETER VAN, an historical painter, was born at Grammont in 1769, and attended the Ghent Academy, where he obtained the first prizes in the various classes; he then studied under Herreyns at Mechlin, and afterwards proceeded to Paris. After returning to Ghent he was appointed director of the Academy, and died there in 1844. His pictures are found in the churches and museums of Ghent and Grammont, and his 'Holy Virgin in the Temple' was in 1817 awarded a gold medal by the Ghent Association for Fine Arts and Sciences. He painted also numerous portraits, of which 'Napoleon I. when First Consul' is in the Antwerp Museum.

HUGFORD, IGNAZ, was born in England in 1703, but settled at Florence while still young. He painted historical subjects, but his works are little esteemed. Lanzi, however, speaks favourably of a picture by him in the church of Santa Felicità, at Florence, representing 'St. Raphael'; some easel pictures by him of the same class are in the Florence Gallery. He died in 1778.

HUGGINS, WILLIAM, best known as an animal painter, was born at Liverpool, May 1820. He studied at the Mechanics' Institution and the Liverpool Academy, and at the age of fifteen took the prize for a design, 'Adam's vision of the death of Abel.' In the same year he commenced to contribute to the exhibitions of the Liverpool Academy. He was then residing at No. 1 Upper Beau Street, Everton. Ambitious subject-pictures of a highly imaginative kind were the works that it best pleased Huggins to produce, and the persistent preference shown for his studies of animals rather annoyed him. His skill in this line was the result of much sketching in boyhood at the Zoological Gardens which Liverpool at that time possessed. Among early works of an ambitious nature, illustrating Scriptural and other subjects: were: 'Daniel in the Lions' Den' (1841), 'The Disobedient Prophet slain by the Lions' (1843), 'Christian about to turn back for fear of the Lions' (1848, now in the Walker Art Gallery), and the 'Aërial Combat,' the fight between the Eagle and Serpent from Shelley's 'Revolt of Islam.' In 1842 he made his first appearance at the R.A. with 'Androcles and the Lion.' He was then resident at New Ferry in Cheshire, but shortly after removed to Brunswick Road, Liverpool. In 1845 he painted scenes from Milton, Spenser's 'Faëry Queen,' and Moore's 'Lalla Rookh,' but he was represented at the R.A. for the second time by a 'Lion and Lioness.' He did not again appear there until 1851, from which date until 1875 he exhibited with few intermissions. In all, he showed thirty-one pictures at the R.A., eight at the British Institution, and one at Suffolk Street. At the exhibitions of the Liverpool Academy, of which he was elected Associate 1847 and member 1850, he exhibited regularly until about 1856; his defection may have been in connection with the current disputes in the Academy over the pre-Raphaelite innovations. From the commencement of the Liverpool Corporation exhibitions in 1871 Huggins exhibited several pictures annually until 1878. He had a considerable practice, and exhibited marked ability as a portrait painter, turning his powers as a limner of animals to good account by introducing them as accessories. A very fine example is in the Walker Art Gallery, 'Tried Friends,' a portrait of Mr. Case, a Birkenhead magistrate, with his horse. His pictures of cattle and poultry were much appreciated, as also were his studies of wild animals, either in crayon or pencil, tinted, or in oil. Many of these are of singular beauty. It is said that at one period Huggins, in his zeal for such subjects, followed Wombwell's menagerie from town to town for a considerable time. Affected perhaps by the pre-Raphaelite zeal which strongly influenced the younger Liverpool men in the fifties (but which he professed to hate), Huggins devoted much labour to fitting his pictures with appropriate

landscape settings, a somewhat difficult task when his subjects were lions and tigers. His technique, possibly influenced by the P.R. movement, was peculiar. He disliked canvas, and in his later manner usually painted on millboard with transparent colour, such impasto as he desired being added last of all. He developed original views as to colour, which gained him the reputation of being colour-blind. He seems to have been experimenting in the same direction as Monet afterwards took. Some of his works in this vein are certainly odd, others are peculiarly luminous and charming. Huggins left Liverpool for "The Groves," Chester, in 1861, where he remained until 1876, when he again removed, to Bettws-y-Coed. There he dwelt in retirement with his wife, his sister (A. Huggins, who exhibited "Dead game" at the R.A. in 1854-5), and his brother Samuel, an architect and writer on architecture. Thence in 1878 Huggins removed to the vale of Clwyd, where his wife died, after which he changed for the last time to Christleton, near Chester, where he died of paralysis, February 25, 1884. Excellent portraits of Huggins and his wife by himself are in the Walker Art Gallery, the former dated 1841, the latter considerably later. He was short and thick-set, with a ruddy, good-natured face, dressed in a very homely style with a large old-fashioned black stock, round which he continually rolled his chin. Like Turner, to whom he had a general resemblance, he always carried a stout umbrella, no matter what the weather outlook might be. Although unassuming and retiring in disposition, Huggins was most sensitive regarding his art. To praise one of his pictures as "worthy of Landseer" irritated him greatly. "Landseer!" he would exclaim pettishly—"Landseer! If I'd had that man through my hands for three weeks I'd have made a man of him!" Certainly he was incomparable as a draughtsman, his colour at his best was exquisite, and Landseer never drew a lion as he did; probably no one ever equalled him in depicting cats, and in a wide range of animal studies he was also excellent. In flower painting, in landscape and in portraiture he was scarcely less accomplished. He quarrelled with the Royal Academy over some fancied slight, and took no pains to secure more than a local reputation. Despite its peculiarities of subject, handling, and colour, his work has of late years shown a tendency to appreciate in value. It will probably continue to do so, and the best examples of it will take rank among the truest and subtlest animal studies of the British school in the nineteenth century. E.R.D.

HUGGINS, William John, a marine painter, was born in 1781, and in early life went to sea in the service of the East India Company. He occasionally exhibited at the Royal Academy, and in 1834 was appointed marine painter to William IV. He died in 1845. There are three pictures of the 'Battle of Trafalgar' by him at Hampton Court.

HUGHES, Henry, a wood-engraver, was born about 1796. Amongst the illustrated works for which he engraved the woodcuts is 'The Beauties of Cambria' (1823).

HUGHES, William, a wood engraver, born at Liverpool in 1793, learned engraving as an apprentice to Henry Hole. He died at Lambeth in 1825. The following works contain specimens of his art:

Gregson's 'Fragments of Lancashire.' Dibdin's 'Bibliographical Decameron.' Rutter's 'Delineations of Fonthill.' Ottley's 'History of Engraving.' Johnson's 'Typographia.'

HUGHES, William. This young Scotchman was, it is said, born in Lanarkshire, and in 1842. He was a pupil of Lance, and studied for some time under William Hunt. His first exhibited work was at the British Institution in 1862, and shortly after that he was successful at the Royal Academy, and from that time was a regular exhibitor in all the chief Galleries of England, sending in as a rule flower, fruit, and still-life subjects. He exhibited in all thirty-one pictures at the Grosvenor Gallery, and seventy-one at the Academy. His most important decorative works were five large paintings of bird life for the staircase of Lord Calthorpe's house in Grosvenor Square. He was a quiet, somewhat shy and retiring man, having but few friends, and all memory of him seems to have been lost almost as soon as his works ceased to appear on the walls of the Academy. He died at Brighton in December 1901.

HUGHTENBURGH. See Huchtenburgh.

HUGUENY, Laurent Joseph, a French painter, was born at Valenciennes in 1769, and died in 1814. There is in the Museum of his native town his own portrait painted by himself.

HUHN, Karl, was a painter who died in 1877 at Davos, and who had studied several years from the works of Delaroche and Comte. He was a professor in the Academy of St. Petersburg, and his chief work is 'The Eve of St. Bartholomew.'

HÜHNE, Andreas Kaspar, a German historical painter, was born at Hamburg in 1758, and after studying under Schönemann, went in 1774 to Italy, where he remained fourteen years, obtaining further instruction from Tischbein, Mengs, and Torelli. In 1789 Catharine II. invited him to St. Petersburg, where he became a professor at the Academy, and died in 1810. He painted numerous portraits, as well as scenes from Russian history.

HUILLIOT, Claude, a French flower painter, was born at Rheims in 1632. He was received as an Academician in 1664, and died in Paris in 1702. There is a flower piece by this artist in the palace at Fontainebleau.

HUILLIOT, Pierre Nicolas, son of Claude Huilliot, was born in Paris in 1674, and was received into the Academy in 1722. His pictures were chiefly fruit and flower subjects. He died in 1751.

HULETT, J., an engraver, flourished in the earlier part of the 17th century. The following portraits are by him:

Mary, Queen of Scots; *after Janet.*
Robert Devereux, Earl of Essex.
Thomas, Lord Fairfax.

HULETT, James, was an engraver, who worked chiefly for the booksellers, and executed several of the plates for Coetlogon's 'History of Arts and Sciences,' 1745, and for the 'Life of Queen Anne,' published by Walker. He also engraved the plates for one of the editions of Fielding's 'Joseph Andrews.' He died in London in 1771.

HULL, Thomas H., a miniature painter, exhibited at the Royal Academy from 1775 to 1800.

HULL, William, was a landscape painter in water-colours, who practised in Manchester. He died in 1880.

HULLE, Anselm van. See Hebbelynck.

HULLMANDEL, Charles Joseph, a lithographer, was born in London of German parentage in 1789. In 1818 he commenced his experiments in lithography, after instruction from Faraday,

and made many great improvements in the art. To him are due a graduated tint, and the use of white in the high lights; he invented lithotint, and he used the stump on the stone. Besides reproductions of the works of Cattermole, Stanfield, Haghe, Roberts, Harding, Nash, and others, he published 'Twenty-four Views of Italy' in 1814, and furnished the illustrations for T. S. Boys's 'Architecture in Paris,' Kent's 'Britannia delineata,' and Pinelli's 'Roman Costumes.' He died in London in 1850.

HULME, FREDERICK WILLIAM, a landscape painter, was born at Swinton in 1816. He was the son of a Yorkshire artist of some reputation, from whom he received his early instruction in art. In 1844 he came to London, and was for a time occupied in making designs for engravers, and in 1850 he published 'A graduated Series of Drawing Copies in Landscape.' He painted much at Bettws-y-Coed, in a style not unlike that of Creswick, and likewise taught drawing and painting. He died in London in 1884.

HULSBERG, HENDRIK, a Dutch engraver, was born at Amsterdam, but resided chiefly in London, where he was principally employed by the booksellers, and where he died in 1792. His best works were architectural views and buildings, which he executed in a neat style, but without taste. He engraved several plates for the first volume of the 'Vitruvius Britannicus,' and Sir Christopher Wren's Plans for St. Paul's Cathedral. There is also by him a large view of St. Peter's at Rome. He engraved also some portraits; among others, the following:

Sir Bulstrode Whitelock.
Robert Warren, Rector of Bow.
Joseph Warder, physician.
Aaron Hill; prefixed to his 'History of the Ottoman Empire.'

HULSDONCK, JACOB VAN, a Flemish flower painter, was born at Antwerp in 1582. He spent his youth at Middelburg in Zeeland, but in 1609 he became a master in the Guild of St. Luke at Antwerp, where he died in 1647. His son, GILLIS VAN HULSDONCK, who was also a painter, resided in Holland from 1658 to 1670.

HULSEEN, FREDERIK VAN, (or HULSIUS,) a Dutch engraver, was born at Middelburg in 1566, but afterwards settled at Frankfort. He resided some time in London, where he worked for the booksellers. Florent Le Comte says he was a disciple of Theodorus De Bry, and his style somewhat resembles that of his master. He engraved a variety of book ornaments; among others, the small quarto frontispieces, with figures, to Christopher Lever's 'History of the Defenders of the Catholique Faith,' published in 1627; and the frontispiece to May's translation of Lucan's 'Pharsalia,' 1631. There are also some portraits by him; among others:

Don Carlos, Infant of Spain.
George Carleton, Bishop of Chichester.

HULSEN, JEZAIAS VAN, a Dutch engraver, the brother of Frederik van Hulsen, was born at Middelburg in 1570, and died about 1640. He is said by Professor Christ to have resided at Stuttgart, where he published several grotesque engravings, drawn with much taste and accuracy. They are marked with his initials, *E. V. H.*

HULSMAN, JOHANN, (or HOLZMANN,) a painter and engraver, was a pupil of Augustin Braun, and flourished at Cologne in the 17th century, being last heard of in 1646. He was regarded as one of the best colourists of the Rubens school. A conversation piece by him, dated 1644, is in the Nuremberg Town-hall; and a 'St. Veronica,' together with a portrait, in the Wallraf-Richartz Museum at Cologne. He has left an etching of 'The March of a large Troop of Gipsies,' in a woody landscape. He used the initials *J. H. F.* or a monogram.

HULST, FRANS DE. See DE HULST.

HULST, VAN DER. See VAN DER HULST.

HULSTER, JAN, was a Dutch portrait painter, who flourished in the 17th century. In 1656 he was living at the Hague.

HULSWIT, JAN, born at Amsterdam in 1766, was an excellent designer of landscapes, river scenes, and animals. His drawings are more numerous than his oil paintings; but of the latter he has left some beautiful specimens. There is a landscape by him in the Städel Institute at Frankfort. He died at Amsterdam in 1822.

HUMBELOT, JACQUES, an indifferent engraver, resided at Paris about the year 1760, and executed some plates after Le Brun and other masters.

HUMBERT, JAN, a native of Amsterdam, was an historical and portrait painter. He studied at Paris, but afterwards returned to his own country, and worked at Amsterdam and the Hague, becoming chief of the School of Design in the latter city. He died in 1794.

HUMBERT, JEAN CHARLES FERDINAND, was a native of Geneva, who went to Paris, and entered the atelier of Ingres. He, however, on his return to Geneva abandoned the style of that master, preferring, as he said, "the fat cows and the powerful oxen of his native land." He died at Geneva in 1881.

HUMBERT, JULES EUGÈNE, a French painter, was born at Strassburg in 1821. He was a pupil of Picot and Gleyre, and exhibited decorative works at the Salon from 1851 to 1866. In 1851 he was appointed painter of figures at the Sèvres manufactory. He died in Paris in 1870.

HUMBERT DE SUPERVILLE, DAVID PIERRE GIOTTINO, a portrait painter, was born at the Hague in 1770. He was the son of a Protestant minister, and at first studied science, but preferring art he went to Italy, where he received the name of 'Giottino.' He devoted himself chiefly to drawing and engraving. He also published a work entitled 'Essai sur les signes inconditionnels dans l'Art,' 1827. He died at Leyden in 1849.

HUME, HENRY, a promising young landscape painter, was born in 1858, and died in 1881.

HUMMEL, JOHANN ERDMANN, a German painter and engraver, was born at Cassel in 1769, and was first instructed by Böttner. With the elector's assistance he in 1792 proceeded to Rome, where he chiefly took up the landscape and the antique departments, but also studied the works of the later great masters. After his return in 1799 he was patronised by the Electress Augusta of Hesse and through her influence he went in 1800 to Berlin, where he became in 1809 professor of perspective. He died at Berlin in 1852. He was successful in historical subjects, portraits, landscapes, and architectural pieces, especially in water-colours. One of his best paintings is his 'Evening Devotions of Bohemian Peasants' (1812). He engraved from his own designs twelve plates of 'Luther's Life and Apotheosis,' and published practical guides on art, including 'Die freie Perspektive' 'Die

Schattenlehre,' 'Die Projektionslehre,' &c. In the Städel Institute at Frankfort there is a picture by him of 'Children swinging in a Garden near Naples.'

HUMPHREY, OZIAS, a miniature painter, was born at Honiton, in Devonshire, in 1742, and was educated at the grammar school in that town. His passion for drawing was early and ardent, and his parents, yielding to his earnest importunity, sent him to London, where he frequented the drawing school of William Shipley, and profited by studying the casts from the antique statues, then recently imported from Italy, and made public for the benefit of students, by the liberality of the Duke of Richmond. He prosecuted these studies about three years, when the death of his father rendered it necessary for him to return to Devonshire. He was at that time particularly desirous of being placed with Sir Joshua Reynolds; but circumstances did not permit the gratification of his wishes, and he was engaged with Samuel Collins, a miniature painter of some eminence at Bath, with whom he resided two years, when his instructor removed to Dublin, and Humphrey succeeded to his practice in Bath. In the year 1763 he was encouraged and invited by Sir Joshua Reynolds to settle near him in London, which he did in the following year.

In 1766 he exhibited at Spring Gardens a portrait, in miniature, of John Mealing, the old and well-known model of the Royal Academy, which was greatly admired, and was purchased by the King, who also commissioned him to paint miniatures of the Queen, and other members of the royal family. He continued to practise this line of art with almost unexampled success, until the year 1772, when a fall from his horse gave his head so violent a shock, and impaired his whole nervous system so much, that he was unable to pursue his profession with the same efficiency that he had hitherto done. By the advice of his friends, he left England in 1773, accompanied by his friend Romney, and proceeded to Rome, where he resided four years, during which he studied oil painting.

In 1777 Humphrey returned to his native country, where he remained, painting generally in oil, until the commencement of the year 1785, when he embarked for India. It was suggested to him, on his arrival at Calcutta, that the field the most open to him was miniature, and that it would be advisable for him to confine himself to that branch of his profession. He visited the courts of Moorshedabad, Benares, and Lucknow, where he painted several large miniatures of princes, nabobs, and rajahs, and many other persons of high distinction. His bad state of health, however, obliged him to return, in 1788, to England, where he resumed miniature painting, and exhibited several works, which were greatly admired, and which confirmed his former reputation.

In the year 1779 Humphrey was elected an Associate of the Royal Academy, and in 1791 an Academician. His sight was now so much affected, that he was obliged to relinquish miniature painting, and he made some experiments in crayons, in which he succeeded so well that he devoted to that branch of art his whole attention, and was for some time considered to be its chief representative. In the year 1797 his sight completely failed, and his portraits of the Prince and Princess of Orange were his last productions. The remainder of his life was passed at Knightsbridge till within a few months of his death, which took place in London in 1810. As an artist, Humphrey possessed considerable genius, which he improved by the most exemplary assiduity, and an attentive study of the best models. His design is tasteful and correct, and his colouring, especially in his miniatures and crayon drawings, is always rich and harmonious. His memorandum and account books are preserved in the British Museum.

HUMPHREY, WILLIAM, an engraver in mezzotint, was born about 1740, and was last heard of about 1795. There are several portraits by him, among which are the following:

Georgiana, Duchess of Devonshire; *after Reynolds.*
Doctor Arne; *after Dunkarton.*
Colonel Richard King; *after Kneller.*
Madame Du Barry; *after B. Wilson.*

HUMPHREYS, HENRY NOEL, an artist and naturalist, was born at Birmingham in 1810. He long resided in Italy, and his first work appeared in 'Illustrations of the Scenery of Rome and its Neighbourhood,' by W. B. Cooke. On his return home from Italy, he made a series of drawings of British butterflies and moths, with their caterpillars, and the plants on which they feed, which were published with text by J. O. Westwood in 1844. He also published two volumes of illustrations of Froissart's 'Chronicles,' 1843; and, in connection with Owen Jones, 'The Illuminated Books of the Middle Ages,' 1848. He was also much occupied in making ornamental designs for books, and other illustrations. He died in London in 1879.

HUMPHRYS, WILLIAM, a line engraver, was born at Dublin in 1793. He went to America at an early age, and produced a large number of plates, in illustration of the works of American poets; he was also much employed at Philadelphia upon engraving vignettes for bankers' notes. He afterwards came to England, where he was employed on similar work, and engraved the head of Queen Victoria on some of the postage-stamps. Besides these minor works, he executed with great ability some important plates, as well as several illustrations for the 'Bijou,' 'Forget-me-not,' and other Annuals. During the latter years of his life, however, he gave up engraving as a profession, and became accountant in the musical firm of Messrs. Novello. He died in 1865 at Genoa, whither he had gone for the sake of his health. His most important works are:

The Reading Magdalene; *after Correggio.*
Kitty Fisher; *after Sir Joshua Reynolds.*
The Coquette (Madame Schindler); *after the same.*
Master Lambton; *after Sir Thomas Lawrence.*
Sancho and the Duchess; *after C. R. Leslie.*

HUNÆUS, ANDREAS HERMAN, a Danish painter, who was deaf and dumb, was born at Kolding in 1814. In 1831 he entered the Academy, where two years later he produced his first portrait that attracted attention. From 1841 he devoted himself entirely to portrait painting, among his sitters being the Princess Dagmar and others. He died at Copenhagen in 1866. He painted also altar-pieces and genre pictures, one of the latter was 'On the Wall of Copenhagen on the Evening of the great Fast Day.'

HUNDERTPFUND, LIBERAT, was born in 1806. His parents intended him for the Church, but gave way to his great desire to be an artist, and allowed him to go to Vienna in 1822. In 1832 he settled in Munich, and for a long time worked at portrait painting unpaid, in order to gain experience. His

[*Collection of Mr. E. M. Hodgkins*

KITTY FISHER

[*Collection of Mr. E. M. Hodgkins*

THE COUNTESS OF WARWICK

ALFRED HUNT

Woodbury Co. photo]

WINDSOR CASTLE

[*Tate Gallery*

stay there was so unfortunate that he intended to leave, and to try his fortune as a travelling artist, when he received an unexpected commission to paint the portrait of Dillis, the director of the Munich Gallery, for King Louis. This was the beginning of his career. He became a favourite portrait painter, and afterwards very successful in his genre pictures. He signed them '100$.' He died in 1878.

HUNGAR, JOHANN MICHAEL, was born at Rapperschwyl in 1634, and after studying in Milan travelled through the chief cities of Italy, and formed his style upon that of Annibale Carracci. In 1654 he returned and worked in the churches and convents of Switzerland and its adjacent states. He died in 1714. One of his best works is 'The Martyrdom of St. Laurence,' painted for the parish church of his birthplace.

HUNGERMÜLLER, JOSEPH, was born at Nuremberg in 1777. He was a decorative painter, and among his works were the ceilings of the Court Theatre at Munich, and the Cemetery Church. He died in 1820.

HUNIN, PIERRE PAUL ALOIS, a Flemish painter of genre subjects and interiors, was born at Mechlin in 1808. He at first studied under his father and F. De Brakelaer, and then went to Paris, where he placed himself under Ingres and Cogniet. He died in 1855. Amongst his works are:

The Distribution of Alms. (*Brussels Gallery.*)
A Young Girl praying for her Mother. 1834.
Reading the Will. (*Berlin Gallery.*) 1845.
A Father's Blessing.

HUNKELER, HANS GEORG, a painter, was born in 1682 in the canton of Lucerne. He painted historical subjects and pictures for churches. He served in the Swiss Guard at Rome, and died in 1740.

HUNNEMAN, CHRISTOPHER WILLIAM, a portrait and miniature painter, exhibited at the Royal Academy from 1777 till his death in the year 1793.

HUNT, ALFRED WILLIAM, a landscape painter in oil and water-colour (chiefly the latter), was born in Bold Street, Liverpool, on November 15, 1830. His father, Andrew Hunt, was a landscape painter who came from Warwick to Liverpool, where he successfully combined painting with a large practice as a teacher, and also dealt in artists' materials. As a painter he had a good sense of the picturesque and considerable technical accomplishment. He is represented in the Walker Art Gallery, Liverpool, by his painting in oil, 'The North Shore, or Estuary of the Mersey.' All his children, with one exception, were made proficient in drawing and painting. On at least one occasion the Exhibition of the Liverpool Academy (1840) had as contributors Miss Hunt, Miss S. J. Hunt, and Miss E. Hunt, as well as their father. Miss Maria Hunt had considerable vogue as a fruit and flower painter, and exhibited four times at the Royal Academy from 1855 to 1866. Alfred, the only surviving son, was educated at the Liverpool College, whence he went in 1848, with a brilliant school record and a scholarship, to Corpus Christi, Oxford. In 1851 he won the Newdigate prize with a poem on 'Nineveh,' and in the following year he took his degree, with second-class honours in classics. In the meantime art had not been neglected. He always had a strong leaning towards art, and from a lad had loved not only to gaze at pictures but to copy them. A very capable original drawing by Hunt, 'Killarney,' is dated 1845. While in Liverpool he worked hard at the Life Classes of the Academy of Arts of which his father was a member. In 1850 he also became a member, and while at Oxford the student's home letters were cleverly illustrated with pen-and-ink sketches. In 1853 Hunt was made a fellow of his college, but Art had evidently by this time claimed him as her own, for he failed to take orders, as was customary in such cases, and in 1854 he first made an appearance at the Royal Academy with 'Wastdale Head from Styhead Pass.' His address was then 31, Oxford Street, Liverpool, his father's house. He had previously exhibited at Liverpool and at the Portland Gallery. He exhibited again at the Royal Academy in 1856, 1857, 1859, 1860, 1861 and 1862, but not again until 1870, after which he was a regular exhibitor until 1888. His total contributions to the Royal Academy Exhibitions numbered 37. His total exhibits in London, according to Graves, numbered 395, of which 334 were shown at the Old Water-Colour Society's Exhibitions. When Hunt had decided upon his profession he set about the study of art with characteristic thoroughness, and worked industriously both in this country and in France. In 1861 Hunt married a daughter of the Rev. Dr. Raine, Librarian to the Dean and Chapter of Durham, and a noted antiquary. He removed to London, where in 1862 his address was 32, Sussex Place, Kensington, and thenceforward he had little connection with the art of his native city, where, however, he had probably acquired that strong bias towards Pre-Raphaelite methods which he retained through life. 'The Stream from Llyn Idwal,' hung on the line at the Royal Academy in 1856, a study of rocky foreground quite exceptional in its patient and successful observation of natural form and colour, was essentially Pre-Raphaelite. Ruskin characterized it as the best landscape he had seen in the Exhibition for many a day—uniting most subtle finish and watchfulness of nature with real and rare power of composition; with much more in the same strain. Possibly this did Hunt no good with the Academicians, for his three pictures in the following year were ill hung, and the case was doubtless made worse by Ruskin's unsparing censure of the hangers. "There is nothing else like it this year," he wrote of 'When the Leaves begin to turn.' In 1858 Hunt either did not send or was rejected. In 1862 he joined the (Royal) Society of Painters in Water-Colours as an Associate, and in 1864 he became a full member. Thenceforward water-colour was his usual medium, although from time to time he worked in oil, which he used skilfully, but somewhat in the spirit of aquarelle. Among his best oils are the splendid 'Debatable ground at Harlech Castle' (1863), much finer than the water-colour version, 'Time and Tide' (1857), that lovely vision of sunlight, 'Looking down the River,' also superior to the water-colour version, that masterpiece in little 'Brignall Church,' 'Morning Mist on Loch Maree,' 'Goring Lock on the Thames,' 'Moon rising over Bamburg,' and 'From Moor to Mount.' Hunt, from the very first, showed that he possessed to an unusual extent that most important attribute for a landscape painter—imagination,—and that he was able to make his pictures not only beautiful in technique but fraught with deep poetic thought. From his early days the example of Turner dominated him, and although he was never in any sense of the word a copyist, and his productions were always marked by strong indi-

vidual characteristics, some reminiscence of Turner may be noted in many of his finest achievements. They were, so to speak, redolent of the memory of that great artist, and although the special technique of Hunt was intensely original, it was in some important respects founded upon that of his great master. It must, however, be noted that the imaginative quality which Hunt possessed so strongly was not allowed to interfere with the truth of his work, and it was this very truth, this intense observance of Nature, and this unflinching determination to set down whatever Nature dictated that first struck Ruskin, and caused him to praise the artist with such persistence. For several years between 1862 and 1870 Hunt lived at Durham, and it is evident that the scenes furnished by that city, by Whitby, the Tyne, and other places in the north-eastern counties, appealed strongly to his imagination, for he chose his subjects there very frequently. Eventually he took a house, No. 1, Tor Villas, Campden Hill, which had previously been tenanted by Mr. J. C. Hook, R.A., and Mr. Holman Hunt. This remained his home until May 3, 1896, when he died of apoplexy, leaving a widow and three daughters, one of whom, Miss Violet Hunt, is authoress of some of the most dainty and delightful fiction of the present day. Although his art was not calculated for wide popularity, Hunt did not lack honour in his lifetime; but it is said that he took to heart the Royal Academy's failure to recognize his merit. If, however, as shortly before his death he is reported to have said, "the real reward for an artist is his own pleasure in the work itself," then Hunt's life must have yielded him abundant satisfaction. In 1884 a number of his pictures were collected for exhibition in the Gallery of the Fine Art Society. Early in 1897 a Hunt Exhibition at the Burlington Fine Arts Club contained 138 works, and later in the year a still larger collection, 204 in number, was shown at the Walker Art Gallery, Liverpool. Hunt had been a pretty constant exhibitor in his native town, first at the Autumn Exhibitions of the Liverpool Academy, and then at those of the Corporation. To the second of these (1872) he sent two drawings, and thereafter he did not often miss a year. In the Permanent Collection at the Walker Art Gallery he is only represented by the admirable drawing, 'Working Late.' As a man Hunt endeared himself to his immediate friends by the sensitive grace of his disposition, but he lacked the social expansiveness that makes a man widely popular. He was handsome, delicate, dreamy, irritable and excitable, a perpetually eager and restless worker, a merciless critic of his own work. As he was extremely shortsighted it is difficult to account for the microscopic fidelity with which he recorded natural detail. His technique, almost inscrutable, shows very great skill in the manipulation of pigment; it enabled him to obtain a brilliancy and luminous mystery only possible with fine colour, and in the hands of a master. Among the most notable of his drawings are, 'Autumn, North Wales' (1857), 'Brignall Banks' (1878), the panoramic 'Ullswater' (1863), 'Schloss Elz, Moselle' (1863), 'The Eiger and Jung Frau' (1862), 'Armboth Fell,' 'Durham misty with Colliery Smoke,' 'Loch Torridon,' 'Streatley on the Thames,' 'Bamborough from the South,' 'When Summer Days are fine,' 'Naples,' 'Blue Lights,' 'Whitby,' 'Naples Bay,' and 'A Welsh Moorland.' It has with some truth been claimed for Hunt that there was no false sentimentality about him, as may be realized when the names of his greatest works are considered. They are simply topographical descriptions, and do not attempt to convey any impression of the poetry of the works in question. Hunt ever refused to fall in with the prevailing fashion for a sentimental or poetic name for a poetic picture, preferring that the work should tell its own story, and that the name should merely convey a description of the place where the landscape was painted. He was able to gain a mastery over the realities of English landscape without sacrificing the poetical qualities of his noble art, and amongst works of modern landscape painters, his will ever command a high position by reason of their absolute truth, their keen conception of beauty, and the refining and delightful vein of poetic imagination which is never absent from them. E. R. D.

HUNT, CHARLES, a subject painter, was born in 1803. He occasionally exhibited at the Royal Academy and other exhibitions, one of his latest works being 'Make Way for the Grand Jury!' He died in 1877.

HUNT, WILLIAM HENRY, a still-life and subject painter in water-colours, was born in London in 1790. After considerable objection on the part of his father, a tin-plate worker, he was apprenticed to John Varley, and he also received much help in his early efforts from Dr. Munro. In 1807 he entered the schools of the Royal Academy, where he had first exhibited in the previous year. About this time he found employment in teaching, and in painting views of gentlemen's seats. He first exhibited at the Water-Colour Society in 1814 on the occasion of the split amongst its members, but he did not join the Society till 1824, when he was elected an Associate, and in 1827 a full member. Thenceforth he contributed regularly to its exhibitions, frequently sending from twenty to thirty drawings in a year. In his early period Hunt painted landscapes, poultry, and vegetables; he then inclined to humorous rustic subjects; and in his later years he painted fruit and flowers with a wondrous fidelity. He was deformed, and throughout his life he suffered greatly from weak health, on account of which he spent much time at Hastings, where he obtained many of his rustic subjects. He died in London in 1864. Amongst his works are:

The Attack.
The Defeat.
The Laboratory.
The Orphans.
An Itinerant.
Mulatto Girl.
The Ballad-Singer.
The Awakened Conscience. 1853.
The Cricketer.
A Cold Morning.
Contemplation. (*Walker Art Gallery, Liverpool.*)
The Combat.
The Barber's Shop.
Thy Kingdom come!
Devotion.
Reading the League.
Boy and Goat. 1836. (*South Kensington.*)
A Brown Study. (*South Kensington.*)
The Monk. (*South Kensington.*)
The Doubtful Coin. (*South Kensington.*)
The Valentine. (*South Kensington.*)
A Smoked Pilchard. (*South Kensington.*)
Hawthorn Blossoms and Bird's Nest. (*South Kensington.*)
Grapes, Melons, and Plums. (*South Kensington.*)
Dead Humming Bird.
Study of Hyacinths.
Study of Rose Grey—a Mushroom.

HUNT, WILLIAM MORRIS, an American painter, was born at Brattleborough (Vermont) in 1824. He was originally intended for a sculptor, but took to studying painting, first at Düsseldorf, and then under Couture at Paris, where he became intimate with Millet. In 1855 he returned to America, and resided for some time at Newport, but finally settled at Boston, where he had a large practice in teaching. He published in 1875 a work embodying his views, and entitled 'Talks on Art.' He died in 1879. His early works were portraits, but he subsequently devoted himself successively to genre, to history, and finally to landscape. His mural paintings in the Assembly Room, State Capitol, Albany, are perhaps his greatest works, and well represent his vaporous style, unsubstantial, but singularly clear, broad, and effective. The following are amongst his best easel pictures:

Girl by a Fountain.
The Bugle Call.
The Drummer Boy.
The Laughing Girl.
Flight of Night.
Discoverer.
Ormuzd and Ahriman. } (*Albany Capitol.*)
Ulysses and the Sirens. }
The Street Musician.
Child selling Violets.
Portrait of Abraham Lincoln.
Dinan, Brittany.

HÜNTEN, EMIL, German military painter, born in Paris 1827; studied art under Flandrin, and also with Wappers at Antwerp, while at Düsseldorf his masters were Julius Lessing and Camphausen. From historical subjects he passed to military ones, in the treatment of which he readily excelled. The Crown Prince, Frederick of Prussia, had a high opinion of Hünten's talent, and summoned him to take part in the Schleswig-Holstein campaign. The artist also was attached to the Prussian forces at the front during the campaign of 1866, and the Franco-German war of 1870. Records of his military experiences are to be found in his 'Battle of Königgrätz' (in the Arsenal, Berlin); his 'Combat de Loigny' (at Bremen), and his 'Charge of Cuirassiers at Wörth' (perhaps his best picture), now in the Berlin Gallery, where is also the 'Assault on the Düppel Redoubts.' He died at Düsseldorf in February 1902.

HUNTER, JOHN KELSO, a Scottish portrait painter, was born in 1803. He was a popular artist, and died at Pollokshields, near Glasgow, in 1873.

HUNTER, ROBERT, was an Irish portrait painter, who had a large practice in Dublin in the 18th century, and was instrumental in founding the school of art of the Royal Dublin Society. Amongst his portraits are:

Rev. L. Madden. 1745.
Earl of Buckinghamshire. (*Mansion House, Dublin.*) 1780.

HUOT, ADOLPHE JOSEPH, a French engraver, was born in Paris in 1839. He was a pupil of Henriquel-Dupont and Cogniet, and in 1862 gained the 'prix de Rome.' He died at Cannes in 1883 Among his chief works are:

The Burial of St. Catharine; *after Luini.*
Portrait of Descartes; *after F. Hals.*
Portrait of a Young Girl; *after Gérard.*
The Florentine Poet; *after Cabanel.*
The Virgin of Deliverance; *after Hébert.*

HUQUIER, GABRIEL, a French engraver and art-dealer, was born at Orleans in 1695. A satirical piece against the Jesuits having been ascribed to him, he was compelled to flee to London, where he died in 1772. Much confusion appears to exist between this artist and his son Jacques Gabriel; in fact, the two worked conjointly, and some of the following plates assigned to the father were certainly the work of both:

The Five Senses; *after Watteau.*
The Temple of Diana, and the Temple of Neptune; *after the same.*
The Triumph of Galatea; *after the same.*
A Shepherd caught in a Storm; *after the same.*
Four Pastoral subjects of the Seasons; *after the same.*
The Four Elements; *after the same.*
A large Pastoral subject; *after Boucher.*
The Five Senses; *after the same.*
The Four Seasons; *after the same.*
Two Books of Studies; *after the same.*
A series of sixty subjects from the Life of Christ; *after Claude Gillot.*

HUQUIER, JACQUES GABRIEL, the son of Gabriel Huquier, was born in Paris in 1725, and was a pupil of his father. In later life he came to England (where his father already was), and worked in London, exhibiting occasionally at the Royal Academy between the years 1771 and 1786. About 1783 he was living at Cambridge; but he died at Shrewsbury in 1805. He took portraits in crayons, and engraved a large number of plates, many of them in conjunction with his father; the first as well as the two last of the list given under that artist belong equally to the son, and perhaps others besides. Of the latter's separate execution are the following:

Le Répos champêtre.
Le Sommeil.
Le Réveil.
Two Corps de Gardes.
A Girl with a Bird, and The Infant Travellers; a pair.

HURD, NATHANIEL, an engraver, was born at Boston, in the United States, in 1730. In seal-cutting and die-engraving he was considered superior to any one in the colonies. Among his engravings is a descriptive representation of Hudson, a swindler and forger, standing in the pillory. He was probably the first to engrave on copper in the United States, and with a superior mode of execution he was quite 'Hogarthian' in his humour. He died in 1777.

HURDIS, JOHN HENRY, an amateur etcher, was born in 1800. He studied engraving under Heath, and made many etchings of the neighbourhood of Lewes, where he resided. He died at Southampton in 1857.

HURET, GRÉGOIRE, a French engraver, was born at Lyons about 1600. He was received as an Academician in 1663, his presentation work being the 'Théâtre de la Passion,' a series of thirty plates of the Passion of Christ, engraved from his own designs. He died in Paris in 1670. His works comprised subjects from sacred as well as contemporary history, and also allegorical pieces and portraits. He also wrote a work upon architecture. There are 420 plates known to have been engraved by him, among which are the following:

PORTRAITS.

Pierre Séguier, Chancellor of France.
François de Bonne, Duke de Lesdiguières; *after Du Monstier.*
Jacques Boyceau, Sieur de la Barauderie; *after A. De Vries.*

SUBJECTS FROM HIS OWN DESIGNS.

The Holy Family, with St. Catharine.
Christ crowned with Thorns.
The Stoning of Stephen.
St. Peter preaching.

HURLSTONE, RICHARD, a portrait painter, practised in London towards the end of the 18th century. He obtained a Society of Arts' premium in 1764, and exhibited at the Royal Academy from 1771 to 1780. He was killed by lightning on Salisbury Plain.

HURLSTONE, FREDERICK YEATES, a portrait and historical painter, was born in London in 1800. He entered the schools of the Royal Academy in 1820, and in 1823 obtained the gold medal for his 'Archangel Michael and Satan contending for the body of Moses.' He also studied under Beechey, Lawrence, and Haydon. He occasionally exhibited at the Academy from 1821, and also at the British Institution, but the majority of his works appeared at the Society of British Artists, of which he was elected a member in 1831, and held the office of president from 1835 until his death. The range of his subjects was much enlarged by visits to Italy in 1835, to Spain in 1851-52, and to Morocco in 1854. Throughout his life he was much opposed to the Royal Academy, and at the parliamentary inquiry of 1835 gave evidence against that body. He died in 1869. Amongst his best works are:

The Enchantress Armida. (*Bridgewater Gallery.*)
Peasant Girl of Sorrento. (*The same.*)
The Game of Mora.
The Prisoner of Chillon. (*Lord Tankerville.*)
Boabdil mourning the fall of Granada.
Columbus asking Alms.
Margaret of Anjou, and Edward, Prince of Wales, after the Battle of Hexham.
Constance and Arthur.
Monks at the Convent of St. Isidore.
Eros. (*Marquis of Lansdowne, Bowood.*)
A Venetian Page. (*Grosvenor House, London.*)
Haidee aroused from her Trance.
Card-players in a Posada in Andalusia.

HÜRNING, HANS, (or HORNING, or HORNUNG,) a wood-engraver from Mutenau, came in 1461 to Nördlingen, where, in conjunction with the painter Friedrich Walter, he prepared a 'Biblia Pauperum' (1470), which is composed of a series of woodcuts, with short descriptions, depicting the history of the Old and New Testaments.

HURTER, JOHANN HEINRICH, a miniature painter in enamel, was born at Schaffhausen in 1734. In 1776 he was at the Hague, and the following year in Paris. He also visited London on the invitation of Lord Dartrey, and appears to have remained in England from 1779 to 1784, after which he returned to Switzerland. His works are mostly copies from Sir Joshua Reynolds and other portrait painters.

HURTER, KASPAR, was an historical painter, who flourished at Schaffhausen about 1623, and at Memmingen in 1627.

HURTREL, ARSÈNE CHARLES NARCISSE, a French historical and portrait painter, was born at Lille in 1817. He studied at Armentières and Lille, and in 1834 went to Paris to become a pupil of Ingres, whom he followed to Rome in 1835. He returned to France in 1840, and exhibited at the Salon from 1841 to 1861, in which year he died at Lille. Amongst his works are:

St. John the Baptist. (*Lille Museum.*)
She is mad! (*Douai Museum.*)
Coronation of the Virgin. (*Church at Beaucamps.*)
The Martyrdom of St. Chrysole. (*Church at Commines.*)
Jesus calling little children. (*St. Etienne, Lille.*)
'Un petit chou, s'il vous plait.'

HUS, PIETER. See HUYS.

HÜSENER, AUGUSTE, an engraver, was born in 1789, and died at Berlin in 1877. She was a pupil of Buchhorn, and engraved the pictures by German artists in the Berlin Exhibition for the 'Pocket Calendar' of 1838 and 1841.

HUSMAN, JOHAN, a Danish engraver, was a native of Copenhagen, who flourished about 1674 until the close of the century.

HUSSARD, LOUIS CHARLES, was a French fruit and flower painter, who died in Paris in 1857.

HUSSEY, GILES, was born at Marnhull, in Dorsetshire, in 1710, and descended from a very ancient family. He commenced his studies with Richardson, but left him for Vincenzo Damini, a Venetian artist, with whom he went to Italy, where he was robbed of all his property by his master. He was, however, relieved from this distress, and enabled to prosecute his studies at Bologna and at Rome for several years. Not being satisfied with the instruction he received, he aimed at establishing some fixed principles; this led him in search of a theory, which ended in his adopting the ancient hypothesis of musical, or harmonic, proportions, as being the governing principle of beauty, in all forms producible by art, and even by nature. Delighted with this discovery, as he thought it, he continued his studies at Rome, with increasing pleasure and reputation. In 1737 he returned to England, but did not settle in London till 1742. He was now obliged to submit to paint portraits for a subsistence, and to experience the opposition of his professional brethren, whose envy was excited by his masterly and graceful performances. This treatment affected his spirits, and he left London for his native place, where, in 1773, by the death of his brother, he succeeded to the family estate, but after five years he resigned it to a relative, and led a retired and religious life till 1788, when he died at Beeston, near Ashburton, in Devonshire.

HUSSEY, PHILIP, an Irish portrait painter, was born at Cork early in the 18th century. He was self-taught, and practised in Dublin, where he died, in 1782.

HUSSON, JEANNE ÉLIZABETH. See CHAUDET.

HUTER, SIMON, a German artist, flourished about the year 1560. He engraved very neatly on wood, and executed several cuts from the designs of Jost Amman. His prints are by no means devoid of merit. They are usually marked with the cipher . He executed, conjointly with Virgilius Solis, part of a set of small cuts for the 'History of the Bible'; also, in conjunction with Jost Amman, part of the small prints for a work, entitled 'Neuwe Biblische Figuren,' printed at Frankfort, in 1564, from the designs of Jost Amman.

HUTIN, CHARLES FRANÇOIS, a French painter, engraver, and sculptor, was born in Paris in 1715. He studied painting under François Le Moine, and in his twenty-first year obtained the great prize for historical painting, and went to Rome, where he spent seven years. After his return to Paris in 1746, he was received into the Academy. In 1748 he went to Dresden, and prepared drawings for the publication of the 'Dresden Gallery.' He became director of the Academy in that city, and

died there in 1776. A frieze and a 'Crucifixion' by him are in the Court chapel at Dresden; and in the Gallery is the picture of a 'Girl with a Letter.' Of his engravings there are in particular thirty-five plates, entitled 'Recueil de différents Sujets composés et gravés par Charles Hutin,' Dresden, 1716.

HUTIN, PIERRE, a French designer and engraver, brother of Charles Hutin, studied sculpture in Paris, and then went to Dresden and assisted his brother in the preparation of the 'Dresden Gallery.' He also etched eight plates after his own designs, signed *P. H. inv. et fec.* 1754, and one after his brother.

HUYBERTS, C., was a Dutch engraver, who resided in England about the year 1696. He engraved some anatomical subjects, and the 'Triumph of Julius Cæsar,' in nine plates, after Andrea Mantegna.

HUYGENS, CONSTANTIJN, a draughtsman, born at the Hague in 1628, and died in 1697, was the eldest son of Constantijn Huygens, the poet. He executed several portraits, among which was one of his father, engraved by Cornelis Visscher. He has left also some engravings, among which may be named:

The Flight into Egypt; *after Brueghel.*
View of Messina; *after the same.*
Apollo and the Muses; *after Frans Floris.*
Portrait of Queen Mary of Hungary.

HUYGENS, LUCAS, who was a painter and an engraver on wood and metal, was born at Leyden in 1494. So early as his ninth year he engraved original compositions on copper, and in his twelfth year he painted the entire legend of St. Hubert. He received his instruction from Cornelis Engelbrechtsen, and by his fourteenth year he was already recognized as an artist of repute. He was continually out of health, but apparently did not allow this to hinder him in his work. He died in 1533. One of his best pictures is that of a 'Madonna enthroned,' in the Munich Gallery.

HUYS, LAMBERT, was a Flemish painter, who worked at the Hague about 1664. He is supposed to have died at Amsterdam.

HUYS, PIETER, a Flemish painter, was made a master of the Antwerp Guild in 1545, and was still living in 1571. He was an imitator of Quentin Massys, and there is a picture of 'The Bagpiper' by him in the Berlin Gallery.

HUYS, PIETER, (or HUS,) was a Flemish engraver who resided at Antwerp in the latter part of the 16th century, and by whom there are some small prints of Scriptural subjects, and the plates in the 'Monumenta Humanæ Salutis,' by Arius Montanus, 1571. It is possible that he may be identical with the painter of the same name.

HUYSMANS, CORNELIS, (also called HOUSEMAN,) was born at Antwerp in 1648. He was the son of Hendrik Huysmans, an eminent architect, who purposed bringing him up to his own profession, but dying when his son was very young, the latter was placed under the tuition of Gaspar De Witte. The landscapes of Jacques d'Arthois were then in the highest estimation, and Huysmans went to Brussels for the purpose of studying under that master, by whom he was kept so closely to drawing that he could only practise painting by night. The fine forest of Soignies, in the vicinity of that city, was the scene of his studies, and his pictures represent the most interesting views of it. He in 1682 settled at Mechlin, but removed to Antwerp in 1702. In 1716, however, he returned to Mechlin, where he resided the remainder of his life, and died in 1727. He is often called 'Huysmans of Mechlin.' He embellished the foregrounds of his pictures with plants, and the foliage of his trees is light and spirited. His pictures are decorated with figures and cattle, well drawn, and pleasingly grouped. They have, however, become very dark, and this has considerably diminished their value. His best work is 'The Disciples at Emmaus,' in the church of Notre-Dame at Mechlin. He supplied the figures in the landscapes of other painters, and the backgrounds in their historical pictures. There are pictures by him in the galleries of Antwerp, Berlin, Cassel, Dresden, Edinburgh, and Glasgow.

HUYSMANS, JACOB, (also called HOUSEMAN,) was born at Antwerp in 1656, and was probably related to Cornelis Huysmans. He was a scholar of Gillis Backereel, and became a good historical and portrait painter. He visited England in the reign of Charles II., and met with great encouragement, although Sir Peter Lely was then in the height of his fame. Among the beauties at Windsor is the portrait of a lady by this artist, which is little inferior to those by Lely. His best portrait, however, is considered to be that of Queen Catharine of Braganza, in Buckingham Palace. He also painted a very beautiful portrait of the Duchess of Richmond, in the habit of a cavalier in the time of the civil war; buff, with blue ribands. There are portraits of Queen Catharine of Braganza and of Colonel William Legge by him in the National Portrait Gallery. His portrait of Izaak Walton is in the National Gallery, and that of Lady Byron, or, according to some, Lady Bellasys, is at Hampton Court. He died in London in 1696.

HUYSMANS, JACOBUS CAROLUS, was born at Breda in 1776. He was a pupil of J. H. Fredericks, a flower painter of Breda, and in 1802 he went to study at Antwerp. He returned to Breda in 1804, and was appointed Director of the Military Academy, which post he had to resign in 1837, on account of his becoming totally blind. He died at Ginneken, near Breda, in 1859.

HUYSMANS, JAN BAPTIST, a Flemish landscape painter, the brother and pupil of Cornelis Huysmans, was born at Antwerp in 1654, and so early as 1677 was a master in the Guild of St. Luke. He appears to have been in Italy, and his paintings have often been sold as Ruisdael's. He died at Antwerp in 1716. There is a landscape on a large scale, dated 1697, in the Brussels Gallery, and others are in the Dijon Museum and the Schleissheim Gallery.

HUYSMANS, MICHIEL, a Flemish painter, was one of the pupils of Jan van Hemishem. He was admitted as a master into the Guild of St. Luke at Antwerp in 1535.

HUYSSING, HANS, was a Swedish painter who came from Stockholm to London in 1700, and painted the three eldest Princesses in their attire on the day of the Coronation of George II. He worked up to 1740, and died in England.

HUYSUM, JACOB VAN, the youngest son of Justus van Huysum the elder, was born at Amsterdam about the year 1687. His chief merit consisted in copying and imitating the delicate pictures of Jan van Huysum, which he did so successfully that they have sometimes been mistaken for the works of that master. He came to England in 1721, and would have been thought an

excellent painter in his way, if his brother had not preceded him. He did not always copy the works of Jan, but painted similar subjects from his own designs, which, though less finished, and less delicately coloured, are not without great merit. He died in London in 1740.

HUYSUM, JAN VAN, a celebrated flower-painter, was the eldest son of Justus van Huysum, and was born at Amsterdam in 1682. He was instructed by his father, and it was not long before he could dispense with assistance. Having seen some of the best productions of De Heem and Mignon, he was ambitious of surpassing them, by an attentive study of the most exquisite flowers and fruits in nature. His taste in the arrangement of his groups is superior to that of any other flower-painter; and his pictures are so perfectly finished, that they seem to rival the velvet softness of nature. The fame of Van Huysum rose to the highest pitch, and the first florists of Holland were ambitious of supplying him with their choicest flowers for the subjects of his pictures. He usually arranged them in elegant vases, of which the ornaments and bas-reliefs were finished in the most polished and beautiful manner. His fruit-pieces, though admirable, are inferior to his flowers. Those painted on a clear or yellow ground are most esteemed, and are distinguished from his early works, which are usually on a dark one, by a superior style of pencilling, and a more harmonious colour. He frequently introduced a bird's nest, with eggs, into his pictures, which, as well as the insects, butterflies, dew-drops, &c., are represented with a truth and precision that give a perfect illusion. Jan van Huysum also distinguished himself as a landscape painter. His pictures of that description are painted in imitation of Glauber and De Lairesse, and are more estimable for the neatness of their execution than originality of style or truth of colouring. Two Flower-pieces by him are in the National Gallery; a Fruit-piece is in the Dulwich Gallery; and a 'Bouquet' in the Bridgewater Gallery. Other paintings of Van Huysum's are to be met with at Amsterdam, Berlin, Copenhagen, Dresden, Dublin, Frankfort, Glasgow, the Hague, Munich, Paris, Stockholm, and Vienna. There are also admirable water-colour pictures and pencil drawings by him. He died at Amsterdam in 1749.

HUYSUM, JUSTUS VAN, the elder, a Dutch painter, was born at Amsterdam in 1659. He was educated under Berchem, and painted landscapes with animals in his style; but he also executed portraits, battles, sea-pieces, and flowers, and the versatility of his talent rendered him successful in all, though he would probably have established a more solid reputation by devoting himself to one particular branch. His pictures of flowers and fruit appear to have been the most esteemed of his works. He died in 1716.

HUYSUM, JUSTUS VAN, the younger, was the younger brother of Jan van Huysum, and was born at Amsterdam about the year 1684. He painted battle-pieces with extraordinary spirit and facility; a specimen of which is to be seen at Brunswick. He was cut off in the bloom of life, at the age of twenty-two.

HYGIEMON, an early Greek monochromist, is one of the artists to whom some have assigned the invention of filling up the contour of the figure with a single colour.

HYRE, LAURENT DE LA. See DE LA HIRE.

HYRTL, JAKOB, an Austrian draughtsman and engraver, was born at Vienna in 1799. By the help of Prince Esterhazy, he studied design in the Academy of his native city, and engraving under Professor Fischer. He was afterwards engaged in bookselling. He died at Vienna in 1868. Among his plates are the following:

Bas-reliefs at Vienna of the Twelve Apostles.
Interior View of the Cathedral of St. Stephen at Vienna.
The Monument of the Emperor Frederick III.
View of Vienna; *after J. Fischer.*
View of the Campo Vaccino; *after Benedixen.*
Portrait of Mercadante.
The Catacombs; *after Platzer.*
In Prison; *after Steenwyck.*
The Port of Amsterdam; *after Bakhuisen.*
Christ before Pilate; *after Honthorst.*
Baglioni Malatesta; *after Parmigianino.*
The Enchanted Rose; *after Machold.*

I

IASER, MARIE MARGUERITE FRANÇOISE. See ROUCHIER.

IBBETSON, JULIUS CÆSAR, a landscape, marine, and figure painter, was born at Masham, in Yorkshire, in 1759. When seventeen years of age he painted a theatrical scene, which gained him reputation, and soon afterwards he came up to London, and worked for a time for picture-dealers. In the years 1785-87 he exhibited three views from the neighbourhood of London at the Royal Academy, and in 1788 accompanied Colonel Cathcart's embassy to China. On his return he recommenced sending pictures to the Academy; his works, in oil and water-colours, representing coast scenes, and afterwards landscapes with figures and cattle. In 1794 the loss of his wife, following upon that of eight of his eleven children, rendered him seriously ill, and brought on other troubles which led him to drinking and to debt. Four years later he had to flee to the north to escape his creditors, but he returned to London in 1800. In the next year he married again, and removed to the village of his birth, from whence in 1812 he sent his last pictures to the Academy. He died at Masham in 1817. Benjamin West called him "The Berchem of England." At South Kensington are the following examples of his art:

Tigers in a Jungle.
Jack in his Glory.
Landscape, with rustic bridge and stream.
The Mermaid's Haunt.
The Sailor's Return Home. (*Water-colours.*)
View in the Isle of Wight. (*Water-colours.*)

It might be mentioned that Ibbetson practised a free style of etching, probably intended for drawing copies. After his death a volume was published in London with the title, 'Etchings by the late J. C. Ibbetson, consisting of groups of cattle, in six plates, and groups of rustic figures, in eight plates.' He was also the author in 1803 of 'An Accidence, or Gamut, of Painting,' which appeared in a complete edition in 1828, illustrated by four of his etchings.

IBI, SINIBALDI, was an Italian painter, who flourished in the early part of the 16th century. He probably resided at Gubbio, and was a member of the Guild of Perugia in 1527. In 1507 he finished a picture of the 'Virgin and Child, between SS. Sebastian and Ubaldo,' for one of the altar-pieces in the cathedral of Gubbio, being then the

companion of Orlando of Perugia. In the collection of the Marquis Ranghiasci at Gubbio is a canvas banner representing a 'Virgin of Mercy,' which is attributed to him, and in the Gallery at Perugia is an 'Annunciation' painted by him in 1528. The dates of his birth and death are alike unknown.

IDSINGA, WILHELMINA GERTRUDA VAN, was born at Leeuwarden in 1788. She studied under Van der Kooi, and painted portraits and made copies of the works of the old masters in such a way as to show considerable talent. She died in 1819.

IGLESIA, FRANCISCO IGNACIO RUIZ DE LA. See RUIZ DE LA IGLESIA.

IGNATIUS, OTTO, a Russian historical and still-life painter, was born at Revel in Esthonia in 1794. In the Hermitage at St. Petersburg is a picture of 'Eleanor of Este rewarding Tasso for his poem.' He died in 1824.

IGONET, MARIA MADDALENA, was a native of Genoa, who was working in Paris from 1752 to 1767. She executed a charming etching of 'Painting,' after Boucher, 'Sculpture,' after Pierre, and other subjects after Boucher, Étienne Jeaurat, Villebois, Mieris, and other masters.

IHLE, JOHANN EBERHARD, born at Esslingen in 1727, was a son and pupil of Johann Jakob Ihle, a portrait painter of some reputation. In 1749 he went to Nuremberg, and attended the Academy, of which in 1771 he was appointed director. He excelled in portraits and scenes from popular life. He died in 1814.

ILLESCAS, BERNABE XIMENEZ DE. See XIMENEZ DE ILLESCAS.

ILLIDGE, THOMAS HENRY, a portrait painter, was born at Birmingham in 1799. Having at an early age shown a taste for drawing, he was placed successively under Mather Brown and William Bradley. He seems at first to have preferred landscape painting, but having married early, and with a young family to support, he took to portrait painting, as he found it more profitable. He lived for many years in Liverpool, but removed to London in 1842, from which date he constantly exhibited portraits at the Royal Academy. Besides showing much talent as a portrait painter, he was a man of great abilities and refined cultivation, highly respected in private life. He died in London in 1851.

IMBERT, BERTRAND, was a French painter who flourished in the 16th century, and was living at Avignon in 1580 or 1600.

IMBERT, JOSEPH GABRIEL, a French painter, was born at Marseilles in 1654. He was a scholar of Charles Le Brun, and afterwards of A. F. van der Meulen. He had acquired considerable reputation as a painter of history, when he became a monk of the order of St. Bruno, at the Carthusian monastery of Villeneuve-lès-Avignon, in the thirty-fourth year of his age. He was afterwards chiefly employed in painting altar-pieces for the churches of his order, particularly that of his own monastery. His most esteemed work is the 'Calvary' over the high altar of the Carthusian church at Marseilles. He died at Villeneuve-lès-Avignon in 1740.

IMBERT DES MOTTELETTES, HENDRIK, was born at Bruges in 1764, and as he showed a decided talent for drawing, he was instructed in its elements by Garemyn. He then conceived the idea of embracing the monastic life, and with that purpose he went to France and entered a Capuchin monastery, but on the outbreak of the French Revolution he returned to his native city. He then devoted himself to copying the works of the great masters, and to the restoration of pictures. A copy by him of a fruit piece after Van den Broeck was purchased by the Empress Joséphine, and afterwards, by her son Eugène Beauharnais, conveyed with the rest of her collection to Munich. From 1803 to 1811 Imbert was too much occupied with his duties as a judge to devote any time to painting, but on his resignation in 1830 he again resumed his brush, and also applied himself to finish a 'Biography of Painters,' which occupied all his spare moments. He finished two volumes, but death overtook him in 1837, and so the work was stopped.

IMMENRAET, ANDRIES, a Flemish landscape painter, the youngest son of Philips Augustijn Immenraet, was born at Antwerp in 1662, but the date of his death is not known. Among other views he painted that of the 'Castle of Gaasbeek,' dated 1699.

IMMENRAET, MICHIEL ENGEL, a Flemish historical painter, a son of Philips Augustijn Immenraet, was born at Antwerp in 1621. He was a member of the Guild of St. Luke at Antwerp in 1663, and afterwards went to Holland, and died in poverty at Utrecht in 1683. A picture by him, representing 'The Continence of Scipio,' has been recently discovered at Antwerp.

IMMENRAET, PHILIPS AUGUSTIJN. The entry 'HEMELRAET' on page 642 of the present volume is incorrect. The artist's name should be as here given; the date of his birth should be 1627, and the date of his death, 1679. He had four sons, three of whom, Michiel Engel, Philips Augustijn, and Andries, were painters.

IMOLA, GIOVANNI DOMENICO DA. See FERRETTI.

IMOLA, INNOCENZO DA. See FRANCUCCI.

IMPARATO, FRANCESCO, was born at Naples about 1530. He was first a disciple of Giovanni Filippo Criscuolo, but afterwards studied under Titian, at Venice. On his return to Naples, he painted in that master's style a picture for Santa Maria Nuova, of the 'Martyrdom of St. Andrew.' His most esteemed work was his picture of 'St. Peter Martyr,' in the church dedicated to that saint. In San Severino is another fine picture of the 'Annunciation.' He was living in 1565.

IMPARATO, GIROLAMO, was the son of Francesco Imparato, and flourished at Naples. Having been instructed in the rudiments of art by his father, he went to Rome and then to Venice, where he passed some time with Tintoretto and the younger Palma. He afterwards travelled through Lombardy, and studied the works of Correggio at Parma. He died about 1620. His most esteemed work was his picture of 'La Madonna del Rosario,' with several Saints, and a glory of Angels, in the church of San Tommaso d'Aquino at Naples; another 'Virgin with Saints' by him is in San Severino in the same city.

IMPERIALI, GIROLAMO, was a native of Genoa, who flourished about the year 1640. He first applied himself to the study of painting, but quitted that pursuit to learn engraving under Giulio Bensi. There are several portraits and other etchings by him.

IMPERIATO, GIOVANNI, was a native of Asti, who flourished in the 14th century. In the accounts of the stewards of the Duke of Orleans at Asti, dated 1387, money is recorded as paid to

Johannes Imperiato, a citizen of Asti, a painter, for painting twelve banners.

INCE, JOSEPH MURRAY, a water-colour painter, was born at Presteign in 1806. He studied with David Cox from 1823 to 1826, and then came to London. He occasionally exhibited at the Royal Academy and at the Society of British Artists. About 1832 he was living at Cambridge, but inheriting some family property at Presteign, he afterwards resided and died there in 1859. The following are specimens of his works:

London.	*South Kensington.*	A suburban Street. 1832.
"	"	Greenwich Hospital. 1833.
"	"	Coasting Vessels, with Harbour. 1836.
Dublin.	*Nat. Gall.*	The Vigil.

INCHBOLD, JOHN WILLIAM, painter and etcher, born at Leeds, April 29, 1830, was the son of Mr. Thomas Inchbold, editor and proprietor of the 'Leeds Intelligencer.' He was educated in his native town, and showing a strong taste for drawing, was sent to London to be trained as a draughtsman in Messrs. Day and Haghe's lithographic works. About 1847 he began the study of water-colours under Mr. Louis Haghe. His first exhibited works were 'Sheep's Tor, Dartmoor,' and 'The Dewer Stone, Dartmoor,' which he sent to the Suffolk Street Gallery in 1849. He early became an adherent of Pre-Raphaelism, his works being distinguished by a laborious accuracy and minuteness. In 1851 he exhibited two water-colours at the Academy, and in 1855 his contribution, 'The Moorland,' was the subject of a warm panegyric from Mr. Ruskin in his notes on that year's Academy. As his powers developed the painter gradually acquired a larger and more sympathetic manner, retaining the sentiment which distinguished his early works, and showing much power in the treatment of mountain distances and effects of atmosphere. He etched a considerable number of plates, though few were published, and was favourably known in the literary world as the author of a volume of poems, 'Annus Amoris,' published in 1877. His pictures were very careful and minute copies of nature, his subjects chosen apparently without selection, and his colouring brilliant and yet delicate. His work was very highly praised by Ruskin who greatly admired its truth, but the poetic quality about it is perhaps its leading characteristic, and the charm of its low-toned and yet vivacious colouring is remarkable. Inchbold must be claimed as one of those whose sympathies were with the Pre-Raphaelite school, and the extreme care which he took in rendering natural objects proves this, but he was able to avoid the pitfalls which led to the confusion of some of the earlier exponents of this school by reason of his wider outlook upon nature and his capability to see poetic possibilities in the very simplest landscape. He was a fine painter of the sky and sea, loved especially mountains and hills, but rejoiced also in the open commonland of Yorkshire, from which he painted what is perhaps his greatest picture, called 'The Moorland.' There are a number of his finest works, filling one entire room, at Red Court, Birkenhead, the residence of Mrs. Rae. He died suddenly of heart disease at his sister's house at Headingly, near Leeds, January 23, 1888.

INDACO. See L'INDACO.

INDIA, BERNARDINO, the son of Tullio India, was born at Verona, probably about the year 1535, and after receiving his first instruction from his father, he completed his studies under Giulio Romano. His works are dated from 1568 to 1584, and consist of several ceiling pictures and other frescoes in the palaces of Verona and the Casa Tiene at Vicenza, and oil paintings of 'The Birth of the Saviour' and 'The Virgin with SS. Roch and Sebastian' (1579), in the church of San Bernardino, and 'The Fall of St. Paul' (1584), in SS. Nazario e Celso.

INDIA, TULLIO, was a native of Verona, who flourished about the year 1530. He imitated Paolo Veronese in his colourings. The frieze of the Casa Miniscalchi at Verona is by him, as also four Saints in San Giorgio.

INDUNO, DOMENICO, a painter, originally a goldsmith, was born at Milan in 1815, and studied at the Academy of that city, as well as under Sabatelli and at Rome. He tried successively the classical and romantic schools, but afterwards settled down to depict popular life at Milan. In 1848 he took part with the Revolutionists, and had in consequence to flee to Switzerland. Thence he passed to Tuscany, and did not return home until 1859. He died at Milan in 1878.

INEMER, FÉLIX VICTOR, a French landscape painter, was born in Paris in 1801. He studied under Perron, Lethière, and Bertin, and died in Paris in 1865.

INGALTON, WILLIAM, a subject painter, was born at Worplesdon, in Surrey, in 1794. He excelled in domestic and rustic scenes, and exhibited at the British Institution and at the Royal Academy from 1816 to 1823. Owing to ill health, he became an architect about 1825, and practised at Windsor. He died at Clewer in 1866.

INGANNATI, PIETRO DE'. See BISSOLO.

INGEGNO, L'. See ALOVIGI.

INGEN, WILLEM VAN, a Dutch painter, was born at Utrecht in 1650 or 1651. After learning the rudiments of design in his native city, he was placed under Pieter De Grebber at Haarlem, and studied under him until he was twenty years of age, when he travelled to Rome, and there spent a year in the school of Carlo Maratti. He afterwards went to Venice, where the charm of Venetian colouring seems to have seduced him from due attention to drawing. On his return to Holland, he settled at Amsterdam, and painted portraits with considerable success. He died at Amsterdam, but the year of his death is not known.

INGHAM, CHARLES CROMWELL, a portrait painter, was born at Dublin in 1796. After studying for four years at the Dublin Academy, he went to the United States in 1817, and soon stood in the first rank as a portrait painter. He was a founder of the National Academy of Design, and for many years its vice-president. Besides a great number of portraits of the reigning beauties of New York, his 'Death of Cleopatra,' which first brought him into notice, 'Flower Girl,' 'Day Dream,' and 'Portrait of a Child' may be cited as good examples of his style. He died at New York in 1863.

INGLES, El Maestro JORGE, chiefly spoken of as 'MASTER GEORGE,' is known by some church paintings executed at Granada about the year 1455, when the Marquis de Santillana employed him to decorate the side walls and the high altar of the chapel of the Buitrago Hospital, 'St. George' being painted upon the altar itself. From the common appellation of this artist, and still more

A LANDSCAPE [*Tate Gallery*

J. A. D. INGRES

Woodbury Co. photo] [*The Louvre*

PORTRAIT OF MADAME RIVIÈRE

from the fact of the word 'Ingles' being the Spanish for 'Englishman,' it is quite possible that he was a native of this country.

INGLES, José, was born at Valencia in 1718, and became a pupil of Richarte, and subsequently vice-director of the Academy of his native city. He was a successful portrait painter, and has also left some ecclesiastical pictures in the monastery of La Merced, the church of the Augustines, and that of Campanar. He died at Valencia in 1786.

INGLIS, Hester, practised as an ornamental designer in the reigns of Elizabeth and James I. To the former she presented a copy in French of the Psalms of David in her own writing, which is now in the Library of Christ Church College, Oxford. Her manuscripts were very curious, and she also executed emblems, a collection of which is in the Royal Library.

INGOLI, Matteo, called Il Ravennate, was born at Ravenna in 1587. He went young to Venice, where he became a scholar of Luigi Bensatti dal Friso, and studied the works of Palma and Paolo Veronese. He has left two altar-pieces in the church of San Mercedes, also a 'Corpus Christi' and a 'Last Supper' in Sant' Apollinare, and a 'Madonna in Glory' now in the Venice Academy. He fell a victim to the plague, which visited the Venetian states in the year 1631.

INGONI, Giovanni Battista, was born at Modena about 1528. He was a rival of Niccolò dell' Abbate, and worked at Rome, Perugia, and Modena. He died in 1608. Few of his works remain.

INGOUF, François Robert, the younger brother of Pierre Charles Ingouf, was born in Paris in 1747, and was instructed in engraving by Flipart. He died in Paris in 1812. He executed a great number of vignettes for the booksellers, and some popular subjects from Benazech and Le Barbier. The following are noticeable among his works:

PORTRAITS.

Jean Jacques Flipart, engraver; a medallion.
Pierre Guillaume Simon, printer.
Bust of Jean Jacques Rousseau; from a model in wax.
Gerard Dou, playing the violin; *after a picture by himself.*
Armand Jérome Bignon, master of the ceremonies; *after Drouais.*

VARIOUS SUBJECTS.

The Nativity; *after Raphael.*
The same; *after Ribera.*
Canadians weeping over the Tomb of their Child; *after Le Barbier.*
A Boy giving a Bird to a Cat; *after A. van der Werf.*
The Winter Evening; *after Freudenberg.*
The Soldier on Furlough; *after the same.*
The Itinerant Merchant; *after the same.*
The Return of the Labourer; *after Benazech.*

INGOUF, Pierre Charles, a French engraver, was born in Paris in 1746. He was a pupil of Jean Jacques Flipart, in whose style he engraved several plates after different masters, but especially after Greuze. He died in Paris about 1800. Among others the following are by him:

Four Heads of various Characters; *after Greuze.*
La Paix du Ménage; *after Greuze;* etched by *Moreau,* and finished with the graver by *P. C. Ingouf.*
La bonne Éducation; *after the same; by the same.*
L'Innocence trompée consolée par l'Amitié (A young Girl caressing a Dog); *after the same.*
The contented Mother; *after P. A. Wille.*
The discontented Mother; *after the same.*
A Scene from 'Tom Jones'; *after the same.*
The Soap Bubbles; *after Mieris.*

INGRAM, John, an engraver, was born in London in 1721. After learning the first principles of engraving in his native country, he went, in 1755, to Paris, where he greatly improved his style, and engraved several vignettes, and other ornaments of books, and some plates after Boucher and others. He was afterwards employed in engraving for the Academy of Sciences.

INGRES, Jean Auguste Dominique, a French historical painter, was born at Montauban on the 29th August, 1780. His father was a sculptor, and intended that his son should cultivate music as a profession. He actually made considerable progress in that art, and in subsequent years never lost his interest in it, but his predilection for painting proved the stronger. After having received some elementary instruction from Roques, a pupil of Vien at Toulouse, and from Vigan and Briant, two other local professors, he entered the studio of David at the age of seventeen. His version of 'Antiochus sending back the son of Scipio Africanus' obtained the second prize in 1800, and in 1801 he gained the first prize for his 'Achilles receiving the messengers of Agamemnon.' The state of the national finances did not permit of his at once proceeding to Rome, and he meanwhile pursued his studies with several other artists in a deserted Capuchin convent in Paris. During this period he and Greuze—strange contrast—were employed to paint portraits of Napoleon, then First Consul. At length, in 1806, he was enabled to set out for Rome, where he passed the next fourteen years, during which the individuality of his art was gradually developed. He was much influenced by the study of the works of Raphael, so that his style has been described as a combination of Raphael and David. In 1813 he married his first wife, who proved a wise and devoted companion, and he frequently owed much to her counsel. Besides the various easel pictures he produced during his stay in Rome, he painted a series of frescoes for the palace at Monte Cavallo. In 1820 he migrated to Florence, whence, after a stay of four years, he returned to Paris. There he settled, opened an atelier for students, and became the recognized leader of the Classicists against the Romanticists. During this period he painted the 'Apotheosis of Homer' for one of the Louvre ceilings. Tired at length of the incessant strife in support of his principles, he gladly quitted Paris in 1834, and accepted the directorship of the French School at Rome, to the duties of which he devoted himself assiduously. At the expiration of his seven years' term of office he returned to Paris, and was welcomed by his admirers with a banquet. He now began to reap the rewards of his indomitable perseverance. His position was established, and his works commanded good prices. Official recognition also was not lacking: he was promoted to the rank of Commander of the Legion of Honour in 1845, and to that of Grand Officer in 1855. In the Universal Exhibition of this latter year in Paris, an entire saloon was devoted to his works, and he and his chief opponent in art, Delacroix, were awarded gold medals. In 1849 he lost his first wife, and two years after he married again, finding in this second match a worthy successor to the partner of his earlier years. Ingres was a marvellous instance of an active old age; his well-known 'La Source' was produced in 1856, when he was seventy-five, and he painted up to about a week before his death, which took place in Paris on the 14th January,

1867. Personally, Ingres, it must be owned, was far from agreeable to those with whom he came in contact. This may perhaps be ascribed to the fact that his temper became soured in the long and arduous conflict he had to sustain on behalf of his cherished ideas. That he was, however, capable of inspiring sincere attachments is shown by the warm feeling which existed between him and his chief pupil, Hippolyte Flandrin. As regards his art, Ingres' weak point was his colour. It was in his figure drawing that he excelled, and the French classic school owes much to the grace which he imported into the cold and statuesque style of its founders. The following is a list of his chief works:

Œdipus explaining the Riddle of the Sphynx. 1808. (*Louvre.*)
Jupiter and Thetis. 1811. (*Aix Museum.*)
Christ delivering the Keys to St. Peter. 1820. (*Louvre.*)
Virgil reading the Æneid to Augustus. (*Villa Miollis, Rome.*)
The Sleep of Ossian. (*Quirinal, Rome.*)
The Triumph of Romulus. (*Quirinal, Rome.*)
Roger delivering Angelica. 1819. (*Louvre.*)
An Odalisque. 1819.
The Vow of Louis XIII. 1824. (*Montauban Cathedral.*)
Apotheosis of Homer. 1827. (*Louvre.*)
Martyrdom of St. Symphorien. 1834. (*Autun Cathedral.*)
Stratonice. 1841.
Portrait of Cherubini. 1842. (*Louvre.*)
Francesca da Rimini.
Joan of Arc at the Coronation of Charles VII. 1854. (*Louvre.*)
La Source. 1856. (*Louvre.*)
Portrait of Himself. 1804.
The same. 1857. (*Uffizi, Florence.*) O. J. D.

Fuller particulars of Ingres and his works are to be found in the Vicomte Henri de Laborde's 'Ingres, sa vie, res travaux, sa doctrine, d'après les notes manuscrites et les lettres du maître,' Paris, 1870, and in Charles Blanc's 'Ingres, sa vie et ses ouvrages,' Paris, 1870.

INMAN, HENRY, an American portrait, subject, and landscape painter, was born at Utica, New York, in 1802. He studied under J. W. Jarvis at New York, where he practised for several years, and rapidly attained eminence. In 1832 he married and settled at Philadelphia, where he had a large practice as a portrait painter. Specimens of this branch of his art are to be found in the New York City Hall, and other public buildings in America. About 1845 he visited Europe, and painted portraits of several English celebrities. He died at New York in 1846. Amongst his best works are:—

PORTRAITS.

John James Audubon; Lafayette (*Albany Capitol*); Governor Van Buren (*New York City Hall*); William Wirt (*Boston Athenæum*); William Penn (*Independence Hall, Philadelphia*); Dr. Chalmers; William Wordsworth; Lord Macaulay; Lord Cottenham.

SUBJECTS.

The Boyhood of Washington; Sterne's Maria; The News-Boy; Rip Van Winkle; Mumble the Peg.

LANDSCAPES.

The Ruins of Brambletye House; The Lake of the Dismal Swamp; Dundrennan Abbey; Rydal Falls; An October Afternoon.

INNESS, GEORGE, American landscapist, born at Newburg, 1825; died after 1878. Began life as an engraver, but entered the studio of Regis Gigneux, and thereafter worked only at landscape. Resided in Europe 1871–75, painting pictures in Italy, mainly in Umbria and Rome. National Academician 1878.

INNOCENTI, BATTISTA DEGLI. See NALDINI.

INSKIPP, JAMES, a subject painter, was born in 1790. He originally served in the Commissariat Department, but retiring with a pension, he practised as an artist, and exhibited at the Royal Academy from 1820 to 1841, and at the Society of British Artists from 1825 to 1835. The last twenty-five years of his life he spent at Godalming, where he died in 1868. He published in 1838 'Studies of Heads from Nature.' Amongst his works are:

A Hencoop. 1840.
A Windfall.
A Surrey Peasant returning from Market.
A Girl making Lace. (*Bowood.*)
A Venetian Woman. 1835. (*Deepdene, Dorking.*)

INTERNARI, GIOVANNI BATTISTA, a native of Rome, was instructed in the school of Benefiale. He afterwards went to Dresden to make drawings of the works of the great artists. He then devoted himself to portrait painting. In 1756 he went from Dresden to Warsaw, where he died in 1761.

IRACE, SEVERO, a Neapolitan painter, flourished early in the 16th century, and was a disciple of Marco Calabrese. In the church of the Nunziata at Naples is an altar-piece by him, representing the 'Virgin and Child,' with a glory of Angels, and below St. Peter and St. Paul. It is signed with his name, and dated 1534.

IRALA YUSO, Fray MATIAS ANTONIO, a Spanish painter, was born at Madrid in 1680. He belonged to a rich family at Guipuzcoa, but in 1704 he entered a Franciscan monastery at Madrid, wherein for the remaining forty-eight years of his life he was principally employed in painting pictures of the 'Virgin' and 'Holy Family' for the church of his monastery. He died at Madrid in 1753. Two of his best pictures are, 'St. Francis of Paola giving healing Herbs to the Sick,' at Madrid, and 'St. Thomas Aquinas,' at Alcalá de Henares.

IRELAND, SAMUEL, an engraver and designer, the date of whose birth is not recorded, was a mechanic of Spitalfields, who took to dealing in prints and copying them, till in 1760 he was awarded a medal by the Society of Arts. In 1782 he exhibited at the Royal Academy a drawing of 'Children,' and some landscapes in water-colours. In 1790 he brought out 'A Picturesque Tour through Holland, Brabant, and part of France,' and two years later 'Picturesque Views on the River Thames,' and then similar views on the Medway, Avon, Wye, and Severn—all compiled solely on the authority of others, or drawn from his own imagination, and worked by him in mezzotint. In 1794-99 he published 'Graphic Illustrations of Hogarth' (distinct from the similar work by another Ireland), and lastly, in 1800, 'Picturesque Views of the Inns of Court.' He died in London in 1800. He had a daughter, JANE IRELAND, who was a miniature painter.

IRIARTE, IGNACIO DE, was born in 1620 at Azcoitia, in the province of Guipuzcoa. Having got some knowledge of painting, he went in 1642 to Seville, and entered the school of the elder Herrera. He there learned to use colours, but owing to his incorrect drawing, he devoted himself to landscape painting, in which he attained to great celebrity. In 1646 he was residing at Aracena,

J. B. ISABEY

[*Wallace Gallery, London*

THE EMPRESS JOSEPHINE

but he afterwards returned to Seville. In 1660 he was appointed first secretary to the Academy of Seville, which position he again held from 1667 to 1669. He was for many years the intimate friend of Murillo, and the two artists frequently engaged in joint works, of which Murillo executed the figures, and Iriarte the backgrounds. This partnership was, however, dissolved in consequence of a dispute about a series of pictures on the life of David. The Royal Gallery and the National Museum at Madrid, the Louvre, and the Hermitage, possess examples of his art. In style he resembles Salvator Rosa. He died at Seville in 1685.

IRVINE, JAMES, a Scottish portrait painter, who lived from 1833 to 1889, and who is well known for his friendship with George Paul Chalmers, the Scottish artist who was murdered by thieves in 1878.

IRVING, J. BEAUFAIN, an American artist born in Charleston, S.C., in 1826. He studied for a time in his native city and devoted himself chiefly to portrait painting. In 1851, however, he went to Europe, settled down in Düsseldorf and studied with Leutz, and remained in Germany for several years. Returning to Charleston he resumed his old occupation of painting portraits, but after a while moved to New York, and taking a studio there devoted himself to painting genre pictures which were marked by brilliance of colour, delicacy of finish, and strength of drawing. On the merits of a picture called 'The Wine Tasters' he was elected in 1869 an Associate of the National Academy, and Academician in 1872. 'A Banquet at Hampton Court in the Sixteenth Century,' which belongs to Mr. J. J. Astor, is one of his notable paintings, and pictures entitled 'The Connoisseurs,' 'The End of the Game,' 'Cardinal Wolsey and his Friends' and 'The Splinter' are highly esteemed as excellent examples of his best work. He was a great admirer of the work of Meissonier, and his own paintings show signs of a careful study of the paintings of this master. They are a little stagey in effect, and somewhat lacking in originality, but are well and soundly painted and very decorative, and executed with a brilliance of colour which is remarkable. Irving died in 1877, and an exhibition of his pictures was held in the following year at the house of Mr. Belmont for the benefit of his family. His 'Connoisseurs' was shown at the Paris Exhibition in the following year, and was received with some considerable enthusiasm.

ISAACSZ, PIETER, was born in 1569 at Helsingör, in Denmark, where his father, originally of Haarlem, was residing as Dutch Consul. He was a scholar of Cornelis Ketel at Amsterdam, but afterwards studied under Johann von Aachen, and travelled with that master through Germany and Italy. Though he occasionally painted historical subjects, he was more employed as a portrait painter. He resided at Amsterdam till 1607, when he returned to Helsingör, where in 1614 he succeeded to his father's post. He died there in 1625.

ISABEY, EUGÈNE LOUIS GABRIEL, painter, son and pupil of the famous miniaturist, was born in Paris in 1804. He was one of the most original of the "men of '30." In 1830 he accompanied the French expedition to Algiers as marine draughtsman. He practised later in Paris, and distinguished himself by his bold, effective, though sometimes false treatment of marines and landscapes. He gained the usual honours from the French Government, and died in April 1886. Among his best pictures we may name:

Battle off the Texel. 1839. (*Versailles Museum.*)
Embarkation of Napoleon's Corpse.
View of Boulogne. (*Toulouse Museum.*)
Embarkation of De Witt and De Ruyter. (*Luxembourg.*)
Wreck of the 'Emily.'

ISABEY, JEAN BAPTISTE, a French miniature painter and lithographer, was born at Nancy in 1767. His first instruction was received from Girardet and Claudot, painters to the King of Poland. He went to Paris in 1786, and studied under Dumont, and subsequently under David. His means of living were at first precarious, but having obtained commissions for portraits of Marie Antoinette and the Dukes of Angoulême and Berri, he commenced a career of success, in which he had the good fortune to secure the patronage of each of the successive governments which flourished in France. Napoleon I. appointed him in 1805 first painter to the Empress Joséphine, and afterwards drawing-master to the Empress Marie Louise, cabinet draughtsman, and Director of Fêtes and Ceremonies. Talleyrand sent him to paint the portraits of the plenipotentiaries at the Congress of Vienna in 1814. Louis XVIII. and many of the European Sovereigns sat to him; Charles X. made him his cabinet painter; and Louis Philippe in 1837 appointed him Honorary Conservator of Public Museums. He died in Paris in 1855. Isabey has himself told the story of his life in his 'Mémoires,' portions of which have been published by M. Edmond Taigny in his 'Isabey, sa vie et ses œuvres,' Paris, 1859, 8vo. Among his works in public or royal collections are:

Baden Baden.	*Gallery.*	Portrait of the Grand-Duke of Baden; full-length.
Nancy.	*Museum.*	Portrait of Napoleon I. (*in oil*).
"	"	Portrait of the King of Rome, at the age of three.
Paris.	*Louvre.*	View of the Grand Staircase of the Louvre. 1817.
"	"	The First Consul holding a review in the court of the Tuileries. (*Signed by Carle Vernet and J. Isabey.*)
"	"	Portrait of Madame Thiénon.
"	"	Portrait of Himself.
Versailles.	*Gallery.*	Napoleon I. visiting the Manufactory of the Brothers Sévène at Rouen.
"	"	Visit of Napoleon I. to the Manufactory of Jouy.
Windsor.	*Castle.*	The Congress of Vienna.

ISAC, JASPAR, a Dutch engraver, flourished from about 1613 to 1654, in which year he died in Paris, where he chiefly resided, and was employed in engraving frontispieces and portraits for the booksellers. Among his portraits are those of Charles Loyseau and Étienne Pasquier.

ISENBRANT, ADRIAN. It is not known where this painter learned his art or to whom he was apprenticed. He settled in Bruges in 1510, bought the right of citizenship, and was admitted as free master into the Guild of Saint Luke and Saint Eligius on November 29. He was chosen eleven times to fill various offices in the Guild, but was never Dean. He died in July 1551. Sanderus informs us that he worked with Gerard David, and that he excelled in painting the nude and portraiture; and Van Male describes his paintings as soft, sweet, and carefully executed. No picture can be proved by documentary evidence to be by him, but we know that he executed many for Spain, which were sent by way of Antwerp to Bilbao, and amongst the pictures stolen from him in 1539

was a portrait of a Spaniard valued at 10*l.g.* A number of pictures in Spain, and others painted for residents in Bruges, hitherto attributed to Mostaert, who never worked in that town, are evidently the productions of a disciple of Gerard David, whose manner is most aptly described by the terms employed by the authors above mentioned. The most important of these works are:

Lubeck.	*St. Mary's.*	Triptych. The Adoration of the Magi, with figures of Adam and Eve on the exterior of the shutters. 1518.
London.	*Earl of Northbrook.*	The Vision of St. Ildephonsus.
Bruges.	*Notre Dame.*	Diptych. Our Lady of seven dolours with kneeling figures of George Van de Velde, his wife and family, *c.* 1530.
,,	*St. Saviour's.*	Triptych. The Presentation in the Temple, with portraits of the donors.

Bibliography: Le Beffroi, ii. 320–324, Bruges, 1865. G. Hulin de Loo, 'Catalogue critique des tableaux exposés à Bruges,' lxiii-lxvii., Gand, 1902.

ISENDOORN, JAN VAN, was a native of Utrecht, who in 1630 gave to the hospital a picture representing 'Job tormented by the Devil.'

ISENMANN, GASPARD, a painter and burgess of Colmar, flourished in 1462, in which year he painted for the church of St. Martin an 'Entombment,' which is now, with other pictures by him, in the Museum of that town.

ISIDORUS, is known by his painting of the miniatures in an Evangeliarium of 1170, which is now in the library of the Capitol at Padua.

ISRAEL. See HENRIET, ISRAEL.

ISSARTI, JOACHIM, a French historical painter, was born at Aurillac in 1814, and died at the hospital of Bicêtre in 1862.

ISSELBURG, PETER, a German engraver, was born at Cologne about the year 1580, and was probably a pupil of Crispijn van de Passe. He worked in his native city till 1612, then at Nuremberg, to which place, after a short time spent at Bamberg, he returned, and at which he continued to reside. He died at Nuremberg in 1630. He engraved some plates after Rubens and Gortzius Geldorp, and other works to the total number of 429. He was also much employed for the booksellers. There are by him:

Portrait of James I.
Christ and the Twelve Apostles; thirteen plates; *after Rubens.*
View of the City of Coburg.

ITTENBACH, FRANZ, a German historical painter, was born at Königswinter, the small town at the foot of the Drachenfels, in 1813, and when nineteen years of age entered the Academy of Düsseldorf, then presided over by Schadow. He soon became imbued with the doctrines of that master, whom he accompanied to Italy in 1839. On coming back to Germany in 1842, he paid a visit to Munich, but returned to Düsseldorf, and from that time he chiefly resided there. On his art travels he was frequently accompanied by one or other of the brothers Karl or Andreas Müller, or by Ernst Deger—his fellow-thinkers on art matters. His works display a great simplicity both in design and execution, and a strong religious feeling, to which he strove, not unsuccessfully, to give effect. With the exception of a few portraits, he devoted himself entirely to the execution of altar-pieces. He was essentially a Roman Catholic church painter, and his works are to be found in the churches of many towns in Germany. Amongst the most important are the following: the 'Virgin enthroned' and the 'Ascension of the Virgin' (1858-61), both in the church of St. Remigius at Bonn; a 'Holy Family,' of the year 1861, in the castle chapel of Prince Liechtenstein at Vienna; four altar-pieces (1865-68) in the church of St. Remigius at Breslau; and the 'Baptism of Christ,' in the garrison church at Düsseldorf. A fresco painting of 1844 by him is in the church of St. Apollinaris at Remegen; and another, executed ten years later, is in the church of St. Quirinus at Neuss; and in the National Gallery at Berlin there is a 'Holy Family in Egypt' of the year 1868, which has been engraved by R. Stang. Ittenbach was much patronized by the European courts, and received numerous honours and medals. He died at Düsseldorf in 1879.

IVANOV, ALEKSANDER ANDREVITCH, a Russian painter, born at St. Petersburg in 1806, was a son of Andrei Ivanov. He studied under his father, and at the Academy of St. Petersburg, in which city he died in 1858. Like his father he painted historical pictures, one of which, 'Christ appearing to Mary Magdalene,' is in the Hermitage.

IVANOV, ANDREI IVANOVITCH, who was born at Moscow in 1775, and died at St. Petersburg in 1846, was a pupil of the St. Petersburg Academy. An 'Episode in the Siege of Kiev' by him is in the Hermitage.

IVANOVITCH, FEDOR, one of a Kalmuck horde on the Russo-Chinese frontier, was born in 1765, and was presented by the Empress Catharine of Russia to the Princess Amalia of Baden, who brought him up as a painter. He was instructed at Carlsruhe by Melling, the court painter, and Becker, the inspector of the Gallery. He afterwards studied for seven years at Rome, and visited Greece and England before returning to Carlsruhe, where he was appointed court painter in 1806. In the Protestant church at Carlsruhe are several works of his representing Bible subjects, which are considered his best productions. He made for Lord Elgin drawings of the sculptures of the Parthenon. His death occurred at Carlsruhe in 1832. Among his etchings the most worthy of mention are:

The Taking down from the Cross; *after Daniele da Volterra.*
The Bronze Doors of San Giovanni at Florence, by Ghiberti; twelve plates.

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JABIN, KARL G. GEORG, a German landscape painter, was born at Brunswick in 1828, and attended the Düsseldorf Academy in 1850-52. He died at Harzburg in 1864. His works chiefly consist of Swiss views.

JACKSON, JOHN, a portrait painter, was born at Lastingham, a small village in the North Riding of Yorkshire, in 1778. His father was a village tailor, and he pursued for some time the same occupation. It is believed that his first instruction in art was gained from the village schoolmaster. At the age of nineteen he ventured to offer himself as a miniature painter at York, and had the good fortune to obtain the patronage of Lord

Mulgrave and the Earl of Carlisle. At Castle Howard he had the advantage of studying a magnificent collection of pictures, which was in itself a school; and he there copied Annibale Carracci's picture of 'The Three Maries.' He was also befriended by Sir George Beaumont. After going through the usual routine of study at the Royal Academy, he was for a time employed in painting and copying portraits for Cadell's 'Portraits of Illustrious Persons of the Eighteenth Century.' He was elected an Associate of the Royal Academy in 1815, and an Academician in 1817. In 1819 he visited Rome, in company with Sir Francis Chantrey, for whom he painted a fine portrait of Canova. His finest work is the portrait of Flaxman, which he painted for Lord Dover. His portrait of Lady Dover and one of himself are also among his best works. There is in the church at Lastingham a copy, made and presented by him to the place of his nativity, of the famous picture by Correggio, 'Christ in the Garden of Gethsemane,' which is in the possession of the Duke of Wellington. He died in London in 1831. In the National Portrait Gallery are portraits by him of Miss Stephens, the actress, afterwards Countess of Essex, of Sir John Soane, R. A., and of himself; as well as a copy of Sir Joshua Reynolds's portrait of Dr. John Hunter. In the South Kensington Museum are portraits of the artist and of Earl Grey, and six sketches in Holland and Belgium.

JACKSON, JOHN, a wood-engraver, resided for many years in Smithfield, and was much employed in the latter part of the 18th century in engraving illustrations for children's books.

JACKSON, JOHN, a wood-engraver, was born at Ovingham in 1801. He studied successively under Cosmo Armstrong, Bewick, and W. Harvey. He engraved for Knight's 'Shakespeare,' for Northcote's 'Fables,' and also published with Chatto, in 1839, a 'Treatise on Wood Engraving.' He died in 1848.

JACKSON, JOHN ADAMS. This man was the greatest of modern American sculptors, but must be mentioned here in respect to his anatomical drawings. Few modern men have had a more profound knowledge of the structure of the human form than he had, and it was the result of prolonged study in Paris, in schools of anatomy and with surgeons of high repute. Professional anatomists have always spoke in the highest praise of the manner in which in this artist's most notable works the muscles, bones and tissue of the body were represented, and the drawings which Jackson made for the purposes of his work in marble and bronze have been used by students of anatomy and have been accepted by lecturers on that science as excellent for teaching and for analysis. Jackson was born at Bath in 1825, and died in 1879.

JACKSON, JOHN BAPTIST, a wood-engraver, was born in 1701. He was first apprenticed to Kirkall, from whom he learned his art. About 1726 he went to Paris, and worked some time for Papillon, but not meeting with much encouragement he proceeded to Rome, and thence to Venice, where he executed several woodcuts in imitation of the drawings of the great masters, and also engraved several book ornaments and vignettes. After an absence of twenty years in France and Italy, he returned to England, but finding no employment, he entered a paper-hanging factory at Battersea, where he is known to have continued till 1754, after which date he is lost sight of. Among his single prints is a 'Descent from the Cross,' after Rembrandt, executed in a very spirited style; but his principal work was a set of seventeen large cuts in chiaroscuro, published at Venice by Pasquali in 1745, under the title 'Titiani Vecellii, Pauli Caliari, Jacobi Robusti, et Jacobi de Ponte, Opera selectiora, a Joanne Baptista Jackson, Anglo, ligno caelata, et coloribus adumbrata.' Among these are the following:

St. Peter Martyr; *after Titian.*
The Descent of the Holy Ghost: *after the same.*
The Martyrdom of St. Mark; *after Tintoretto.*
The Murder of the Innocents; *after the same.*
The Presentation in the Temple; *after Paolo Veronese.*
The Marriage of St. Catharine; *after the same.*
Christ praying in the Garden; *after Bassano.*
The Entombment of Christ; *after the same.*
The Raising of Lazarus; *after the same.*

JACKSON, JOHN RICHARDSON, a mezzotint engraver, born at Portsmouth in 1819, was the son of a banker at Portsea. He became a pupil of Robert Graves, and at first studied line engraving, but this he soon relinquished for mezzotint. His later practice was chiefly in portraits, most of which were private plates. Some of these were exhibited at the Royal Academy between 1854 and 1876, and are characterized by careful drawing and brilliant and refined execution, combined with much richness of colour. He died at Southsea in 1877. The following are his best known plates:

Otter and Salmon; *after Sir Edwin Landseer.* 1847.
Bolton Abbey in the Olden Time; *after the same.*
Windsor Castle in the Present Time; *after the same.*
The Sweep; *after F. D. Hardy.*
Queen Victoria; *after W. Fowler.*
The Princess Royal and her Sisters; *after Winterhalter.*
The Duke of Edinburgh; *after F. R. Say.*
Henry, Marquis of Lansdowne; *after Sir F. Grant.*
William Howley, Archbishop of Canterbury; *after Mrs. Carpenter.*
John Bird Sumner, Archbishop of Canterbury; *after the same.*
Marcus Gervais Beresford, Archbishop of Armagh; *after Catterson Smith.*
Archbishop Trench; *after G. Richmond.*
Walter, fifth Duke of Buccleuch; *after the same.*
Frederick, Marquis of Londonderry; *after the same.*
Sir Philip Grey Egerton, Bart.; *after the same.*
Earl of Radnor; *after the same.*
Lord Chancellor Hatherley; *after the same.*
Samuel Wilberforce, Bishop of Winchester; *after the same.*
Right Hon. John G. Hubbard, M.P.; *after the same.*
Sir Andrew Fairbairn; *after G. F. Watts.*
Robert Graves, A.R.A.; *after R. W. Buss.*

JACKSON, ROBERT, an engraver, mentioned by Thoresby in his 'Ducatus Leodiensis,' is said to have engraved some portraits in mezzotint, a woodcut of Algernon Sidney, &c.

JACKSON, SAMUEL, a water-colour painter, was born at Bristol in 1794. He was at first placed in the office of his father, a merchant, but having, on account of bad health, made a voyage to the West Indies, besides visiting Scotland and Ireland, he developed a taste for art, and at the age of thirty he became a pupil of Danby, who was then living at Bristol. In 1832 he became an Associate Exhibitor of the Water-Colour Society, and contributed landscapes annually up to 1848, when he withdrew from the Society. When between sixty and seventy he made a sketching tour in Switzerland, and on his return executed from the sketches then made some of his best works. He died in 1869. In the South Kensington Museum are a 'View looking down the Avon,' and 'Llanberis.'

JACKSON, WILLIAM, an amateur landscape painter, was born at Exeter in 1730. He was a friend of Gainsborough, whose life he wrote, and whose works he copied. He is better known as a musician, and as the composer of the popular 'Te Deum.' He died at Exeter in 1803.

JACOB, JULIUS, a German artist, born at Berlin in 1811 and educated in Paris, Lyons, and Rouen, at each place carrying off medals and prizes. He studied under Wach at Düsseldorf and under Delaroche in Paris, and afterwards travelled extensively both in Europe, Asia, and Africa, bringing back with him to Düsseldorf more than twelve hundred drawings of landscapes, which he made in various parts of the world. In 1844 he came to England and remained in this country for eleven years, painting portraits most of the time, and obtaining very high fees for this work. He then settled for a while in Vienna, where he continued the exercise of his profession and eventually retired with an ample fortune. He left Vienna in 1866 on account of the war and returned to Berlin, where he was a constant exhibitor until the time of his retirement. He died in 1884.

JACOB, LOUIS, a French line engraver, was born at Lisieux, in Normandy, in 1712. He went when young to Paris, and was first a pupil of Gérard Scotin the younger, and afterwards of Jean Audran. The date of his death is unknown. The following plates for the Crozat Collection, among others, are by him:

Perseus and Andromeda; *after Paolo Veronese.*
The Departure of the Israelites from Egypt; *after the same.*
The Adoration of the Shepherds; *after the same.*
Rebekah and Eliezer; *after the same.*

JACOB, NICOLAS HENRI, a French draughtsman and lithographer, was born in Paris in 1782, and was a pupil of David, Dupasquier, and Morgan. In 1805 he became draughtsman to Prince Eugène Beauharnais at Milan, and in 1835 came to Paris and opened a school. He died in 1871. His best-known painting is one executed at Milan in 1809, representing 'The Parade of the Viceroy surrounded by his Staff.'

JACOBBER. See BER.

JACOBÉ, JOHANN, a German mezzotint engraver, was born at Vienna in 1733. He at first studied painting, but abandoned it for engraving, in which he was instructed by Schmutzer. He visited London in 1779-80 for the purpose of improvement, and here scraped a few plates. He engraved a great variety of prints after his return to Germany, and died at Vienna in 1797. Among others, the following plates are by him:

PORTRAITS.

Hon. Mary Monckton, Countess of Cork; full-length; *after Sir Joshua Reynolds.*
Miss Meyer, as Hebe; full-length; *after the same.*
Louis, Count Belgiojoso; *after the same.*
Omai; full-length; *after the same.*
George, Viscount Sackville; *after Romney.*
William Hayley; *after the same.*
Joseph Adam, Prince of Schwarzenberg; *after Kolonitz.*
Elizabeth, Princess of Würtemberg.
Carlo Antonio Martini; *after Mösner.*
Franz Ferdinand Schröter; *after Donat.*

VARIOUS SUBJECTS.

The Academy of Vienna, with the Portraits of the Members; *after Quadal.*
A Bull attacked by Dogs; *after Rembrandt.*
Samson; *after the same.*
A Stag-hunt, by moonlight; *after Casanova.*
A Tiger killed by the Prince of Nassau-Siegen; *after the same.*

JACOBELLO DEL FIORE. See DEL FIORE.

JACOBI, BERNARDINO, commonly known as BUTTINONE, was a painter of Treviglio, who flourished in the 15th century. He frequently worked with Zenale, and, in fact, one artist did but little without the assistance of the other. They were both, it is said, pupils of Foppa; their works display a resemblance to the manner of the Paduan school, founded by Squarcione. Buttinone was living as late as 1507. Among works by him alone, may be mentioned:

Isola Bell'.	*Borromeo Collection.*	Madonna with Saints. (*Signed and dated* 1468.)
Milan.	*Casa Borromeo.*	Portrait of a Man. (*Ascribed to Buttinone.*)
„	*Castelbarco Coll.*	Virgin and Child, with Saints. (*Signed and dated* 1454.)

The 'Holy Family,' which was signed and dated 1484, and was formerly preserved in the Carmine, Milan, is now no longer in existence.

The following is a list of works executed by Buttinone and Zenale conjointly:

Milan.	*S. Ambrogio.*	Virgin and Child, with Bishop and St. Jerome.
„	*S. Maria delle Grazie.*	Figures of Saints. (*Fragments of wall-painting.*)
„	*S. Pietro in Gessate (Griffi Chapel).*	Scenes from the Life of St. Ambrose. (*Signed* "OPUS BERNARDINI BUTINONI ET BERNARDI DE ZENALIS DE TREVILIO.")
Treviglio.	*San Martino.*	Virgin and Child, with numerous Saints. (*Painted in* 1485.)

JACOBINI, GIOVANNI BATTISTA, an Italian engraver, was born about 1730, and flourished at Florence about 1760. He engraved several plates for the 'Museo Fiorentino.' The following are by him:

An Angel protecting a Child from an Evil Genius; *after A. Sacchi.*
The Holy Family; *after Raphael.*
Group of Athletes; *after the same.*
The Virgin and Infant; *after Sebastiano Conca.*
St. Fidelis of Sigmaringen; *after the same.*

JACOBS, CORNELIS, was a Dutch painter of subjects of still-life, who flourished at Delft in the 16th century. He was a pupil of Cornelis van Haarlem.

JACOBS, DANIEL, was a Dutch amateur painter, who was a native of the Hague. He was a pupil of Willem Doudyns, and a member of the Corporation of St. Luke. He travelled in France and Italy, returned to his own country in 1685, and died at the Hague in 1691.

JACOBS, EGIDIUS, was a Dutch painter, who flourished at Antwerp in the 18th century. He was a pupil at the Antwerp Academy in 1784.

JACOBS, GERARD, was a Dutch landscape painter, who flourished at Ter Vere, in Zealand, in 1766.

JACOBS, JACOBUS ALBERTUS MICHAEL, a Belgian marine and landscape painter, was born at Antwerp in 1812. He was originally intended for the printing trade, but his love of art prevailed, and he studied from the pictures in the Van der Schrieck Gallery at Louvain, and in the atelier of Ferdinand De Braekeleer at Antwerp. He journeyed for the purpose of study through Italy, Greece, and the East, as well as in Scandinavia and Russia, everywhere

obtaining subjects for his pictures, which were generally views on the sea-coast. In 1847 he travelled with Wappers in Germany, but he finally settled at Antwerp, where he held for some time the post of professor of animal and landscape painting at the Academy. His death occurred at Antwerp in 1879. The following are among his best works:

Berlin.	*Nat. Gallery.*	Greek Sea. 1848.
Brussels.	*Palais Ducal.*	Waterfall in Norway.
Munich.	*Neue Pinakothek.*	Shipwreck of the 'Floridian' on the coast of Essex on the 28th of February, 1848.
"	"	Sunrise in the Archipelago.
"	"	View of the Harbour of Constantinople.

The Golden Horn. 1852.
Ruins of the Temple of Philœ in Nubia.
In the Gulf of Lepanto.
Sogne Fiord.
Entrance into Bergen Harbour.

JACOBS, LAMBERT, (or JACOBSEN,) was a Dutch painter of the 17th century, who was born at Leeuwarden. He was a pupil of Van Thulden, and painted historical and still-life subjects. He was a Mennonite by religion, and spent much of his time in preaching.

JACOBS, MARTIN FRANÇOIS, was a Flemish painter, who had a school at Brussels. He died in 1812.

JACOBS, PAUL EMIL, a son of the philologist, Christian F. W. Jacobs, was born at Gotha in 1803, and studied under Peter Langer at the Munich Academy in 1818-25. During the next three years he sought further improvement in Rome, then painted portraits at Frankfort for a time, and in 1830 proceeded to St. Petersburg, where for two years he pursued the same line of art, and where he became a member of the Academy, and was commissioned to paint the 'Ascension of Christ' and the 'Last Supper' for the church of the Smolna monastery. In 1834 he returned to Gotha, and was called to Hanover in the following year to paint historical pictures in the newly-restored palace. In 1838 he travelled in Greece, next went to Rome, and in 1840 settled again at Gotha, where he was appointed court painter. He was a third time at Rome in 1844, and a fourth in 1853, returning in 1857 to Gotha, where he died in 1866. He also lithographed a number of portraits. The following are some of his paintings in addition to those mentioned above:

Mercury outwitting Argus.
The Raising of Lazarus.
Sheherazade telling Stories to the Caliph.
The Crucifixion. (*Augustinerkirche, Gotha.*)
Judith and Holofernes.
The Silken Cord. (*Rosenstein Summer Palace, Stuttgart.*)
The Capture of Samson.
Luther at the Diet of Worms.
Sale of Greek Slaves. (*King of Würtemberg.*)
Susannah at the Bath.

JACOBS, PIERRE FRANÇOIS, a Flemish historical painter, was born at Brussels in 1780. He studied under A. Lens, and in the Brussels Academy, where in 1802 he obtained the prize for drawing from the life, as well as other rewards. He afterwards went to Rome, and while there he gained the prize of the Milan Academy for his 'Head of Pompey presented to Cæsar,' now in the Brussels Gallery. His health became impaired by his devotion to art, and he died at Rome in 1808, at the commencement of a career of much promise.

JACOBS, SIMON, a Dutch portrait painter, was born at Gouda in 1520. He was a scholar of Karel van Yperen, but imitated Tintoretto. He tried historical painting with success, but afterwards devoted himself to portraits, with which he attained a high position. He was killed at the siege of Haarlem in 1572.

JACOBSEN, JURIAEN, was born at Hamburg about 1610. When young he visited Antwerp, where he entered the school of Frans Snyders. He afterwards lived at Amsterdam, but appears to have travelled a good deal, especially in Switzerland. His animal paintings are very fine; one of the best, representing a 'Boar attacked by Dogs,' is in the Dresden Gallery, and a like subject in that at Copenhagen. His works are principally at Amsterdam, where he resided several years. He died at Amsterdam in 1664.

JACOBSZ, C. PHILIP, was a Dutch engraver, who flourished about the year 1767. He engraved several plates representing views in and near Amsterdam.

JACOBSZ, DIERICK, a portrait painter, who flourished about 1529, was a son of Jacob Cornelisz. He died in 1567. One of his portraits at Amsterdam contains a hand which excites universal admiration.

JACOBSZ, HUBERT, called GRIMANI, a Dutch portrait painter, was born at Delft in 1599. Having learned the rudiments of art in his own country, he went to Venice, where he studied the works of Titian. His talents recommended him to the patronage of the Doge Grimani, in whose employment he passed nine years. He afterwards returned to Holland, where he followed his profession with great success. He died at Briel in 1628 or 1629.

JACOBSZ, LUCAS, called LUCAS VAN LEYDEN, may be regarded as the patriarch of the Dutch school. The son of Huig Jacobsz, an obscure painter, he was born at Leyden in 1494, and had scarcely reached his ninth year, when he engraved some plates from his own designs, and having left the instruction of his father in order to study painting under Cornelis Engelbrechtsen, he astonished the artists of his time by his picture of 'St. Hubert,' painted when he was only twelve years old. In 1508, when he was fourteen, appeared his celebrated print of 'The Monk Sergius killed by Mahomet.' He painted in oil, distemper, and on glass; and treated with equal success history, landscapes, and portraits. His drawing of the figure is stiffly taken from the model, in the Gothic style then universally prevalent through Germany and Flanders, divested of grace and elegance; and though the expression of his heads is not without truth, it is marked with a vulgarity bordering on grimace. As a painter he was somewhat of a copyist, now inclining to the style of Mabuse, now to that of Massys. He was one of the first of the Dutch artists that had an incipient acquaintance with the principles of perspective. He was the friend of Albrecht Dürer, and he worked at Leyden, at Middelburg, and at Antwerp, where he was received into the Guild of St. Luke in 1522, under the name of 'Lucas de Hollandere.' He died at Leyden in 1533. One of his most considerable works as a painter is his triptych of the 'Last Judgment,' with 'Heaven' and 'Hell' on the wings, an immense composition, in the town-hall at Leyden; 'Christ healing the Blind at Jericho,' dated 1531. The following are some of the best of his works, which are rarely met with:

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Antwerp.	*Gallery.*	The Ring.
"	"	David and Saul.
"	"	St. Luke and St. Mark.
"	"	St. Matthew.
"	"	The Adoration of the Magi. (*Doubtful.*)
"	"	The Adoration of the Magi, with St. George and the Donor. *A triptych.* (*Doubtful.*)
Berlin.	*Gallery.*	A Chess Party.
"	"	St. Jerome in penance.
Darmstadt.	*Gallery.*	Virgin and Child.
Dresden.	*Gallery.*	Temptation of St. Anthony.
Liverpool.	*Gallery.*	Portrait of a young Nobleman, with the Conversion of St. Hubert.
London.	*Buckingham Palace.*	Adoration of the Magi.
Munich.	*Gallery.*	Virgin and Child, with the Donor and Mary Magdalene. 1522.
"	"	The Annunciation. 1522.
Wilton.	*Earl of Pembroke.*	A Chess Party.

As an engraver, Lucas van Leyden claims particular attention. At a period when Albrecht Dürer had carried the art of engraving to perfection in Germany, and Marc Antonio in Italy, Lucas disputed the palm with those celebrated artists in the Low Countries. He learned the use of the point and graver from a goldsmith, and he carried the art to a surprising pitch of perfection for the short time that he lived. His style differs from that of Dürer, and seems to have been built on the manner of Israel van Mecheln. His figures are tall and meagre, the extremities rather mannered than correct, and though his attitudes are not ill chosen, they are generally stiff and ungraceful. He engraved on wood as well as on copper, but the woodcuts are not very numerous. They are spirited and masterly, though inferior to those of Dürer. He usually marked his prints with the Gothic letter L, accompanied by the date, and these he sometimes placed on a tablet. The following is an ample list of his works, and comprises all his principal prints, fine impressions of which are now very scarce:

OLD TESTAMENT SUBJECTS.

The Creation and Fall of Adam and Eve; six plates. 1529.
Adam and Eve driven from Paradise. 1510.
Cain and Abel. 1524.
Abraham and the Angels.
Abraham sending away Hagar; one of his first plates; very scarce.
The same subject, differently treated, and smaller; called 'The Little Hagar.'
Lot and his Daughters. 1530.
The History of Joseph; five plates. 1512.
Jephtha and his Daughter.
Esther before Ahasuerus. 1515.
Samson and Delilah.
The Triumph of David.
David praying, with an Angel appearing to him. 1520.
David playing on the Harp before Saul.
Solomon worshipping Idols. 1514.
Susanna and the Elders; one of his earliest prints.

NEW TESTAMENT SUBJECTS.

St. Joachim and St. Anne. 1520.
The Annunciation.
The Visitation.
The Adoration of the Magi. 1513. Hendrik Goltzius has engraved the same subject, with little difference.
The Repose in Egypt; one of his early prints.
The Baptism of Christ; a composition of many figures.
Christ tempted by the Devil 1518.
The Resurrection of Lazarus; one of his early prints.
The Passion of our Saviour; fourteen plates.
A set of nine circular prints of the Passion.
Ecce Homo; a rich composition. 1510.
The Crucifixion; one of his finest prints. 1517.
Christ appearing to Mary Magdalene. 1519.
The Prodigal Son.

SUBJECTS OF THE VIRGIN AND SAINTS.

The Virgin and Infant, with St. Anne. 1516.
The Virgin and Infant, with a glory of Angels.
The Virgin and Infant seated at the foot of a tree.
The Virgin and Infant, in a landscape, with two Angels. 1523.
The Holy Family, with St. Joseph presenting an apple.
Christ and the Twelve Apostles; thirteen plates.
The Four Evangelists; four plates. 1518.
The Conversion of St. Paul. 1509.
St. Peter and St. Paul; half-lengths. 1517.
St. Peter and St. Paul, in a landscape. 1527.
St. Christopher carrying the Infant Jesus. 1521.
St. John the Baptist in the Desert. 1513.
The Decollation of St. John.
St. Jerome, with a book, a skull, and a lion. 1521.
The Martyrdom of St. Sebastian.
St. Anthony, the Hermit.
The Temptation of St. Anthony. 1509. Very fine; engraved when he was fifteen.
St. Francis receiving the Stigmata.
St. George fighting the Dragon.
Mary Magdalene in the midst of the Pleasures of the World; known as 'The Magdalene's Dance'; very fine, and extremely rare.
Mary Magdalene in the Desert.
St. Catharine; half-length. 1520.

VARIOUS SUBJECTS.

The Monk Sergius killed by Mahomet, who is sleeping. 1508. Very fine; engraved when he was fourteen.
The Seven Cardinal Virtues; seven plates. 1530.
The Death of Lucretia: by some called, The Death of Dido.
Pyramus and Thisbe. 1514.
Mars and Venus. 1530.
Minerva seated. This is supposed to have been his last plate, which he did not quite finish.
The Standard-Bearer.
A young Man at the head of an armed company, listening to a man who is speaking to him, with his hat in his hand.
The Wedding-Ring: an old Man putting a Ring on the finger of a young Woman; a highly-finished etching.
An old Woman, with a bunch of grapes.
The Musicians. 1524.
The Surgeon performing an Operation. 1524.
The Quack-doctor. 1523.
The celebrated print called the 'Uylenspiegel.' It represents a Man playing on the bagpipes, carrying two children in a basket, and a Woman with a child on her shoulder, leading an ass with panniers, in which are three more children. This group is preceded by the 'Uylenspiegel,' in the form of a boy, with a hood, having an owl on his shoulder, and carrying a pitcher and a staff. The extreme rarity of this print is well known, but its scarcity constitutes its chief value, for it is very inferior to many of Lucas van Leyden's other works. It was copied by Hondius and others; and Basan mentions another copy of it, without the name of the engraver, so exact, as easily to be mistaken for the original. It is dated 1520.

PORTRAITS.

The Emperor Maximilian I.; after a picture painted by Lucas when he visited Leyden. The head is executed with the graver, the rest etched, and in parts harmonized with the graver; very fine and scarce. 1520.
Lucas van Leyden; inscribed *Effigies Lucae Leidensis propria manu incidere.*
A young Man, half-length, with a cap and feathers, holding a skull; usually called his own portrait, though it bears no resemblance to the preceding one.

WOODCUTS.

The Kings of Israel; in chiaroscuro.
The Illustrious Women of the Old Testament.

JACOBUS, was a monk of the order of St. Francis, who executed in 1225 some mosaic work in a Byzantine manner in the tribune annexed to the Baptistery of San Giovanni in Florence. The author of this work must not be confounded with Jacobus de Turrita.

JACOBUS, a German engraver on wood, flourished about the year 1480. His principal works were sixteen or eighteen cuts of the 'Life of Christ,' some of which are signed '*Opus Jacobi*.' Papillon mentions a large upright engraving by this artist, and says that it belongs to a set of allegorical prints relating to the history of Rome.

JACOMETTI, PIETRO PAOLO, who was a sculptor, founder, and architect, as well as a painter, was born at Recanati in 1580. He came of a distinguished family, but followed his taste for art in preference to taking the position that was open to him. He studied painting under Pomarancio, and assisted him in the frescoes of the cupola of the church at Loretto. Independently, he painted the 'Assumption of the Virgin.' He died in 1655.

JACOMETTO, a native of Venice, who died in 1472, was famous for his miniatures, portraits, and cabinet pictures.

JACOMIN, MARIE FERDINAND, a French landscape painter, born in Paris 1843, studied at first with his father, Alfred Louis Jacomin; since 1870 was a regular contributor to the Salon. His subjects were mainly chosen from the scenery of the environs of Paris; to all his work he gave a note of great elegance and distinction. 'Environs du Pont Colbert,' and 'Vaine Pâture dans la Forêt de Marly,' are among his best pictures. To the Universal Exhibition he sent his 'Seine-et-Oise,' and in 1902 his 'Fontainebleau' won admiration. He gained a third-class medal in 1883, and in 1889 a bronze medal at the Universal Exhibition. His death occurred at St. Germain-en-Laye, August 3, 1902.

JACONE. See JACOPO.

JACOPINO DA AREZZO. See AREZZO.

JACOPO, usually called JACONE, was a native of Florence, who flourished about the year 1525. He was a friend and coadjutor of Andrea del Sarto, whom he assisted in some of his works. He was employed upon fresco decorations for houses, and adorned the Buondelmonti Palace. A 'Madonna' in the Gesù at Cortona, and a 'St. Lucia' in the church of that saint at Florence, are attributed to him. He died in misery in 1553.

JACOPO DI CASENTINO. See LANDINI.

JACOPO DI MICHELE, known also as GERA, was a Pisan living in the 14th century, who is recorded to have painted thirty figures round the inner dome of the cathedral of Pisa in 1390, and to have assisted Turino Vanni in the decoration of the Tabernacle of the Font in the same building. No dates are known of his birth or death. There remain of his works:

Palermo. *Church of the Annunziata.* Conception of the Virgin, between Saints.
Pisa. *Academy.* Madonna and Child, with Saints.

JACOPO DI NERITO. See NERITO.

JACOPONE DA FAENZA. See BERTUCCI.

JACOPSEN, H., a Flemish engraver, lived about the year 1620. He engraved a set of plates, chiefly portraits, for a 'History of the Netherlands,' published in that year.

JACQUAND, CLAUDIUS, a French historical, genre, and portrait painter, was born at Lyons in 1805. He studied in the Academy of that city, and was a pupil of Fleury-Richard. He first exhibited at the Salon in 1824, and had a good practice as a portrait painter. There are frescoes at St. Philippe-du-Roule, Paris, by him. He died in Paris in 1878. Amongst his works are:

The Condemnation of Galileo. (*Amiens Museum.*)
The Count of Comminges recognizing Adelaide. 1836. (*Lyons Museum.*)
The Coronation of Charlemagne.
Henry of Burgundy, King of Portugal.
The Order of St. John at Rhodes. 1839.
Jacques Molay taking Jerusalem. 1846.
} *Versailles.*
Death of the Duke of Orleans. (*St. Ferdinand, Neuilly.*)
After the Game of Chess. (*Moulins Museum.*)
Trial of Brigands. (*Neue Pinakothek, Munich.*)
Soldiers gambling. 1857. (*Wallace Gallery.*)
La Vierge du travail. 1863. (*Cambrai Museum.*)

JACQUARD, CLAUDE, a French historical painter, flourished at Nancy at the end of the 17th century. He was a pupil of Claude Charles, and was employed by Charles V., Duke of Lorraine. His chief works are a fresco in the cupola of a church at Nancy, and a design for a ceiling which is in the Museum of that city.

JACQUART, ANTOINE DE, was probably a native of France. He is said by Florent Le Comte to have engraved small vignettes, with figures and grotesque ornaments, which he usually marked with the letters *A. D. I. F.*

JACQUE, CHARLES EMILE, French painter and engraver, born in Paris, May 23, 1813; began as an engraver, but subsequently painted genre pictures with notable success. As an engraver he published a monograph on fowls, and appeared as an etcher at several successive Salons. As a painter Jacque gained a third-class medal in 1861, a *rappel* in 1863, a medal in 1864, the Legion of Honour in 1867, and a gold medal at the Universal Exhibition of 1889. As an engraver he obtained a medal of the third-class in 1851, a *rappel* in 1861 and 1863, a second medal of the third-class in 1867, and a Grand Prix in 1889. Many of his plates obtained a certain popularity in England. He died in Paris, May 7, 1894. His brother EMILE JACQUE and his son LÉON JACQUE both worked at engraving with success.

JACQUEMART, of Hesdin, was a famous French miniaturist who resided at Hesdin. He executed in 1384 most wonderful miniatures for the Book of Hours of the Duke John, and in 1400 others for the Book of Hours of the Duke of Berry. The date of his death is not known.

JACQUEMART, ALBERT, a French flower painter, was born in Paris in 1808. He entered the École des Beaux-Arts, where he devoted himself to drawing. His first studies were entomology, botany, and conchology, and in 1840 he published the 'Flore des Dames,' and in 1841 the 'Nouveau Langage des Fleurs,' and other botanical works. In 1861-62 he put forth, in conjunction with M. Le Blant, his 'Histoire de la Porcelaine,' and in 1873 his 'Histoire de la Céramique.' He took a prominent part in the organization of the different French Exhibitions, and died in 1875.

JACQUEMART, JULES FERDINAND, a French etcher and painter in water-colours, was born in Paris in 1837. He was the son and pupil of Albert Jacquemart, the author of the 'Histoire de la Porcelaine,' for which he supplied the plates. Another work in which he was concerned was

Barbet de Jouy's 'Gemmes et Joyaux de la Couronne,' for which he produced some masterpieces of etching. He etched, among other works, ten pictures in the Museum at New York, and supplied a numerous series of illustrations to his father's 'Histoire du Mobilier.' He appeared at the Salon of 1861 as a painter and engraver. Owing to an incurable disease of the lungs contracted in 1873 at Vienna, which obliged him to relinquish his profession as an etcher, and to spend his winters at Mentone, he devoted himself to water-colour painting, in which he obtained a great and well-merited success. He was one of the principal promoters of the Société des Aquarellistes. He died at Nice in 1880. The following is a list of his principal etchings from paintings which have appeared in the 'Gazette des Beaux-Arts':

Portrait of Sir Richard Wallace; *after Baudry.*
Ouled-Nayls Horsemen; *after Fromentin.*
Halt of Muleteers; *after the same.*
Fruit and Fish; *after J. Fyt.*
Willem van Heythuysen; *after Frans Hals.*
Portrait of J. van Veen; *after M. van Heemskerck.*
Music; *after Van der Helst.*
The Soldier and the laughing Maiden; *after Van der Meer, of Delft.*
The Reader; *after Meissonier.*
Moses; *after Michelangelo.*
The Burgomaster of Leyden and his wife; *after Karel De Moor.*
A Fête in a Cottage; *after Adriaan van Ostade.*
The Inn; *after Isaak van Ostade.*
The Flock; *after Potter.*
Portrait of Rembrandt; *after Rembrandt.*
Landscape; *after the same.*
The Prodigal Son; *after Teniers.*
Head of Christ; *after Leonardo da Vinci.*
Mona Lisa; *after the same.*
The Infanta Isabella; *after S. De Vos.*
Widow and Child; *after Sir Joshua Reynolds.*
The Daughter-in-law; *after Goya.*

JACQUEMIN, a French artist, flourished at Nancy, and died in 1480.

JACQUES, Maître, an historical and miniature painter, went from Italy to Portugal, where he flourished in the reign of John I. (A.D. 1385-1433).

JACQUES, called 'LE MAÎTRE,' worked at the cathedral of Auch, and died in 1547.

JACQUES, of Auverette, a French historical and ornamental painter, was a native of Bourges. He died in 1523.

JACQUES, called LE BOUC, a French historical and heraldic painter, flourished in Paris about 1540. He was also a genealogist and herald at arms. He was called the French Apelles, but no extant work can justify that title.

JACQUES, NICOLAS, a French miniature painter, was born at Jarville, near Nancy, in 1780. He entered the school of David and studied historical painting, but he was compelled by poverty to undertake something more lucrative. He then studied miniature painting under Isabey, whose friend he became. He executed the portraits of most of the Imperial family, especially those of the Empress Josephine, Queen Hortense, Marshal Bernadotte, and others. Among his other miniatures are those of Cuvier, Benjamin Constant, Cherubini, Mdlle. Mars, Sir W. Molesworth, Louis Philippe, &c. He died in Paris in 1844.

JADIN, LOUIS GODEFROY, a French painter, was born in Paris in 1805. He began his career as a painter of hunting subjects and still-life, his instructors being Abel de Pujol, Hersent, Paul Huet, Bonington, and Decamps. He travelled with Alexandre Dumas in the Mediterranean, and figures in 'Capitaine Pamphile.' His chief works are 'The 'Meet,' 'The Death Cry,' 'Dogs playing,' &c. He died in Paris in 1882.

JAGEMANN, FERDINAND, who was born at Weimar in 1780, was a son of Christian J. Jagemann, the librarian of the Duchess Amalie, and a brother of the actress Caroline Jagemann. He studied at the Weimar Academy under G. M. Kraus, and further improved himself at Vienna under Füger, and then in Paris and Rome. He was afterwards professor at Weimar, where he died in 1820. Among his best works are the portraits of Duke Karl August of Saxe-Weimar (in the Weimar Library), and of Goethe, Wieland, and Gall; as well as that of Schiller when dead.

JAGER, GERARD DE. See DE JAGER.

JÄGER, GUSTAV, a German historical painter, was born at Leipsic in 1808, and entered the Academy at Dresden, but in 1830 he went to Munich and studied under Schnorr von Karolsfeld. In 1836 he proceeded to Rome, and the year following returned to Munich. In 1847 he was appointed director of the Leipsic Academy, but was able after this to execute some important frescoes in Munich, Weimar, &c. His designs for the Cotta Bible are also much admired. He died at Leipsic in 1871. His principal oil paintings are:

Moses supported by Aaron and Hur during the Battle between the Amalekites and Israelites.
The Dream of Sophronius.
The Burial of Christ. (*Leipsic Museum.*)
The Magdalene at the Feet of the Lord. (*Dresden Gallery.*)
The Marriage of St. Catharine.

JÄGER, GUSTAV MARIA, an Austrian landscape painter and etcher, was born at Vienna in 1834, and died there in 1861. He studied at the Academy of that city, and his landscapes were chiefly taken from the neighbourhood of Meran.

JAGER, R., an obscure engraver, probably a Dutchman, has left an undated etching, representing the 'Fleets of Spain and Holland.'

JAGGER, CHARLES, an English miniature painter, was born in 1770, and practised at Bath, where he died in 1827.

JAGT, MARTINUS VAN DER. See VAN DER JAGT.

JAHN, JOHANN QUIRIN, who was born at Prague in 1739, was the son of a painter, and worked for some years as an assistant of Palko. He travelled in the Netherlands and France, and then settled at Vienna, where he was admitted a member of the Academy. He afterwards returned to Prague, where he died in 1802. He decorated various churches in Bohemia, Silesia, and Lusatia with altar-pieces, among which are a copy of the 'Notte' of Correggio, in the church at Liebesnitz, and 'St. Philip Neri,' in the cathedral of St. Veit at Prague. He was also a writer on art.

JAKOBSEN, JURIAEN. See JACOBSEN.

JALABERT, CHARLES FRANÇOIS, French painter, born at Nîmes, January 1, 1819; commenced his artistic studies in the studio of Paul Delaroche. After three consecutive competitions he was only successful in gaining a second prize. He spent three years in Italy, and brought back with him 'Virgile lisant ses Géorgiques,' which figured at the Salon in 1847, and afterwards found a place in the Luxembourg. Jalabert then devoted himself to portrait-painting, while studying genre, and

GEORGE JAMESONE

Walker and Cockerell photo] [*National Portrait Gallery*

WILLIAM DRUMMOND OF HAWTHORNDEN

art in its portrayal of religious subjects. We may mention as an example in this last-named style his 'St. Luc,' which he was commissioned to paint in 1852 for the town of Sèvres; an 'Annunciation' for the Ministry of State (1853); 'Le Christ aux Oliviers' (1855), and other works. As a landscape and genre painter he is well represented by 'La Villanella,' painted when in Rome; 'Les Nymphes écoutant Orphée'; 'Roméo et Juliette'; Raphäel (1849–57); 'Une Veuve,' (1861); 'Le Christ marchant sur la mer'; 'Maria Abruzèze' (1863); and a series of female portraits executed between 1864 and 1883. He obtained a third-class medal in 1847, a second-class ditto in 1850, and two first-class medals, one in 1853 and the other in 1855; also a second-class medal at the Universal Exhibition in 1867. In 1855 he was made Chevalier of the Legion of Honour, and promoted to the rank of officer in June 1867. His death occurred in March 1901. P. P.

JAMBERS, THEODORUS, a Flemish genre and historical painter, was born in 1804, and was working in Brussels from 1833 to 1842. Two of his best known works are the 'Convalescent' and 'The Flight of Henrietta Maria, Queen of England.'

JAMES, GEORGE, a portrait painter, was born in London towards the middle of the 18th century. He studied at Rome, and then practised at Bath and in London. He became a member of the Incorporated Society of Artists, with whom he exhibited till 1768, and in 1770 was elected an Associate of the Royal Academy. In 1780 he removed to Bath, but inheriting property, and marrying a lady of fortune, he virtually ceased to practise in his later years. He died in France in 1795, from the effects of imprisonment during the Reign of Terror.

JAMES, WILLIAM, was a landscape painter, who became in 1766 a member of the Incorporated Society of Artists. He exhibited at Spring Gardens from 1761 to 1768, and at the Royal Academy from 1769 to 1771. He was a pupil and disciple of Canaletto. At Hampton Court there are several views by him.

JAMESON, ALEXANDER, an engraver, is supposed to have practised at Edinburgh. He engraved in 1728 the family group of 'George Jamesone, with his Wife and Son.'

JAMESON, ANNA, an English art critic and amateur artist, was born at Dublin in 1796. Her father was D. B. Murphy, the miniature painter. Her husband, whom she married in 1823, but did not live with long, was a barrister who held an appointment in Canada. She made various tours in Italy, Germany, and America. Her death took place at Ealing in 1860. The following is a list of some of the works on art she published, many of which were illustrated by herself:

Visits and Sketches at home and abroad. 1834.
Beauties of the Court of Charles II. 1838.
Sketches of Germany. 1837.
Handbook to the Public Galleries of Art in London.
Companion to the Private Galleries of London.
Memoirs of the Early Italian Painters. 1845.
Memoirs and Essays illustrative of Art, &c. 1846.
Decorations of the Garden Pavilion, Buckingham Palace.
Sacred and Legendary Art. 2 vols. 1848.
Legends of the Monastic Orders. 1850.
Legends of the Madonna. 1852.
Handbook to the Sculpture, Crystal Palace. 1854.
History of Our Lord. Continued and completed by Lady Eastlake. 2 vols. 1864.

JAMESONE, GEORGE, the son of an architect and one of the earliest of the British Painters, was born at Aberdeen in 1586. He is known to have studied in the school of Rubens at Antwerp, and to have been a fellow-pupil with Van Dyck, but the date of his visit to Flanders is not recorded. He was, however, according to Cunningham, back and established as a painter at Aberdeen in 1620. Three years later he painted a picture of himself, his wife Isobel Tosh, and his infant son. He found, both among the Covenanters and Cavaliers, many to sit to him for their portraits, but his works in landscape and history were not appreciated, and he was compelled to abandon these subjects for the more favoured portraiture. His fame soon spread, and he removed to Edinburgh, where he met with equal success. When Charles I. visited that city in 1633, the magistrates collected as many portraits by Jamesone as they could, and hung them on either side of the Netherbow Port, through which the procession would pass. The king was attracted, stopped, admired them, and subsequently gave the painter a sitting. Heedless of politics and civil war, Jamesone worked on till his death, which took place at Edinburgh in 1644; he was buried in the churchyard of the Grey Friars. He is unrepresented in the National Gallery, the National Portrait Gallery, and the National Gallery of Scotland. In the University of his native Aberdeen and in private collections throughout Scotland are numerous works by him—portraits of men celebrated in literature, politics, and war. For Sir Colin Campbell of Glenorchy (with whom he is said to have travelled abroad) he executed a series of portraits of great historic interest. They are now at Taymouth Castle, the seat of the Earl of Breadalbane, and include, amongst others, likenesses of Sir Duncan Campbell, John, Duke of Rothes, James, Marquis of Hamilton, and John, Earl of Mar. One of the numerous portraits of Jamesone by himself, a three-quarter length, wearing a hat as usual, is at Cullen House, the seat of the Earl of Seafield, where there is also an allegorical picture by him of the 'Fortunes of Charles I.'

JAMIELLI. See MIEL, JAN.

JAMIN, PAUL JOSEPH, a French painter, born in Paris in 1853, a pupil of Jules Lefebvre, and also of J. Boulanger, the special feature of whose work was that it dealt with prehistoric subjects. His father was the well-known professor, Dr. Jules Jamin, who filled the post of *sécrétaire perpetuel* to the Academy of Sciences. For nearly a quarter of a century Paul Jamin was a regular contributor to the Salon. In 1882 he received an honourable mention, and in 1889, the year in which he exhibited two portraits, he obtained a bronze medal. At the Exhibitions of 1898 and 1900 he also received medals, but latterly his work, partly on account of its peculiar qualities, served little to advance his reputation. His 'Scène du Déluge' is well known. He died in Paris July 10, 1903.

JAMITZER, BARTHOLOMÄUS, (or JAMNITZER,) was a German engraver who, according to Professor Christ, resided at Nuremberg, and flourished about the year 1547. He is said by that author to have engraved some plates, which he marked with his initials and the date, but he has not specified the subjects. Zanzi says that he worked in 1571.

JAMITZER, CHRISTOPH, (or JAMNITZER, or GAMICZER,) who was most probably the son of Albrecht Jamitzer, and a nephew of Wenzel Jamitzer, was born at Nuremberg in 1563, and died in the same city in 1618. He was a goldsmith as well as an engraver. He published a set of grotesque subjects in 1600, and there are also by him the undermentioned plates. His mark is .

His own Portrait, studying perspective.
A set of twelve plates of the Sports of Children.
Twelve plates of Children mounted on Sea Monsters.
Four plates of Children, with the Wings of Bats.
A Dance of four Children round a Tree.
A set of six Grotesque Subjects.

JAMITZER, WENZEL, (or JAMNITZER, or GAMICZER,) a goldsmith and engraver, was born at Vienna in 1508. At an early period he came with his brother and co-worker, Albrecht Jamitzer, who died in 1590, to Nuremberg, where he worked for the Emperor Charles V. and other potentates, and died in 1588. His etchings include a 'Triumphal Arch' (1551), now in the Berlin Museum, and probably forty plates of cups, cans, and other vessels, to be seen at Berlin and Prague. He designed 'The Apotheosis of the Emperor Maximilian II.' which was etched by Jost Amman, as were also the plates to a work written by him, entitled 'Perspectiva Corporum Regularium' (1568).

JAN, LANGEN. See BOCKHORST.

JAN, LAURENT, a French painter, was born in 1808. He was director of the School of Drawing and Mathematics in Paris, and was known not only in the world of art, but also in that of letters. He died in 1877.

JANDL, ANTON, a German historical and portrait painter, was born at Gratz in 1723, and after acquiring there the rudiments of his art, visited Vienna, Salzburg, Munich, and Spires. He also obtained much assistance from Franz Palko at Brünn. He was appointed town painter at Gratz, and died there in 1805. A number of altar-pieces in Styria are of his execution.

JANET. See CLOUET, FRANÇOIS.

JANET LANGE, ANGE LOUIS, a French historical painter, was born in Paris in 1816. He studied in the ateliers of Colin, Ingres, and Vernet, but he adopted principally the style of the latter. In the early part of his career he painted several sacred subjects. He was engaged for about twenty years on the 'Illustration' newspaper. He died in Paris in 1872. Among his principal works were:

The Abdication at Fontainebleau.
The Last Friend.
The Innocents of Lyons.
Episode in the Siege of Puebla.
Scene in the Crimean War.
Nero contending in a Chariot Race.

JANINET, JEAN FRANÇOIS, who was born in Paris in 1752, engraved many pieces in colours by means of several plates each imprinting one colour. He reproduced some of Ostade's coloured drawings in this manner, also a large view of Paris after Machy, portraits of Henry IV., after Pourbus, and of Sully, a 'Harvest Supper' after the younger Wille, 'Venus and Cupid' after Boucher, and 'Galatea on the Waters' after Edme Bouchardon. He died in Paris in 1813.

JANNECK, FRANZ CHRISTOPH, was born at Gratz in 1703, and was a pupil of Matthias Vangus. He worked for some time at Frankfort, and afterwards at Vienna, where he died in 1761. He was very successful in small historical and conversation pieces, and in landscapes and portraits. Prince Liechtenstein and Count Harrach possess pictures by him. In the Bordeaux Museum are two interiors, and in the Vienna and Darmstadt Galleries are landscapes.

JANOTA, JOHANN GEORG, a native of Bohemia, was born in 1747. When young, he was taken under the protection of Prince Liechtenstein, who sent him to study in Italy. Soon after his return he was admitted a member of the Academy of Vienna, where he died in 1780. He engraved some portraits, and several plates from the pictures in the Liechtenstein Gallery; among others the following:

PORTRAITS.

The Emperor Joseph II.
The Archduke Maximilian.

SUBJECTS.

Bust of a young Man, *after Rembrandt.*
Christ bearing His Cross; *after Leonardo da Vinci.*
St. Catharine of Siena praying; *after Alessandro Allori.*
The Funeral Pageant of Joseph Wenceslas, Prince of Liechtenstein.

JANSEN, JOHANNES MAURITSZ, was a Dutch landscape painter, who was born, probably at Amsterdam, in 1812. He settled at Utrecht, where he died in 1857.

JANSEN, JOHANN MATTHIAS, was born at Potsdam in 1751, and studied drawing under Krüger at that place, where also he practised painting from the models in the gallery. In 1770 he went to Vienna, and in the following year to Rome. He proceeded to Paris in 1774, and after returning home was occupied in painting portraits, historical subjects, and theatrical decorations. The date of his death is not stated. The Brunswick Gallery possesses pictures by him.

JANSON, CORNELIS. See JANSSENS.

JANSON, JACOBUS, a Dutch painter and etcher, was born at Amboyna, in the East Indies, in 1729, but was brought to Holland by his parents when eight years of age. He became an engineer officer, but resigned his post from his preference for painting. He resided at Leyden, usually painting landscapes and cattle, and died there in 1784. A 'View of the Castle of Heemstede' by him is in the Amsterdam Museum. He also copied one or two of Paulus Potter's paintings, and etched a few plates from his own designs.

JANSON, JOHANNES CHRISTIANUS, the son of Jacobus Janson, was born in 1763. He was instructed in painting by his father, but preferring a military life, he entered the army in 1795, and made several campaigns in Germany. On the union of Holland with France, he left the service and settled at the Hague. He painted landscapes with cattle and figures, winter scenes, and various other subjects. Some of these he also etched. He died about 1820.

JANSON, PIETER, brother of Johannes Christianus Janson, was born in 1768, and also followed for a time the military profession, but being seriously wounded he retired, with the pension of a major, and settled at Arnheim, where he occupied himself in painting landscapes and cattle, and in etching animals. The date of his death is not known.

JANSSENS, ABRAHAM, a Flemish painter, was born at Antwerp about 1575. At the age of eighteen he became a pupil of Jan Snellinck, but he was not admitted as a master into the Guild of St. Luke until 1601. He was a contemporary of Rubens, and merits a place in the first rank after that master. Houbraken relates that he manifested a bitter enmity to Rubens, but the statement is now regarded as a fiction, as are that writer's disparaging remarks upon his course of life and the manner of his end. He died at Antwerp in 1632.

Woodbury Co. photo] PORTRAIT OF CORNELIA REMOENS [*National Gallery*

There are many fine pictures by Abraham Janssens in the churches in Flanders. At Antwerp, in the church of the Carmelites, is an altar-piece of the 'Entombment of Christ,' and another of the 'Virgin and Child, with St. Catharine, St. Cecilia, and other Saints'; in the cathedral at Ghent, an 'Ecce Homo,' and a 'Descent from the Cross,' finely composed, and of the grandest effect. In the gallery of the Elector Palatine is one of his best works, representing the 'Raising of Lazarus.' Among his principal works are also:

Antwerp.	*Gallery.*	The Virgin and Child.
"	"	Scaldis.
"	"	Adoration of the Magi.
Berlin.	*Gallery.*	Vertumnus and Pomona.
"	"	Meleager and Atalanta.
Brussels.	*Gallery.*	Old Age resting on Faith and Hope.
Cassel.	*Gallery.*	Diana and her Nymphs.
Vienna.	*Gallery.*	Venus and Adonis.
"	"	Apollo.

JANSSENS, ALEXANDER, a Flemish engraver, was probably related to Victor Honoré Janssens. There are by him a set of etchings of subjects from the life of Achilles, after pictures by his relative.

JANSSENS, CORNELIS, called JANSSENS VAN KEULEN, or JANSON VAN KEULEN, was born probably at Amsterdam, but possibly in London, as recent discoveries have proved. He had already reached considerable celebrity in his own country, when he visited England in 1618. Here he met with very flattering encouragement, and was taken into the service of James I., whose portrait he painted several times. His pictures are generally painted on panel, but he also worked in miniature. One of his finest portraits was that of Sir George Villiers, father of the famous Duke of Buckingham, one of his hands resting on a greyhound. Janssens was less employed after the arrival of Van Dyck, although he remained in England until 1648. He then settled at the Hague, but died probably, at Amsterdam, between 1662 and 1664. Some of his best pictures are:

Portrait of Charles I. (*Chatsworth House.*)
Henry, Prince of Wales. (*Kedleston Hall.*)
The Duke of Buckingham. (*Welbeck Abbey.*)
William Harvey. (*Royal College of Physicians.*)
Sir Christopher and Lady Neville. 1627. (*Wroxton Hall.*)
Admiral Pennington. (*Lord Tollemache.*)
Archbishop Abbot. (*Dr. G. C. Williamson.*)

Other portraits by him are at Amsterdam, Berlin, Brunswick, Carlsruhe, Dresden, Dublin, the Hague, &c. The portrait of John Milton that belonged to Thomas Hollis, and of which there is an engraving by Cipriani, was by Janssens. It was painted when Milton was only ten years old, consequently in the first year of Janssens's arrival in England.

JANSSENS, CORNELIS, the younger, son of Cornelis Janssens van Keulen, was a portrait and miniature painter. He was the pupil of his father, and established himself at Utrecht, where he was living in 1670.

JANSSENS, DANIEL, was an architectural and decorative painter, who was born at Mechlin in 1636. In 1660 he was admitted into the Guild of St. Luke at Mechlin, and in 1666 into that at Antwerp. In 1680 he painted a grand triumphal arch for the festival of St. Rombaut. He died at Mechlin in 1682.

JANSSENS, HENDRIK, a Dutch engraver, who flourished about 1640, has left some plates of ornaments for goldsmiths and jewellers, enriched with figures and other embellishments. Some of his prints are from his own designs.

JANSSENS, HIERONYMUS, a Flemish painter, was born at Antwerp in 1624. He was a pupil of Van der Lamen, and died at Antwerp in 1693. Most of his works were long ascribed to Victor Honorius Janssens, although the dates on some show them to have been executed before the birth of the latter. There are amongst them:

A Court Assemblage. (*Louvre.*)
Court Ball, 1658. (*Leleux Collection, Lille.*)
Trictrac. 1659.
High Playing. 1660. (*Le Brun-Dalbanne Collection.*)

JANSSENS, JAN, a Flemish painter, flourished at Ghent in the 17th century. In the Church of St. Nicholas in that city is a 'St. Jerome' ascribed to this artist, and other works are in the Museum, while a 'Resurrection' is at Bruges.

JANSSENS, VICTOR HONORÉ, a Flemish painter, was born at Brussels in 1664. He was the son of a tailor, who intended to bring him up to his own business, but his love for art induced his father to place him under the care of an indifferent painter named Volders, with whom he studied seven years, and made extraordinary progress. Soon after leaving his master, the Duke of Holstein invited him to his court, and appointed him his painter, with a considerable salary. After passing four years in the employment of that prince, he obtained his permission to visit Italy, and was by him maintained in Rome for eleven years. He there formed an intimacy with Tempesta, and frequently painted the figures in his landscapes. The desire of revisiting his native country induced him to leave Rome, where he was in full employment and reputation, and he returned to Brussels. He had hitherto confined himself to small or easel pictures; but he was now called upon to exert his talents on a larger scale, being commissioned to paint several altar-pieces for churches in Brussels and other cities of Brabant. In 1718 he was invited to Vienna, and appointed painter to the Emperor of Germany, but after a residence of three years in that city he visited London. He died at Brussels in 1739. Among the most esteemed of his pictures are:

St. Roch curing the Diseased. (*St. Nicholas, Brussels.*)
St. Charles Borromeo interceding with the Virgin for those infected with the Plague. (*Church of the Carmelites.*)
The Sacrifice of Æneas.
Dido ordering the Building of Carthage. (*Brussels Gallery.*)
Fight between seven Women. (*Ghent Museum.*)
Venus and Adonis. (*Copenhagen.*)

JANSSON, KARL EMANUEL, a Swedish painter, was born at Finnström, in Aland, in 1846. He learned the rudiments of painting under the Finnish artist Ekman at Abo, and in 1862 came to Stockholm, where he pursued his studies under Boklund In 1868 he obtained State assistance to enable him to proceed to Düsseldorf, where he gained two years' further tuition from Vautier. He received a medal at Vienna, and was a member of the Academy of St. Petersburg. He died at his native place in 1874. Two of his best paintings were:

An Aland Courtship.
A Farthing in the Alms Bag.

JANSZ, EGBERT, a German engraver, flourished about the year 1600. There are by him a set of

small prints of animals, entitled 'Icones Venantuim,' dated 1598, after Antonio Tempesta. He worked chiefly with the graver, in a style somewhat resembling that of Crispyn van de Passe.

JANTSCHA, LAURENZ, a landscape painter and etcher, was born at Rodein, in Carniola, in 1742. He was a pupil of Weirotter and Christian Brand, and of the Vienna Academy, at which he in 1801 became corrector of landscape drawing, and afterwards professor. He died at Vienna in 1812. He executed landscapes and views in the parks of Schönbrunn, Laxenburg, Neu Waldeck, &c., and a panorama of Vienna which obtained repute.

JANZ, JACOB, a Flemish painter, flourished at Haarlem in 1690. His name appears in the Guild in 1732.

JANZ, SIMON, was a Flemish portrait painter, who flourished about 1464. His name appears in a document of Leyden as having painted portraits of Philip of Burgundy, his wife, and the Count of Charolais.

JAQUET, known in Italy as GIACHETTO, and also as IL FRANCIOSO, was a French portrait painter of the 15th century, who is mentioned in conjunction with Jan van Eyck and Rogier of Bruges. At Rome he painted a life-like portrait of Pope Eugenius IV., which is preserved in the sacristy of Santa Maria sopra Minerva.

JAQUEVRART, (or JAQUORART,) was a miniature painter who worked with distinction at the French court at the beginning of the 15th century.

JAQUOTOT, MARIE VICTOIRE, a French porcelain painter, was born in Paris in 1778. She was attached to the manufactory at Sèvres, and painted among other things a dessert service which was given by Napoleon to the Emperor of Russia after the peace of Tilsit. She also executed on porcelain several designs after Raphael's works. She died in 1855.

JARDIN, KAREL DU. See DU JARDIN.

JARDINIER, CLAUDE DONAT, a French engraver, was born in Paris in 1726. He was first instructed by Nicolas Dupuis, but was afterwards a pupil of Laurent Cars. He died in Paris in 1774. The following, among other plates, are by him:

The Virgin and Child; *after C. Maratti.*
The Genius of Glory and Honour, surrounded by Cherubs; *after Annibale Carracci.*
A Mother, with three Children; *after Greuze.*
Silence; *after the same.*
Two Soldiers playing at Cards; *after Valentin.*

JARENUS. An altarpiece in the Berlin Gallery, representing the 'Crucifixion' and other scenes in the life of Christ, painted on a gold ground, was ascribed by Dr. Waagen to an imaginary painter of this name, on the ground of its similarity to a 'Pietà' in the Earl of Pembroke's collection at Wilton House, bearing, as Passavant thought, the signature *Jarenus P.* Dr. Woltmann, however, has shown, in the 'Repertorium für Kunstwissenschaft' for 1879 (ii. 422-424), that Passavant and Waagen mistook for the signature of the artist a fragment of the inscription 'Jesus Nazarenus Rex Judaeorum,' and, moreover, that the Wilton House picture differs both in style and in execution from that in the Berlin Gallery. The latter is now assigned to an unknown painter of the Westphalian school of Soest in the later years of the 15th century. The wings of the same altarpiece, which were formerly in the Berlin Gallery, have been transferred to the Museum at Münster.

JARMORINI, GIUSEPPE, an architect and painter of the Bolognese school, was born at Bologna in 1733. He was a pupil of Pietro Scandellari, and distinguished himself as a painter of ornaments. He died in 1816.

JARVIS, JOHN WESLEY, an American portrait painter, was born at South Shields in 1780. He was a nephew of the great John Wesley, and brought up by his uncle until he was five years old, when he was sent to his father, who had emigrated to Philadelphia. Dunlap, in his 'History of the Arts of Design in the United States' (1834), describes him as an artist of astonishing powers, but unfortunately of the most depraved habits. He was one of the best portrait painters of the day: eccentric, witty, and convivial. As far as can be gathered, he died in extreme poverty in 1834.

JASCHKE, FRANZ, a landscape painter and engraver of Vienna, was born at Rosenthal, near Glatz, in 1775. He became private painter to the Archduke Rainer, whom he accompanied on a tour through Hungary, Galicia, Transylvania, and Upper Italy, etching some seventy plates to illustrate the account of his travels. He died after 1836.

JASON. See TORENVLIET.

JASPERS, JAN BAPTIST. See GASPERS.

JAUREGUY Y AGUILAR, JUAN, a painter and poet, was born in Biscaya about 1570. He was sprung from a distinguished family, and was a knight of the Calatrava order, and Master of the Horse to Queen Isabella, consort of Philip IV. He visited Rome and studied the old masters, and afterwards furnished the designs for the engravings in Luis Alcazar's work, 'Investigatio Arcani Sensus in Apocalypsi' (1619). He also painted some excellent portraits, among others that of Cervantes. He wrote a poetic 'Dialogue upon Nature and Art,' and translated the 'Aminta' of Tasso. He died about 1640.

JAZET, EUGÈNE, a French mezzotint engraver, the son and pupil of Jean Pierre Marie Jazet, was born in Paris in 1816, and died there in 1856. His most important plates are:

Michelangelo and Raphael at the Vatican; *after Horace Vernet.*
Arabs in camp listening to a Story; *after the same.*
Last Moments of Queen Elizabeth; *after Paul Delaroche.*
Arabs surprised in the Desert by the Simoom; *after Biard.*
Peter the Great saved by his Mother; *after C. Steuben.*

JAZET, JEAN PIERRE MARIE, a French engraver, was born in Paris in 1788. He was placed under his uncle Debucourt, who was especially devoted to aquatint, which Jazet brought to great perfection. He engraved the works of David, Gros, Grenier, Steuben, Guet, and others, but his great success was with his series of plates after the battle-pieces of Horace Vernet. He died in Paris in 1871.

JEAN, P., a miniature painter, was born in Jersey in 1755. He originally served in the navy, but after the American War practised as a miniature painter, and exhibited at the Royal Academy from 1787 to 1802, in which latter year he died at Hempstead, Kent.

JEANNEST, ÉMILE, a draughtsman and modeller, was born in Paris in 1813. He was for some time a pupil of Delaroche, and came to England about 1845 or 1846. After spending two years in London he went to Staffordshire, where he was employed by Mr. Herbert Minton of Stoke-upon-Trent. In

the year 1850 he took charge of the Fine Art department of Elkington's works in Birmingham, where his early experience of metallic manufactures and his great taste had ample field for operation. He died at Birmingham in 1857.

JEANRON, PHILIPPE AUGUSTE, a French landscape painter, was born at Boulogne in 1810. He came to Paris in 1828, studied under Sigalon and Souchon, and received a medal in 1833. Under the Republican government of 1848 he was appointed, through his friend Ledru Rollin, to the charge of the Louvre, where he classified the pictures. He afterwards became director of the Academy at Marseilles, but in his latter years he fell into reduced circumstances. He died in Paris in 1877. Amongst his works are:

The Little Patriots. (*Caen Museum.*)
The Lighthouse.
The Harbour of Ambleteuse. (*Luxembourg Gallery.*)
The Repose in Egypt.
View in the Limousin. (*Lille Museum.*)
View of Cape Griznez. 1852. (*Boulogne Museum.*)
The Camp at Equihem. 1854. (*Chartres Museum.*)
View of Cape Griznez: evening. 1854. (*Aix Museum.*)
Zouaves on the sea-shore.
The Blacksmiths of Corrèze.

JEAURAT, EDME, a French engraver, born at Vermenton near Auxerre in 1688. He was elder brother of Étienne Jeaurat, the painter. It is believed that his father was also an engraver or a worker in metal, and took his youngest son with him to Paris. Edme's first master was Bernard Picart, whose manner he imitated. When he was twenty-five he went to Holland to study the art of the Netherlands. He was especially attracted by the work of L. Vosterman, the elder, and P. de Jode, the younger. Returning to Paris in 1715, he was employed by M. de Crozat to engrave pictures in his famous collection. He specially devoted himself to the work of his brother, and of his father-in-law and brother-in-law—the two Le Clercs—and to that of his intimate friend N. Vleughels. He had a sensitive hand and rapidity of execution, combined with quick imagination and correct taste. He understood the human figure well, and drew it with accuracy. His "point" was very fine; but his landscapes gained their striking effect from the roughness of the foreground. He died in 1738 in Paris, leaving two sons, Sébastien of the Academy of Sciences, and Jean—commonly called Jeaurat de Berty—a painter. The name is sometimes spelt erroneously "Jaurat."

The Meeting of Jacob and Rachel; *after P. F. Mola;* for the Crozat Collection.
The Repose in Egypt; *after the same;* for the same collection.
The Finding of Moses; *after Paolo Veronese;* for the same.
Portrait of Pierre Puget, called the Michelangelo of France; *after Puget the younger.*
The Meeting of David and Abigail; *after N. Vleughels.*
The Resurrection; *after the same.*
Thetis plunging Achilles into the Styx; *after the same.*
Telemachus in the Island of Calypso; *after the same.*
The Triumph of Mordecai; *after Le Clerc.* 1737.
Christ among the Doctors; *after the same.*
Achilles discovered among the Daughters of Lycomedes; *after the same.* 1713. (*His chef d'œuvre.*)
St. John the Baptist baptizing; *after N. Poussin.*
Pan and Syrinx; *after P. Mignard.*
The Dead Christ on the knees of the Virgin; *after Le Brun.*
Venus and Love; *after N. Poussin.* 1708.
Four Passions of Man; *after Le Clerc, junior.* 1713.
Chinese and Tartar Figures; *after Watteau.* 1725.

His engravings of pictures of his brother's are to be seen at the British Museum. E. S.

JEAURAT, ÉTIENNE, French painter of mythology, history, and genre. Born at Vermenton near Auxerre on February 8, 1699. He was left an orphan when quite young; but his elder brother, the engraver, placed him with Nicolas Vleughels, Watteau's friend, who was a native of French Flanders. From him he learnt not only much of the Flemish manner, but, through direct intercourse with the Master-painter of the Fêtes Galantes, he imbibed the spirit of Watteau also. In 1724 Vleughels was named Director of the French Academy in Rome, and took his young pupil with him to that city. He devoted himself to classical and historical subjects and therein gained much renown. He was received at the Royal Academy in Paris, July 24, 1733; his reception picture was entitled 'Pyramus and Thisbe.' His devotion to, and success in, his art were marked by his election as Professor, 1743; Rector, 1765; and Chancellor, 1781. He became painter to the King, and keeper of the Gallery at Versailles in 1767. Many of the Paris churches had pictures painted by him; and he also did many designs for the tapestry looms at Gobelins and Beauvais. His work is marked by spirit, but occasionally the execution is weak. Many of his works have been engraved. He was a regular exhibitor at the Salon from 1737 to 1782. He died at Versailles, December 14, 1789. The following is a list of his better-known pictures:

Cambrai.	*Museum.*	Diana and Actæon. 1737.
"	"	Diana resting. 1738.
Besançon.	*Museum.*	Two Savoyards. 1753.
"	"	Burgundy Wine-press. 1763.
Orléans.	*Museum.*	Christ and St. Peter.
"	"	Kitchen Interior.
Paris.	*Louvre.*	Diogenes breaking his cup.
"	"	Village Wedding. 1747.
Copenhagen.	*Nat. Museum.*	Pyramus and Thisbe. 1733.
St. Petersburg.	*Hermitage.*	Family Scene. 1774.

One of his best pictures belongs to Mr. C. Schlesinger; it is a portrait group of Piron, Panard and Collé, three French playwrights of the period; a convivial party, excellent in composition, colour, and animation. Of his Watteau manner are 'L'Amour de la Chasse' and 'L'Amour du Vin' (Salon, 1741); 'Village Wedding,' a tapestry design for Gobelins, worked by Cozette and Audran (Salon, 1753), and 'A Village Fair' (Salon, 1755). Jeaurat also wrote many short stories; one, entitled 'L'Indiscret,' had a great vogue.

At the British Museum are several engravings of his works, of which the following are the most noteworthy:

Dressing a Salad. Painted, 1752. *Engraved by Beauvalet.*
La Servante congediée. Painted, 1748. *Engraved by Batechon.*
Place des Halles, Paris. Painted, 1761. *Engraved by Duflos.*
Le Carnival des Rues de Paris. Painted, 1764. *Engraved by C. le Vasseur.*
Mountain brings forth a Mouse. Painted, 1736. *Engraved by Edme Jeaurat.*

Among his drawings at the British Museum are two on dark grey paper in black and white chalk, very well executed; one is a study of the couple dancing a minuet for his picture 'Les Halles de Paris'; the other, the figure of a youth holding up, and runinng with, the shafts of a cart. E. S.

JEAURAT DE BERTRY, NICOLAS HENRI, was

a nephew and pupil of Etienne Jeaurat. He chiefly painted ornaments, and was appointed painter to Marie Leszczinska, queen consort of Louis XV. He was received into the Academy in 1756, and was still living in 1793.

JEAVONS, THOMAS, a line engraver, was born in 1816. He confined himself for the most part to engraving from landscape subjects. One of his plates, 'Dutch Boats in a Calm,' after E. W. Cooke, R.A., was published in the 'Art Journal' in 1849. He retired to Welshpool, where he died in 1867.

JEENS, CHARLES HENRY, a line engraver, was born at Uley, in Gloucestershire, in 1827. He studied under Brain and Greatbach, and produced his first plate in 1848. He engraved postage stamps for some of the English colonies, and the vignettes for Macmillan's 'Golden Treasury' series. He died in 1879. Amongst his best plates are:

Joseph and Mary; *after Armitage.*
Lady Hamilton at the Spinning-Wheel; *after Romney.*
The Reverie; *after Millais.*
The Summer Gift; *after Lance.*
William, Lord Russell; *after A. Johnstone.*
The Walk at Kew; *after Gainsborough.*
Go, and sin no more; *after E. Corbould.*
The Jäger; *after Foltz.*
Liberation of the Slaves; *after H. Le Jeune.*
The Duenna; *after G. S. Newton.*
Leaving Home; *after F. Holl.*
Dante; *after Gérôme.*
The Controversy; *after Elmore.*
The Justice of the King; *after John Faed.*

JEFFEREYS, JAMES, was born at Maidstone in 1757. He was the son of a coach painter, who sent him to London, where he was placed under the tuition of Woollett, the engraver, but he afterwards applied himself to painting, and became a student of the Royal Academy. In 1774 he obtained the gold medal for the best historical picture, and in 1775 he was sent to Rome. After a residence of four years in Italy he returned to England, and in 1783 exhibited a picture representing the 'Destruction of the Spanish Batteries before Gibraltar,' which was much admired, and was engraved by Woollett. He died of a decline in 1784.

JEGHER, CHRISTOFFEL, a German wood engraver, was born about the year 1590. About 1620 he went to Antwerp, where he afterwards chiefly resided. He there attracted the notice of Rubens, who employed him to execute several cuts from his designs, which he intended to publish. They are cut with spirited strokes, in imitation of the cross hatchings with a pen, and produce a very powerful effect. After the death of Rubens, Jegher purchased the greater part of the blocks, and republished the prints on his own account. He also worked after the designs of other masters. He died in the Netherlands between 1660 and 1670. The following are all after Rubens (the best impressions are with the name of Rubens as the publisher, those with the name of Jegher substituted are the second, and less valuable):

The Bust of a Man, with a thick beard; in chiaroscuro.
Susannah and the Elders.
The Repose in Egypt; in chiaroscuro.
The Infant Jesus and St. John playing with a Lamb.
The Crucifixion; *after F. Frank.* 1637.
The Coronation of the Virgin.
Christ tempted by Satan.
Hercules destroying Fury and Discord.
Silenus drunk, supported by two Satyrs; the same subject was engraved by Bolswert.
The Garden of Love.

JEHANNET. See CLOUET.

JEHNER, ISAAC, a mezzotint engraver, was the son of a German gunsmith, who introduced the art of silver plating into England. He was born in Westminster in 1750, and when nine years of age met with a series of accidents which left him dwarfed and deformed for life. About 1770 he was apprenticed to an engraver, with whom he remained five years, after which he worked for a time as an assistant to William Pether. Besides engraving in mezzotint, he executed portraits in crayons and water-colours, as well as in oil, and likewise painted upon silk, practising in Exeter, Plymouth, Bristol, and London. There is no trace of him after 1806, in which year he published an autobiographical sketch of his career under the title of 'Fortune's Football,' in which he altered his name to that of Jenner. His principal plates are:

The Entombment of Christ; *after Rubens.*
The Incredulity of St. Thomas; *after Correggio.*
The Altar-piece of St. Mary Redcliffe, Bristol; *after Hogarth.*
An Allegory in commemoration of the Recovery of George III.; *after his own design.*
Mlle. Lemoine, in the character of Zelima; *after the same.*
William Henry, Marquis of Titchfield, afterwards Duke of Portland; *after Sir Joshua Reynolds.*
Girl with a Muff; *after the same.*
The Earl of Barrymore, as Cupid; *after Cosway.*
The Four Seasons; *after Brueghel.*

JELGERHUIS, JAN RIENKSZ, born at Leeuwarden in 1770, was both a painter and an actor. He painted landscapes, interiors of churches, marine subjects, and market-places. He died at Amsterdam in 1836.

JELGERHUIS, RIENK, a painter, designer, and engraver, was born at Leeuwarden in 1729. He practised portraiture in the crayon manner, and is stated to have produced no less than 7763. His drawings of 'The History of Joseph' are highly commended. But he worked also in oil, and was especially successful in representing musical instruments. As an engraver he executed numerous portraits in mezzotint. He died at Amsterdam in 1806.

JELGERSMA, JAKO HAJO, a painter of marine subjects, was born at Harlingen in 1702, and was a scholar of Vitringa. He settled at Haarlem, where he painted portraits, of which he executed a great number. His sea-pieces in sepia and bistre are capitally executed. He also executed pictures in 'grisaille' in the style of Jan De Witt. He died at Haarlem in 1795.

JENICHEN, BALTHASAR, was an engraver on metal and wood, who lived at Nuremberg, most of whose works bear dates between 1560—1577. He died before 1621. Among his various plates were the following:

Thirty-seven plates of the chief men of the Reformation period, such as Martin Bucer, Calvin, Camerarius, Erasmus, Huss, Luther, Melanchthon, Paracelsus, Zwingli, Solis, and others.
Twenty-five plates of famous men and women, as Drake, Martin Schenk, Queen Elizabeth, etc.
Sixteen plates of the Dukes of Saxony.
Twenty-four plates of scenes in the Life of Christ.
Twenty-five plates of the Apostles.
Fifteen plates of the Life of the Virgin.
Fourteen plates of Saints.
Twelve plates of the Labours of Hercules.
Plates of the Seasons, Elements, and Senses.

JENKENSON, ANTHONY, was a native of England,

Woodbury Co. photo] THE SHRIMPERS [*South Kensington*

who flourished about 1560, and engraved maps and plans.

JENKINS, D., an engraver, practised in London towards the end of the 18th century, and executed several plates after Angelica Kauffmann.

JENKINS, JOSEPH JOHN, a subject painter in water-colours, was born in London in 1811. He was the son of D. Jenkins, the engraver, who educated his son in the same profession, but delicate health compelled him to abandon its pursuit. In 1842 he joined the New Society of Painters in Water-Colours, from which he afterwards seceded, and was in 1850 elected an associate of the older Society of Painters in Water-Colours, of which he became a full member in the following year, and was secretary from 1854 to 1864. He was a frequent contributor to the annual exhibitions, the subjects of some of his more popular works being derived from a lengthened visit to Lower Brittany in 1846. He also collected materials for a history of the Society, but this he did not live to complete. He died in London in 1885. He was the first person to introduce private views of picture exhibitions. Among his best-known works are:

Going with the Stream.
Going against the Stream.
The Happy Time.
Both Sides of the Channel.
Hopes and Fears.
Love. (*Royal Collection.*)
Sleeping Companions.
Shrimpers. (*South Kensington.*)

JENKINS, THOMAS, was a native of Devonshire, who studied in London under Hudson. He accompanied Richard Wilson to Rome, where he was residing in 1763; but as he did not succeed as an artist, he became a dealer in antiquities, and a banker. When the French occupied Rome in 1798 they confiscated his property, and he fled to England. He died at Yarmouth in 1798.

JENNER, ISAAC. See JEHNER.

JENNER, THOMAS, an engraver and printseller who flourished about the year 1650, executed the following portraits:

Oliver Cromwell.
Francis Manners, Earl of Rutland.
Sir William Wadd, Lieutenant of the Tower.

He also etched a plate of a large ship, called the 'Soverayne of the Seas,' dated 1653.

JENSEN, CHRISTIAN ALBRECHT, was born at Bredsted, in Schleswig, in 1792, and became a pupil of the Copenhagen Academy. About 1818 he was living at Rome and Venice, and in the next year was at Dresden copying Raphael's 'Madonna di San Sisto' and Titian's 'Venus.' In 1824 he was admitted a member of the Academy of Copenhagen, and he was afterwards appointed conservator of the engravings. He died in that city in 1870. A portrait by him of the flower painter Fritzsch is in the Thorvaldsen Museum, and two other portraits are in the Copenhagen Gallery.

JENSEN, JOHAN LAURENTS, a Danish flower painter, was born at Gjentofte in 1800, and studied under Fritzsch in the Copenhagen Academy. In 1822 he went to Paris, and then to Sèvres to study porcelain painting. After his return he was in 1825 admitted a member of his Academy, and appointed first painter in the porcelain manufactory. He also visited Rome and Naples. He died at Gjentofte in 1856. His works are of very unequal merit, as he produced them often too rapidly. Besides flowers he painted kitchen pieces and dead game. Three of his pictures are in the Copenhagen Gallery.

JENTZSCH, JOHANN MORITZ GOTTFRIED, a designer, painter, and engraver, was born at Hinter-Jossen, near Pirna, in 1759. When a boy he secretly betook himself to Meissen to learn painting, and there entered the porcelain factory, and by 1780 had become a clever landscape painter. In 1800 he was appointed scene painter to the court theatre in Dresden, and soon afterwards travelled, by the Elector's assistance, in Italy. In 1824 he was admitted a member of the Academy of Dresden, where he died in 1826. One of his best landscapes is a 'View of the Summer Palace at Pilnitz.' As an engraver he executed views of the Saxon Switzerland in Aberli's manner.

JERICHAU, HARALD ADOLF NIKOLAJ, a Danish landscape painter, was born at Copenhagen in 1852. He was the son of the sculptor Jens Adolf Jerichau, and of the painter Elisabeth Marie Anna Jerichau-Baumann, and from his sixth year was trained for an artist. He was for some time a pupil of Bénouville, but studied mainly from nature, and by 1870 had produced his pictures, 'Ponte Molle' and a 'View from Velletri.' He travelled in Switzerland, Greece, Asia Minor, and Turkey, and lived more in Paris and Rome than in Denmark. Domestic unhappiness brought his life to an early close at Rome in 1878. Two of his best pictures are 'The Coast at Sorrento' and 'Caravan at Sardes.'

JERICHAU-BAUMANN, ELISABETH MARIE ANNA, a Danish genre painter, was the daughter of a card-maker named Baumann in Warsaw, where she was born in 1819. When sixteen years of age she became a pupil of Karl Sohn of Düsseldorf, with whom she resided three years, during which time she received much good advice from such painters as Lessing, Hildebrand, and Schadow. Her first picture, 'A young Bride on her way to Church,' attracted attention, and was the commencement of a long series of subject pictures, which were often of a religious character. In 1845 she visited Rome, and there married in 1846 the Danish sculptor, Jens Adolf Jerichau. After spending a few months in Denmark, when she painted the portrait of her husband which is in the Copenhagen Gallery, they returned to Rome, and remained there for some time. She exhibited occasionally at the Paris Salon and at the Royal Academy in London between 1859 and 1869. She died at Copenhagen in 1881. Her husband survived her until 1883. Madame Jerichau-Baumann was an accomplished painter of genre subjects and portraits. Her works are careful and animated in design, although somewhat heavy in execution. She possessed also much musical and histrionic talent, and in 1874 she published a volume of her early reminiscenes under the title 'Ungdomserindringer,' and subsequently, with her son Harald, an illustrated work entitled 'Brogede Reisebilleder.' Among her works may be mentioned:

The Princess of Wales in her wedding dress. (*Painted for the Princess Christian.*)
Frederick VII., King of Denmark.
The Brothers Grimm.
Hans Christian Andersen, the Danish poet, reading his story "The Angel" to a sick Child.
Reading the Bible. (*Painted for Napoleon III.*)
A wounded Danish Soldier nursed by his Betrothed.
A young Girl praying for her sick Mother.
The Danish Fisherman's Courtship.

JERNDORFF, JUST ULRIK, a Danish painter and picture restorer, was born at Copenhagen in 1806, and in 1831 came to Oldenburg to study under Professor Möller, after which in 1837 he travelled by royal assistance in Germany and Italy. He returned home in 1839, but the Grand-Duke of Oldenburg invited him into his service and made him his court painter. He died at Oldenburg in 1847.

JERRIGH, E., a Walloon by birth, was a painter of the latter part of the sixteenth century, who studied at Antwerp, and afterwards lived principally at Cologne. Johann von Aachen was apprenticed to him in 1568. He was an able artist both in portraiture and in historical subjects; one of the latter is in the Museum at Cologne, dated 1601.

JERVAS, CHARLES, was born in Ireland about 1675, and was for a short time a pupil of Sir Godfrey Kneller. According to Horace Walpole, "Norris, frame-maker and keeper of the pictures to King William and Queen Anne, was his first patron, and permitted him to copy what he pleased in the royal collection." He died in London in 1739. The National Portrait Gallery has paintings by him of Caroline, Queen Consort of George II., formerly in the British Museum, Catharine Hyde, Duchess of Queensberry ('Prior's Kitty, ever young'), Pope and Martha Blount, and Dean Swift.

JESI, SAMUEL, a line engraver, was born of Jewish parents at Milan in 1789, and became a pupil of Giuseppe Longhi. He died at Florence in 1853. His plates include:

The Expulsion of Hagar; *after Guercino.* 1821. The Madonna, with SS. John and Stephen; *after Fra Bartolommeo.* Leo X., with Cardinals Rossi and Giulio de' Medici; *after Raphael.* The Virgin and Child ('Madonna Tempi'); *after the same.* La Vierge à la Vigne; *after Paul Delaroche.*

JETTEL, EUGENE, *Austrian landscape painter;* born 1845 at Johnsdorf, Moravia; began his art studies at Vienna as a pupil of the famous Zimmermann. But he broke away from the somewhat false methods of his master, and came to Paris in 1866, where he was largely influenced by the work of Corot, Dupré, and Théodore Rousseau. He obtained the Cross of the Legion of Honour at the Universal Exhibition of 1889. To that of 1900 he sent two canvases: 'Paysage Hollandais' and 'Étang de Canards.' Recalled to occupy an official post, Jettel returned to Austria, and died at Trieste in August 1901.

JEUGHT, JAN JOZEF VAN DER. See VAN DER JEUGHT.

JEWETT, THOMAS ORLANDO SHELDON, a wood-engraver, was born in 1799. He was self-taught, and at the early age of sixteen he executed a number of woodcuts for a book entitled 'Wanderings of Memory,' written by his brother; these, though very rough and unfinished, showed signs of skill. Two years later he contributed illustrations to a monthly periodical called the 'Northern Star,' edited and published by his father; for this work he executed not only wood engravings, but also etchings and aquatints. From this time he devoted himself to engraving on wood, and becoming acquainted with John Henry Parker of Oxford, was employed by him to illustrate his various architectural publications: 'Memorials of Oxford,' 'Domestic Architecture of England,' 'Glossary of Architecture,' &c. In 1838 he had removed from Duffield in Derbyshire to Headington near Oxford, to be nearer his work, and he subsequently removed to London, where he died in 1869. He also illustrated Murray's 'Handbooks to the Cathedrals,' Sir G. G. Scott's 'Memorials of Westminster Abbey,' Bentham's 'British Flora,' Harvey's 'Phycologia Britannica,' and many other works.

JEWETT, WILLIAM, an American portrait painter, was born at East Haddam, Connecticut, in 1795. He at first worked on a farm, and then was apprenticed to a coachmaker in New London. Having an eye for colours, he managed to evade his indentures, and make his way in a coasting vessel to New York, where he was employed by Waldo to grind paints, and then became his pupil for three years, and eventually a sharer of his work and profits. The year of Jewett's death is not recorded.

JIMENEZ Y ARANDA, JOSÉ, was born at Seville in Spain in February 1832, and died there May 6, 1903. He was a pupil of the Seville Art School, studied at Rome from 1871 to 1874, and afterwards at Paris; resided at Madrid from 1871 to 1874, and then finally settled at Seville for the rest of his life. He was very popular amongst American buyers, and almost all the chief pictures which he painted at Seville went to the United States. In 1900 at the Universal Exhibition he obtained a first-class medal for his brilliant set of illustrations to 'Don Quixote.' His illustrations to Daudet's 'Tartarin sur les Alpes' are well known, and in all he executed over 800 book illustrations. He also depicted with skill elegant and frivolous episodes of the Louis XVI. and Directoire periods. For some considerable time he held the post of Professor at the Fine Art School at Seville. He was greatly honoured in his own country, possessing the Grand Cross of the Order of Isabella the Catholic, and membership of the Royal Academies of Seville and Madrid, besides medals from Viscaya, Barcelona and Madrid. He was also a member of the Royal Academy of Berlin, and had received gold medals from Paris in 1889 and 1900, from Munich in 1883, and from Chicago. Amongst his notable works are:

Boutique of Figaro (*W. T. Walters, Balt.*); The Morning Rosary; Sermon in Courtyard of Seville Cathedral; Interior of Spanish Barber-shop (*Metrop. Museum of Art, N.Y.*); Emotions of a Cogida; Accident at a Bull-fight; Book-lovers; Botanist; An Afternoon at Seville; Old Castilian; Consultation at the Lawyer's; Don Quixote and Sancho Panza (*E. Hochheimer, N.Y.*); Pensioners of the First Republic; Orchestral Rehearsal of an Anthem; News from Scene of War; The Concert before His Eminence; Preparations for a Marriage; An Accident on a Scaffolding (*a picture which created a great sensation when first exhibited at Madrid in* 1890); The Pleasures of a Saint; Keeping Saints' Day (*at Buenos Ayres*); The Young Naturalists; His Majesty the King, whom God preserve (*Collection of M. Swart, an American collector residing in Paris*); A Group of Laundresses Quarrelling (*in a London Picture Gallery*); and four important *al fresco* scenes called Gallantry, Concealment, An Idyll, and Poppies.

[Contributed by the Artist's Son.]

JOANES, VICENTE. See MACIP.

JOANNINUS, JACOBUS MARIA. See GIOVANNINI.

JOANSUINI, GIACOMO, was an engraver, and perhaps a painter, whose name is affixed to an etching of the 'Presentation in the Temple.' It is inscribed *Jacobus Joansuinus pictor et incisor.*

JOAQUIN, Fray. See JUNCOSA.

JODE, DE. See DE JODE.

JOHANN OF COLOGNE, a painter and goldsmith of the fifteenth century, who is known to have been living in the house of the "Brotherhood of Common Lot," on the Agnetenberg near Zwolle in

1440. No works by him are known; he has been wrongly identified with the Master of the Shuttle, J. A. von Zwolle.

JOHANNES, a painter and architect of the 10th century, was invited by the Emperor Otto III. to decorate the Marienkirche at Aix-la-Chapelle, and was rewarded with a bishopric in Italy. As, however, he was about entering upon this, a nobleman of the vicinity sought to force his daughter upon him in marriage, and this resulted in his having to abandon his ecclesiastical post and to return to Germany.

JOHANNOT, CHARLES, a French engraver, the elder brother of Alfred and Tony Johannot, was born of French parentage at Offenbach, in Hesse Darmstadt, in 1788. He died in Paris in 1825.

JOHANNOT, CHARLES HENRI ALFRED, a French historical painter, was born at Offenbach, in Hesse Darmstadt, in 1800. He practised in France, and died in Paris in 1837. Amongst his works are:

The Duke of Guise after the Battle of Dreux. (*Château d'Eu.*)
Battle of Brattelen. (*Versailles Gallery.*)
Funeral of the Victims of 28 July, 1835, at the Invalides. (*The same.*)

JOHANNOT, TONY, a French historical painter and engraver, was born at Offenbach, in Hesse Darmstadt, in 1803. He was the brother of Charles and Alfred Johannot. He practised in France, and painted conversation-pieces and scenes in the manner of Watteau, but his designs for the illustration of Cervantes, Byron, Molière, and Walter Scott obtained for him his chief reputation. He died in Paris in 1852. Amongst his pictures are:

Versailles.	*Gallery.*	Battle of Fontenay.
"	"	Louis VII. passing the Meander.
"	"	Battle of Rosebecque. (*Painted in conjunction with his brother Alfred Johannot.*)

JOHN, FRIEDRICH, a German engraver, was born at Marienburg in 1769, and in his later years practised at Vienna. He died at Marburg in 1844. Amongst his plates are:

The Holy Family; *after Fra Bartolommeo.*
La Vierge au Palmier; *after Raphael.*
St. Joseph; *after Carlo Dolci.*
St. John in the Wilderness; *after Guido.*

JOHNS, AMBROSE BOWDEN, a landscape painter, was born at Plymouth in 1776. He was originally a bookseller, but afterwards obtained considerable success as a landscape painter in Devonshire, where many of his pictures are to be found. He occasionally exhibited at the Royal Academy and other exhibitions from 1814 to 1846. He died at Plymouth in 1858. Amongst his works are:

Evening: Pirates landing Cargo and a Female Captive.
View in Boringdon Woods. (*Saltram Park.*)
Okehampton Castle. (*Cobham Hall.*)
A Boy blowing Bubbles. (*Lord Ludlow.*)

JOHNSON, C., was the engraver of some portraits, among which is that of Anne of Denmark, Queen of James I.

JOHNSON, HARRY JOHN, a landscape painter in oil and water-colours, was born at Birmingham in 1826. In 1843 he came to London and studied under William Müller and David Cox, and exhibited at the Royal Academy and elsewhere from 1845 onwards. He died in 1884. There are drawings by him of 'Jedburgh Abbey' and 'Linlithgow Palace,' both dated 1846, in the South Kensington Museum.

JOHNSON, ISAAC, was an antiquarian draughtsman who resided at Woodbridge, and made many drawings of Suffolk antiquities in the first years of the 19th century.

JOHNSON, JAMES, an engraver, practised in London about the middle of the 18th century. He engraved chiefly in mezzotint after Correggio, Rubens, Le Brun, and others.

JOHNSON, JOHN, was a wood engraver, who was apprenticed to Bewick, and engraved a few of the tail-pieces in the 'British Birds.' He died young in 1797.

JOHNSON, LAWRENCE, an obscure English engraver, lived early in the 17th century. He executed some heads for the 'General History of the Turks,' published in 1603.

JOHNSON, MARTIN, was a painter and medallist of the first half of the 17th century, who painted views of the most beautiful scenery in England. He afterwards took to die engraving.

JOHNSON, ROBERT, an engraver on wood and painter in water-colours, was born at Shotley, Northumberland, in 1770. He made the designs in water-colours for several of the cuts to the 'British Birds' and 'Fables' of Bewick, to whom he was apprenticed as an engraver. On the conclusion of his apprenticeship, however, he devoted himself to water-colour drawing. He died at Kenmore, in Perthshire, in 1796, from the effects of a cold contracted while copying Jamesone's portraits at Taymouth Castle.

JOHNSON, THOMAS, a mezzotint engraver, was born at Boston in 1708, and died there in 1767. He worked in London, and there are by him several portraits, and a few other subjects, some of the latter being in line. It is, however, stated by Strutt that Faber was in the habit of affixing the name Johnson to his own inferior productions. The following are among his works:

PORTRAITS.

Louis XIV., King of France.
Edward Hyde, Earl of Clarendon; *after G. Zoust.*
Thomas, Marquis of Wharton; *after Sir G. Kneller.*
William, first Earl Cowper.
William Bullock, the comedian; *Tho: Johnson fecit et advivum pinxt.*
Edward Ward ('Ned Ward'); *T. Johnson pinx et fec.*
Thomas Britton, the musical small-coal man; *after J Woolaston.*

VARIOUS SUBJECTS.

Four plates of the Seasons; *Johnson fec.*
The Holy Family returning from Egypt; *after Rubens.*
Adam and Eve, a small plate.
View of Canterbury Cathedral. (*Engraved in line for Dugdale's 'Monasticon.'*)

JOHNSTON, ALEXANDER. This capable artist was born in Scotland in 1815. He was a pupil of the Trustees Academy of Edinburgh, and later on came to London and entered the Academy Schools. He began to exhibit in 1835, and continued to do so up to the time of his death in 1891. His best-known pictures are, 'The Gentle Shepherd' (1840), 'Sunday Morning,' 'The Last Sacrament of Lord Russell in the Tower,' which is now in the Tate Gallery, and 'Preparing for Conquest' (1878). He exhibited largely at the Paris Exhibition of 1878, and his work attracted some considerable attention in Paris, where hitherto it had been wholly unknown. His composition was sound and his drawing accurate, while his works were by no means lacking in poetic force and in sterling character. His expression of features was

generally considered as too severe, and he seldom expressed joy or happiness, being more attracted by the pathetic, sad, and even dour side of nature, but there is a certain stateliness about his work which is easily marked and which proclaims him a strong and powerful painter.

JOHNSTON, ANDREW, who was apparently an Englishman, has left a few portraits in mezzotint, among which is that of Henry Sacheverel, D.D., after Gibson.

JOHNSTONE, GEORGE WHITTON, was born on May 3, 1849, in the classic district of Glamis, Forfarshire. Starting as apprentice to a cabinet-maker in Edinburgh, he attended the School of Design in his spare time, and subsequently entered the Academy Life School. His first picture shown at the Royal Scottish Academy was 'Cramond Ferry' in 1872, and from then till his death his name was never absent from the catalogue. He was elected A.R.S.A. in 1883, and R.S.A. in 1895. In later years he frequently exhibited at Burlington House, and occasionally at Munich. His work was devoted to interpreting the natural beauties of his own land, and early in his career he painted many scenes from the Trossachs, and on the Borderland. Among his principal pictures may be mentioned 'Borderland,' 'A Haven among the Hills,' 'Dunlappy Ford'; and in the National Gallery of Scotland he is represented by 'Where the Burnie runs into the Sea,' painted in 1894. The cause of his death was a chill caught from his staying during drenching rain to catch the stormy effect for one of his pictures, which was exhibited in 1901 with the ominous title of 'When the wind blaws cauld.' He died on February 24 of that year. J. H. W. L.

JOHNSTONE, WILLIAM BORTHWICK, a Scottish painter, was born in Edinburgh in 1804. He was for many years a solicitor, and although from an early age he had showed a love of art, it was not till he had reached a mature age that he really devoted himself to painting. He displayed great diversity of style and subject in his pictures, his earliest works showing a leaning to the school of Wilkie. In 1843, however, he went to Rome, where he painted several pictures in the earlier Italian style. After his return he gradually turned his attention to miniature painting, which he practised for several years, and in which method some of his best works were executed. In his later years his pictures display a likeness in manner to those of John Phillip, R.A. He was elected an Associate of the Royal Scottish Academy in 1840, and an Academician in 1848. In 1858 he was appointed curator of the National Gallery of Scotland, in which building is one of his best works, 'The Death of Rizzio.' He died in Edinburgh in 1868—two of his pictures, 'Female Industry' and 'Waterfall in Glen Nevis,' having been exhibited at the Royal Scottish Academy in the same year. Johnstone was also a writer and critic on art matters, and his critical and biographical 'Catalogue of the National Gallery of Scotland' showed much knowledge of art.

JOLI, ANTONIO, was born at Modena about 1700. He went when young to Rome, where he became a scholar of Giovanni Paolo Pannini, and proved an eminent painter of perspective and architectural views. He is said to have distinguished himself as a painter of theatrical decorations in England, Spain, and Germany; and was painter to Charles III., King of Naples, and his son Ferdinand IV. One of his paintings represents 'Alexander the Great decorating the Tomb of Achilles.' He also executed a great number of landscapes and marine views in the vicinity of Naples, of an oblong form, to serve as decorations over interior doors. He died in 1777.

JOLIVARD, ANDRÉ, a French landscape painter and etcher, was born at Le Mans in 1787. He first studied law in Paris, but in 1813 he joined the army; he, however, returned to his former studies after the Restoration. In 1816 he turned his attention to painting, and studied under Bertin. He died in Paris in 1851. Among his best paintings are, 'The Mountain Stream,' 'Summer Evening,' and 'Ubaldo and Dunois held by the Nymphs.' In the Bordeaux Museum is a landscape. He likewise etched seven plates of landscapes.

JOLLAIN, NICOLAS RENÉ, a French landscape and historical painter, was born in Paris in 1732, and became an Academician in 1773. The date of his death is not known. A portrait of Belley by him was engraved by L. L'Empereur, and 'The Nymph Erigone' by J. C. Müller.

JOLLAT, —, a French engraver on wood, flourished in the early part of the 16th century. He executed the cuts of ornamental borders, figures, &c., for a missal, in octavo, printed in Paris in 1490; also those for an anatomical work by Charles Étienne, which bear dates from 1530 to 1532.

JOLLIVET, PIERRE JULES, a French historical and still-life painter, was born in Paris in 1794. He was a pupil of Dejuinne and of Gros. His principal pictures are a 'Bull-Fight' and 'Louis le Gros taking the Oriflamme at St. Denis': the latter is with some others in the Versailles Galleries. He died in Paris in 1871.

JOLLY, HENRI JEAN BAPTISTE, a Flemish genre and portrait painter, was born at Antwerp in 1812. He travelled in Germany, and practised at the Hague, but died at Rotterdam in 1853. Amongst his works are:

Haarlem.	*Gallery.*	A Lace Factory of the Seventeenth Century.
„	„	A Wounded Soldier.

JONASZ, JONAS, was a Dutch painter who exercised his art at Utrecht, and died at Schiedam in 1668.

JONCK HEER, J., was probably a native of Holland. He flourished from 1650 to 1660, and engraved a set of small oblong plates representing dogs and other domestic animals, etched in a free, spirited style, and harmonized with the graver, in the manner of Rembrandt. Two plates of greyhounds are said to be his best.

JONES, CHARLOTTE, a miniature painter, a pupil of Cosway, exhibited at the Royal Academy from 1801 to 1823, and was miniature painter to the Princess of Wales. She died in London in 1847. Amongst her works are:

Portrait of Herself, dated 1805.
George IV., as Prince of Wales.
Queen Caroline, as Princess of Wales.
Lady Melbourne.
Twelve miniatures of Princess Charlotte. (*Cranmer Hall, Norfolk.*)

JONES, DANIEL ADOLPHE ROBERT, a Belgian painter, was born at Brussels in 1806. He was a pupil of Verboeckhoven, and painted landscapes and animals. He died in 1874.

JONES, EMMA. See SOYER.

JONES, GEORGE, a battle, landscape, and sub-

ject painter, the son of John Jones, the engraver, was born in London in 1786. In 1801 he entered the schools of the Royal Academy, where he first exhibited in 1803. During the Napoleonic wars he held a commission in the militia, and served with the army of occupation in Paris. With the return of peace, however, he resumed the artistic profession, and in 1822 was elected an Associate of the Royal Academy, and in 1824 an Academician. He held the office of librarian to the Academy from 1834 to 1840, and that of keeper from 1840 to 1850. He also, during the illness of Sir Martin Archer Shee, acted as president. He received various commissions from the British Institution, which awarded him in 1820 and 1822 two premiums of two hundred guineas each for pictures of the 'Battle of Waterloo.' He was one of the executors of Turner, and in 1849 published a memoir of Sir Francis Chantrey. He died in London in 1869. Amongst his works are:

The Battle of Borodino. 1829. (*National Gallery.*)
The Burning Fiery Furnace. 1832. (*The same.*)
Town Hall, Utrecht. 1829. (*The same.*)
Lady Godiva preparing to ride through Coventry. 1833. (*The same.*)
The Relief of Lucknow. 1869. (*The same.*)
Cawnpore: the Passage of the Ganges. 1869. (*The same.*)
The Battle of Waterloo. (*Chelsea Hospital.*)
Nelson boarding the San Josef at St. Vincent. (*Greenwich Hospital.*)
The Battle of Vittoria.
The Battle of Meeanee.
The Battle of the Alma.
The Battle of Waterloo. (*National Gallery of Scotland.*)
Banquet at the Coronation of George IV.
St. Stephen's, Vienna.
Orleans. (*Woburn Abbey.*)
View in Rotterdam. (*Grosvenor House, London.*)
The Relief of Lucknow. (*Glasgow Corporation Galleries.*)
Cawnpore: the Passage of the Ganges. (*The same.*)

JONES, JOHN, a mezzotint engraver, was born probably after 1740. He practised in London, and was appointed engraver to the Prince of Wales and the Duke of York. His works are in stipple as well as in mezzotint, but it is on those in the latter manner that his reputation rests. He died in 1797. The following are some of his best plates:

MEZZOTINT.

Lord Hood; *after Sir Joshua Reynolds.* 1783.
Charles James Fox; *after the same.* 1784.
Miss Frances Kemble; *after the same.* 1784.
Hon. Mrs. Tollemache, as Miranda; *after the same.* 1785.
James Boswell; *after the same.* 1786.
Lord Erskine; *after the same.* 1786.
Sir John Aubrey; *after the same.* 1788.
William Wyndham; *after the same.* 1793.
Giovanna Baccelli; *after Gainsborough.* 1784.
Richard Warren, M.D.; *after the same.* 1792.
William Pitt; *after Romney.* 1789.
Edmund Burke; *after the same.* 1790.
Serena; *after the same.* 1790.
Archdeacon Paley; *after the same.* 1792.
William Tytler; *after Raeburn.* 1790.
Mrs. Jordan; *after Hoppner.* 1791.
Beatrice, Hero, and Ursula; *after Fuseli.* 1791.

STIPPLE.

Robinetta (Hon. Anna Tollemache); *after Sir Joshua Reynolds.* 1785.
Muscipula; *after the same.* 1786.

JONES, OWEN, born in London in 1809, though really an architect by profession, claims mention in this work as an ornamental designer. He was a pupil of Vulliamy, and studied at the Royal Academy. He travelled much on the continent of Europe and in the East, and in 1834 he visited Granada, where he was attracted by the glories of the Alhambra. Two years later he commenced his magnificent work on this subject, 'The Alhambra,' which was not completed till 1845; it contains 101 splendidly coloured plates from drawings by himself; the work, however, was a failure financially, owing to the great cost of production. In 1851 he took an active part in the decoration of the Great Exhibition of that year, and he was afterwards appointed joint-decorator for the ornamentation of the Crystal Palace, and especially designed the Egyptian, Greek, Roman, and Alhambra Courts. He died in London in 1874. Other books by him are designs for 'Mosaic and Tesselated Pavements,' 1846; 'The Polychromatic Ornament of Italy,' 1851; 'Grammar of Ornament,' 1856; and 'Examples of Chinese Ornament,' 1867. He also executed some illustrations for Lockhart's 'Spanish Ballads,' and for some other works of the same character.

JONES, THOMAS, a landscape painter, was born in London about 1730. He was at Rome during 1750-68, and he painted views in Italy and in Wales, as well as historical landscapes. The following engravings are after paintings by him:

The Traveller's Rest; *engraved by J. Peak.*
The Jovial Peasants; *by W. Woollett.*
The Bard; *by J. R. Smith.*

JONES, WILLIAM, a landscape painter, was a native of Ireland, where he practised in the latter part of the 18th century. His views of the 'Waterfall' and the 'Salmon Leap, co. Wicklow,' have been engraved.

JONG, LUDOLF DE. See DE JONG.

JONGELINCX, ANTONIE, was probably a Fleming. He resided in England in 1762, in which year he engraved some plates of fishes, after Arnout van Aken.

JONGELINX, J. B., was a Flemish engraver, who worked at Antwerp early in the first half of the 18th century. He engraved some portraits, among which was that of Valerius Andreas for Foppens' 'Bibliotheca Belgica,' 1739. A sculptor of the name of Jakob Jongelincx flourished at Antwerp in the latter half of the 16th century.

JONGHE, GUSTAVE DE, Belgian painter, born at Courtrai in 1828; was a pupil of Gallait and of Navez; was long resident in Paris, and painted many charming genre scenes which had success, and secured for the artist in 1863 a Salon medal of the third-class. Of his best known pictures we may mention: 'La Marraine,' 'Les Jumelles,' and 'Les Orphelins.' He died at Antwerp in 1893.

JONGHE, JEAN BAPTISTE DE. See DE JONGHE.

JONGKIND, JOHANN BARTHOLD, Dutch painter, born June 3, 1819, at Latrop, near Rotterdam; came to France when yet very young and entered the studio of Eugene Isabey. For many years his talent was ignored, and the jury of the Salon ruthlessly rejected his pictures. Among the most remarkable of these we may mention: 'Paysage du Nivernais,' 'Attelage de Vaches descendant une Route,' 'Soleil couchant aux environs de Rotterdam,' 'Patineurs en Hollande,' 'Vue de l'Escaut à Anvers; effet du matin,' 'L'Eglise St. Médard,' 'La Meuse à Dordrecht,' 'Vue de Notre Dame,' and 'Entrée du Port à Dordrecht.' From 1872 onward Jongkind ceased

to exhibit at the Salon, which had always shown itself averse to recognizing his merit, its one and only reward to him being the third-class medal given in 1852. Some of his pictures collected by a M. Th. Basile at their sale by auction fetched high prices. Jongkind lived in retirement at his country retreat, Côté St. André (Isère), and here he died, February 9, 1891.

JONXIS, JAN LODEWYK, a Dutch painter of portraits and interiors, was born at Utrecht in 1789. He studied at Paris, where he gained the first prize in 1807, and afterwards became a professor in the Utrecht Academy. He died in 1866. Two specimens of his work are in the Haarlem Gallery.

JONXIS, PIETER HENDRIK LODEWYK, a Dutch landscape painter, was born at Utrecht in 1816. He was the son and pupil of J. L. Jonxis, and practised at Brussels, where he died in 1852. At the Haarlem Gallery is 'A Fisherman' by him.

JOOS VAN DER BEKE, called Joos van Cleef (the elder); born end of fifteenth century; a member of the Antwerp painters' guild in 1511; died 1540; not to be confounded with a younger painter of the name called "de Zotte," who worked as a portrait-painter in England. The "Master of the Death of Mary," who was formerly classed in the school of Cologne, is now proved to be identical with Joos van Cleef the elder. He was probably a pupil of Jan Joest of Haarlem, and must have had some connection with Quinten Massys and with Patinir; he worked in the Netherlands, at Cologne, and possibly in Italy. His portraits, which are admirable, were often ascribed to Holbein; among the best are those at Cassel (1525–26), Madrid, Vienna, Rome, and Cologne. Other paintings by him are at Cologne, Dresden, Frankfurt-am-Main, Genoa, Naples, Paris, St. Petersburg, and elsewhere. Among his most celebrated works are the following:

Cologne.	*Museum.*	The Death of the Virgin, c. 1515–1516, with the monogram (v. d. Beke) and the arms of the Antwerp painters' guild.
Dantzig.	*Marienkirche.*	Wings of an altar-piece, 1514–1515, with the monogram (v. d. Beke).
Florence.	*Uffizi.*	Double portrait, 1520; the man wears a signet-ring with the arms of the v. d. Beke family and of the city of Cleves. Probably the portrait of the painter.
Munich.	*Gallery.*	The Death of the Virgin, 1516. From this picture and the one at Cologne, the name by which he was formerly known was derived.

JOPLING, JOSEPH MIDDLETON, an historical and genre painter, was born in London in 1831. He studied in no schools and under no masters, but was for some years a clerk in the War Office, and in 1861 the winner of the Queen's prize at Wimbledon. His first work, 'Mary, Queen of Scots, in prison,' was exhibited in 1848, and he became a frequent contributor of domestic subjects to the exhibitions of the Royal Academy and the Society of British Artists. He was elected an associate of the Institute of Painters in Water-Colours in 1859, but resigned in 1876. He died at Chelsea in 1884. He married, in 1874, Mrs. Louise Romer, who is well known as an exhibitor of figure subjects, landscapes, and portraits at the Royal Academy and the Dudley and Grosvenor Galleries from 1870 to the present time. Among his works may be named:

Joan of Arc at her Trial.
The Tea-Rose.
The Fair Florist.
Autumn.
Winter.
Baiting the Line.
Flossy.
In the Conservatory.

JORDAENS, HANS, a Flemish historical and landscape painter, was born at Antwerp in 1539. He was a pupil of Marten van Cleve, and entered the Corporation of St. Luke in 1579. He married in 1582 the widow of Frans Pourbus (who died in 1581), and in 1585 established himself at Delft, where he died about 1613.

JORDAENS, HANS, the elder, was a pupil in 1572 of one Noé de Woewielle. He was admitted into the Guild of St. Luke at Antwerp in 1581, and in 1585 he was giving lessons to his cousin Abraham Jordaens. He married in 1589 Catharina Sluyters. In the Dresden Gallery there is by him a 'Festive Scene.'

JORDAENS, HANS, a Flemish painter, was born at Antwerp in 1581. He was probably the pupil of his father, Hans Jordaens the elder, and was admitted as a master's son into the Guild of St. Luke in 1600.

JORDAENS, HANS, the younger, a Flemish historical painter, was born at Antwerp about 1595. In 1617 he married a daughter of Siger Van Dyck. He died at Antwerp in 1643. Both at Antwerp and at Berlin are two pictures representing 'The Overthrow of Pharaoh and his Host in the Red Sea.' Other paintings of the same subject are at Hampton Court, St. Petersburg, the Hague, and elsewhere.

JORDAENS, JAKOB, was born at Antwerp in 1593. He was a pupil of Adam van Noort, an able artist, but of a character so depraved, that his conduct disgusted all his disciples, among whom was Rubens. Jordaens was the only student who continued under him for any length of time, through his desire to win the hand of his daughter Catharina, whom he eventually married. His early marriage prevented him from carrying into effect his project of visiting Italy, and he had to content himself with copying such works of the Italian masters as he could meet with in Flanders, especially those of Titian and Paolo Veronese. His growing talent soon attracted the attention of Rubens, who, with his accustomed liberality, took every opportunity of assisting him. The King of Spain had applied to Rubens for a series of cartoons to be executed in tapestry, and he engaged Jordaens to paint them from his designs. In 1638 he painted for this same monarch the fine landscape with the story of 'Vertumnus and Pomona,' which with the 'Pythagoras' of Rubens was taken away by Joseph Bonaparte on his abdication of the throne of Spain. Both of these pictures are now in England, the former being in some private collection, and the latter in the possession of the Queen. In 1641 he had so prospered as to build for himself a magnificent house in the Rue Haute at Antwerp, which he ornamented with pictures. Among his patrons were the King of Sweden and the Princess Amelia of Orange, for the latter of whom he painted his chef-d'œuvre, 'The Triumph of Prince Frederick Henry of Nassau.' About 1671 he and his younger daughter embraced the tenets of Calvin.

Hanfstängl photo] AN ALLEGORY [*Amsterdam Gallery*

He died of the plague at Antwerp in 1678. His only son, JAN, studied painting, and died in Denmark. Jordaens' talents were better adapted to the representation of fabulous subjects, animals, and scenes of revelry, than of sacred and historical subjects. His works are numerous, and are to be found in almost every public building in Belgium. The following are amongst his most famous pictures:

Antwerp.	*Augustines.*	Martyrdom of St. Apollonia.
"	*Gallery.*	The Last Supper.
"	"	The Entombment of Christ.
"	"	Pegasus.
"	"	Commerce.
"	"	Adoration of the Shepherds.
"	"	Portrait of a Lady.
"	"	"As the old sing, so the young twitter."
Berlin.	*Gallery.*	"As the old sing, so the young twitter."
Brunswick.	*Gallery.*	Adoration of the Shepherds.
"	"	Christ at Emmaus.
"	"	Democritus and Heraclitus.
"	"	Coronation of St. Joseph.
Brussels.	*Gallery.*	St. Martin expelling an Evil Spirit.
"	"	Allegory of Fecundity.
"	"	Triumph of Prince Frederick Henry of Nassau. (*Sketch.*)
Cassel.	*Gallery.*	The Artist's Family.
"	"	Bacchus.
"	"	Twelfth Night.
Cobham.	*Hall.*	Girl with a Parrot.
Copenhagen.	*Gallery.*	Susannah and the Elders.
"	"	The Change of Achelous' Horn by the Naiads.
Darmstadt.	*Gallery.*	Allegory.
"	"	Judgment of Solomon.
Dresden.	*Gallery.*	Diogenes seeking an Honest Man.
"	"	Ariadne.
"	"	Silenus.
"	"	The Prodigal Son.
"	"	The Presentation in the Temple.
"	"	The Visit to the Sepulchre.
"	"	A Satyr.
Dublin.	*Nat. Gall.*	Holy Family.
"	"	Theology.
Düsseldorf.	*Gallery.*	The Merry-Making.
Edinburgh.	*Nat. Gall.*	His own Portrait.
Florence.	*Uffizi.*	Portrait.
"	"	Venus in a Looking-Glass.
"	"	Neptune.
Furnes.	*St. Walburg.*	Christ disputing with the Doctors.
Glasgow.	*Gallery.*	The Fruit-Seller.
Hague.	*Gallery.*	Faun and Nymph.
"	"	Venus taking refuge in a Cave. (*Copy from Rubens.*)
"	*Huis in 't Bosch.*	The Triumph of Prince Frederick Henry of Nassau.
Lille.	*Museum.*	Christ and the Pharisees.
"	"	Distress of the Prodigal.
"	"	The Apostles.
"	"	"The King drinks."
"	"	Susannah and the Elders.
Madrid.	*Gallery.*	Judgment of Solomon.
"	"	Christ and St. John.
"	"	Marriage of St. Catharine.
"	"	The Wandering Musicians.
Milan.	*Gallery.*	Portrait.
Munich.	*Gallery.*	Twelfth-day, a banquet.
"	"	Satyr and Peasant.
Paris.	*Louvre.*	The Last Judgment.
"	"	The Four Evangelists.
"	"	The Infancy of Jupiter.
"	"	Christ expelling the Buyers and Sellers from the Temple.
"	"	"The King drinks."
Petersburg.	*Hermitage.*	Virgin and Child.
"	"	St. Peter.
"	"	St. Paul at Lystra.
Petersburg.	*Hermitage.*	Sleep of Diana.
"	"	Family of the Artist.
"	"	Portraits.
Rotterdam.	*Museum.*	Jupiter drawn by Corybantes.
Vienna.	*Gallery.*	Jupiter and Mercury, with Baucis and Philemon.
"	"	Twelfth Night.

There are a few spirited etchings by this artist, which, though executed in a hasty manner, show a master hand. They are as follow:

The Flight into Egypt. 1652.
Christ expelling the Buyers and Sellers.
The Descent from the Cross. 1652.
Mercury and Argus.
Jupiter and Io. 1652.
The Infancy of Jupiter.
A Peasant stopping an Ox by the tail.
Saturn devouring one of his Children.

JORDAENS, JAN, surnamed POTLEPEL or POLLEPEL (pot-ladle), was a landscape, historical, and marine painter, born at Delft in 1616. He visited Italy, where he spent a long time, living in turn at Naples, Venice, and Rome. On his return to Holland he established himself at Voorburg, near the Hague, where he died in 1669.

JORDAN, ESTÉBAN, a Spanish painter and sculptor in the service of Philip II., was born at Valladolid in 1543, and died there in 1603. His best work was a high altar, executed for the Benedictines of Monserrate.

JORDAN, FEDOR IVANOVICH, a Russian line engraver, was born at Pavlovsk in 1800. Through the patronage of his godmother, the Empress Maria Fedorovna, he was educated at the Academy of Arts, where he received in 1824 the small gold medal for his engraving of 'Mercury lulling Argus to sleep,' and in 1829 the large gold medal for his 'Death of Abel,' after which he went to Paris, where he was a pupil of Richomme. The Revolution of July, 1830, obliged him to leave Paris, and he came to London to study under Raimbach, bringing with him a plate upon which he was engaged after the 'Holy Family' by Raphael in the Louvre. In 1835 he went to Rome, where he completed in 1850 his fine engraving of Raphael's 'Transfiguration.' He then returned home, but visited Italy a second time in 1853-55. After this he settled in St. Petersburg, where he was appointed Keeper of the Prints in the Hermitage, and in 1871 became Rector of the Academy of Arts. He died at St. Petersburg in 1883. Besides engravings after the works of Russian painters, and several portraits, the following are his principal plates:

The Holy Family; *after Raphael.*
The Transfiguration; *after the same.*
Raphael and Perugino; *after the same.*
A Pietà; *after Cigoli.*

JORDAN, SALVADOR, was the painter of the portrait of the celebrated Quevedo de Villegas, which was engraved at Madrid, by F. Gazan, in 1713.

JORDANO, LUCA. See GIORDANO.

JORGE, Maestro. See INGLES.

JORIS, AUGUSTIN, a Dutch painter, was born at Delft in 1525. He was first instructed by Jacobus Mondt, under whom he remained three years. He afterwards visited France, and resided some time in Paris. On his return to Holland he was employed in painting historical subjects at Delft, particularly a picture of the 'Infancy of the Virgin,' and he had already attained a high reputation when in 1552 he fell into a canal, and was drowned.

JOSEPH, GEORGE FRANCIS, a portrait and his-

torical painter, was born in 1764. He entered the schools of the Royal Academy in 1784, and there obtained in 1792 the gold medal for his 'Scene from "Coriolanus."' His works appeared at the Academy from 1788, and he exhibited also at the British Institution, where he obtained premiums in 1811 for his 'Return of Priam with the Dead Body of Hector,' and in 1812 for his 'Procession to Calvary.' In 1813 he was elected an Associate of the Academy. Although he occasionally painted history, his chief employment was as a portrait painter. He died at Cambridge in 1846. In the National Portrait Gallery are portraits by him of the Right Hon. Spencer Perceval and Sir Stamford Raffles.

JOSI, CHRISTIAN, engraver, was born in Holland. After studying at the Art Institute at Utrecht he came to London in 1791 with a travelling scholarship, and worked for five years under J. Raphael Smith. He returned to live at Amsterdam, and worked for a time as an engraver, particularly of colour prints, but owing to failing health ceased active practice, and became an art dealer. A keen connoisseur, he travelled all over Europe to visit collections, and was one of the commissioners appointed by the King of Holland to reclaim from Paris the objects of art removed by Napoleon in 1810. In 1819 he moved with his family to London, and there remained till his death in 1828. In 1821 he published in London, at a price of forty guineas, his 'Collection d'Imitations de Dessins d'après les principaux Maîtres Hollandais et Flamands.' Forty-six of these had been issued by his relation, Ploos van Amstel, in 1765, and the series was continued and increased under Josi's direction to a hundred and five plates, one of the best, a portrait of Rembrandt, being executed in coloured stipple by Josi himself. His large and valuable collection of prints and drawings formed a fifteen-days' sale at Christie's in March 1829, the year following his death. His son, HENRI JOSI, was keeper of the prints and drawings in the British Museum, and died in 1845 at the age of 43. M. H.

JOUBERT, JEAN FERDINAND, a French line-engraver, born in Paris in 1810, was a pupil of Henriquel-Dupont. He resided for some time in London, engraving portraits and other works after English masters, but died at Mentone in 1884.

JOUE, JACQUES DE LA. See DE LA JOUE.

JOUET, MATTHEW, was born in Fayette County, Kentucky, in 1783, and was educated for the bar. He studied under Stuart at Boston in 1817, and afterwards practised his art as portrait painter in his native State, at New Orleans, Natchez, and other places in the south-west. He died at Lexington, Kentucky, in 1826.

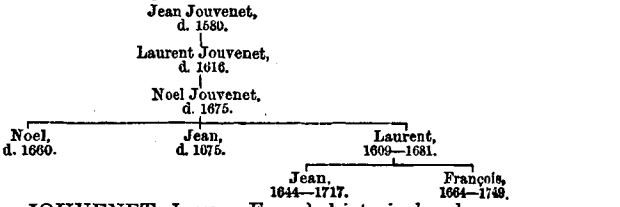
JOULLAIN, FRANÇOIS, a French engraver, who was likewise a printseller, was born in Paris in 1697, and died there in 1779. There are several plates by him, executed in the style of Laurent Cars.

JOURDY, PAUL, a French historical and genre painter, was born at Dijon in 1805. He first studied in his native town, and then in Paris under Lethière and Ingres, obtaining the 'grand prix de Rome' in 1834. He died in Paris in 1856. Amongst his works are:

The Seven Sacraments. (*St. Elizabeth, Paris.*)
A Woman bathing.
Achilles and Scamander.
Theseus recognized by his Father. } *Dijon Museum.*
Prometheus bound.
Portrait of Mallebranche. (*Versailles.*)

JOUVENET, FRANÇOIS, son of Laurent Jouvenet the younger, was born at Rouen in 1664. He was a pupil of his uncle, Jean Jouvenet the younger, and was famous as a portrait painter. He was made an Academician in 1701, and died in Paris in 1749.

JOUVENET, JEAN, the elder, is supposed to have come from Italy and settled at Rouen in the middle of the 16th century. He died in 1580. The following table shows the chief members of the Jouvenet family.



JOUVENET, JEAN, a French historical and portrait painter, born at Rouen in 1644, was one of the fifteen children of Laurent Jouvenet the younger. He belonged to a family of artists of Italian descent, who had originally settled at Lyons, and finally at Rouen. Sent to Paris by his father in 1661, he made great progress in his studies, and was much influenced by Poussin, in whose style he painted his first work, 'Moses striking the Rock.' He was fortunate enough to attract the notice of the all-powerful Le Brun, who employed him for many years on his works at Versailles, and at the early age of twenty-four he obtained a commission from the goldsmiths to paint for Notre-Dame a 'mai' representing 'Christ healing the Paralytic.' In 1673 he obtained a second prize at the Academy, into which he was elected on the motion of Le Brun in 1674, being received in the following year. He held successively in the Academy the offices of Assistant Professor (1676), Professor (1681), Assistant Rector (1702), Director (1705), and Rector (1707). After the death of Le Brun and Mignard, Jouvenet held the foremost position in the French school, and consequently did not lack patronage. In 1695 he painted the ceiling of the Parliament Chamber at Rennes; in 1702 he undertook some decorative work at the Hôtel des Invalides; in 1706 he painted four large pictures, now in the Louvre, for the Church of St. Martin-des-Champs; and in 1709 he decorated part of the royal gallery in the chapel at Versailles. His latter years were fraught with much suffering from gout, and in 1713 he lost the use of his right side from a stroke of paralysis. Nothing daunted, he continued to paint with his left hand, and it was at this time that he produced the 'Magnificat' for Notre-Dame. He died in Paris in 1717.

Jouvenet was much addicted to the gigantic in his works. Out of the twelve pictures by which he is represented in the Louvre, there are seven in which the figures are life-size, and five of these are over twenty feet in length. When to the large extent of his canvases is added the low tone adopted by him in his colouring, there are considerable grounds for the application of the adjective "scenic" to his art, and even his most laudatory critics are compelled to qualify his style as "decorative." He, however, holds an important position in the history of the French school, midway between Le Brun and Mignard in the 17th century, and Watteau and Boucher in the 18th century. Jouvenet's brush was too prolific, and his works have been preserved in too many of the French public collections, to permit of a complete

list of his productions. The following are amongst his chief works:

Alençon.	*Bibliothèque.*	Marriage of the Virgin.
Florence.	*Uffizi.*	St. Anne and the Virgin.
Lyons.	*Museum.*	Our Lord expelling the Sellers from the Temple. (*A replica of the Louvre picture.*)
"	"	St. Bruno praying.
Madrid.	*Gallery.*	Visitation of St. Isabel.
Nancy.	*Museum.*	Triumph of Flora.
Paris.	*Louvre.*	Jesus Christ at the Home in Bethany.
"	"	The Repast at the House of Simon the Pharisee.
"	"	Jesus Christ healing the Sick. 1689.
"	"	The Descent from the Cross. 1697.
"	"	The Miraculous Draught of Fishes. 1706.
"	"	The Raising of Lazarus. 1706.
"	"	The Ascension. 1711.
"	"	Jesus Christ expelling the Sellers from the Temple.
"	"	Extreme Unction.
"	"	Portrait of Fagon.
"	"	The High Altar at Notre-Dame.
"	*Notre-Dame.*	Magnificat.
"	*Invalides.*	Apotheosis of the Apostles.
Rouen.	*Museum.*	Isaac blessing Jacob. 1692.
"	"	The Presentation. 1692.
"	"	The Ascension. 1716.
"	"	Vision of St. Theresa.
"	"	Death of St. Francis.
Toulouse.	*Museum.*	The Descent from the Cross. 1714.
"	"	Founding of a Town in Germany by the Tectosagi.

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JOVANNINUS, JACOBUS MARIA. See GIOVANNINI.

JOY, THOMAS MUGRAVE, was born at Boughton Minchelsea, in Kent, in 1812. Coming to London, he became a pupil of Samuel Drummond, A.R.A. He first exhibited at the Royal Academy in 1833, and in 1841-43 he received a commission from the Queen to paint the portraits of the then infant Prince of Wales and Princess Royal. Among the works which he exhibited at the Academy may be mentioned, 'Le Bourgeois Gentilhomme,' 'A Medical Consultation,' and one of his more recent pictures, 'A Meeting at Tattersall's before the Races,' painted in 1864, containing portraits of all the most celebrated patrons of the turf then living. He was for some time the instructor of John Phillip, R.A. He died in 1866.

JOY, WILLIAM and JOHN CANTILOE, English marine painters, were born in 1803 and 1806 respectively. They were self-taught, and practised at Great Yarmouth. William exhibited at the Royal Academy in 1824 and in 1832. They both died at Chichester in 1857.

JOYA, FERNANDO MARQUEZ. See MARQUEZ JOYA.

JOYANT, JULES ROMAIN, a French architectural and landscape painter, was born in Paris in 1803. He was a pupil of Bidauld, Lethière, and of the architect Huyot, and he obtained gold medals in France and at Brussels. He died in Paris in 1854. His best pictures are considered to be the following Venetian views:

The Piazza del Marco.
The Court of the Doge's Palace.
Santa Maria della Salute.

JUAN, El Licenciado. See DE LAS ROELAS.

JUAN OF AUSTRIA, the natural son of Philip IV. of Spain, was not only an amateur of painting, but practised it with the ardour of a professor. Eugenio de Las Cuevas was his master. The celebrated Carreño, seeing a painting by Don Juan, said without flattery, "If he had not been born a prince, he might, with his talents, have lived like one." He was born in 1629, and died in 1679.

JUAN FLAMENCO. See FLAMENCO.

JUANES, JUAN DE. See MACIP.

JUAREZ, LORENZO, (or SUAREZ,) was a painter enumerated among the worthies of Murcia by the poet J. Polo de Medina. He flourished in the first half of the 17th century, and his best pictures were painted for convents; amongst them were the 'Martyrdom of St. Angelo,' in the Carmelite monastery, and 'St. Ramon,' in the convent of Mercy; both displaying, according to Cean Bermudez, a knowledge of the rules of composition and of nature, and of the effective arrangement of draperies. Juarez was contemporary with Orrente, B. Carducho, and Avecedo, and is stated to have painted in conjunction with the last-named artist.

JUAREZ, MANUEL, was a Spanish still-life painter who was settled at Valladolid, and died in 1671.

JUDKIN, Rev. THOMAS JAMES, an amateur landscape painter, was born in 1788. He exhibited occasionally at the Royal Academy between 1822 and 1848, a 'Gateway at Reading' having appeared in the latter year. He was for about forty years minister of St. Mary's Episcopal Chapel at Somers Town, and was the author of several works, among which 'Church and Home Psalmody,' published in 1831, has gone through several editions. He died in London in 1871.

JUDKINS, ELIZABETH, was an English mezzotint engraver, who practised in London towards the end of the 18th century. She was probably a pupil of James Watson. Amongst her plates are:

Lady Bridges; *after Cotes.* 1770.
Lady Scarsdale and Son; *after Sir Joshua Reynolds.*
Harriet Powell; *after the same.* 1770.
Mrs. Abington; *after the same.* 1772.
The careful Shepherdess; *after the same.* 1775.

JUEL, JENS, a Danish portrait, landscape, and still-life painter, was born at Gamborg, in the island of Funen, in 1745. He studied for some time at Rome and Paris, and died at Copenhagen in 1802. Amongst his works are:

Christiania.	*Nat. Gall.*	Portrait of B. Anker.
Copenhagen.	*Christiansborg.*	Farm at Ordrup.
"	"	The Danish engraver Clemens. 1776.
"	"	Portrait of Himself and Wife. 1791.
"	"	Fruits in a Niche. 1791.

JUGE, G. LE. See LE JUGE.

JUGELET, JEAN MARIE AUGUSTE, a French marine painter, was born at Brest in 1805. He was a pupil of Gudin, and died at Rouen in 1874. He made extensive sea voyages, and produced numerous marine views, among which the following are noticeable:

Sunrise on the Sea. 1831.
Sunset on the Sea.
The Roadstead of Havre.
Mist at Conquet.
Toulon Roadstead. 1840.
Christ stilling the Waters. 1845.
The Islands of the Sea.
Fishing-Boat of Dieppe.
View of Cannes.

The Harbour of Genoa.
Fight of the Arethusa and the Belle Poule. (*Versailles.*)

JUGONI, GIOVANNI BATTISTA. See INGONI.

JUILLERAT, JACQUES HENRI, a Swiss landscape painter, was born at Moutier-Grandval in 1777, and became a pupil of Tavannes, Holzach, Birmann, and Wuest. In 1823 he was appointed professor of drawing at the Academy of Berne, and spent from 1828 to 1855 in Italy, having gone first to Nice, on account of his health, and thence to Turin and Rome. He died at Berne in 1860. He painted landscapes in oil and water-colours, among them 'The Bridge of Locano, at Tivoli' (1844).

JUKES, FRANCIS, a painter and aquatint engraver, was born at Martley, in Worcestershire, in 1746. He engraved Walmesley's 'Views in Ireland,' Nicholson's 'Views in England,' and numerous other productions by artists of the time. Most of his landscapes and sea-pieces are washed with colour so as to resemble drawings. He died in 1812.

JULIEN, BERNARD ROMAIN, a French draughtsman, was born at Bayonne in 1802, and died there in 1871. He published in 1840 some 600 plates of copies from favourite masters, entitled 'Études aux deux Crayons.'

JULIEN, JEAN ANTOINE, called JULIEN DE PARME, was born at Cavigliano, in Switzerland, in 1736, but in 1748 he was taken to France and lived at Berry. In 1756 he went to Paris, from whence, after receiving advice from Carle van Loo and Slodtz, he travelled through Champagne and Burgundy gaining a livelihood by portrait painting. He then visited several towns in Italy, and was patronized by the Duke of Parma, whence his cognomen. In 1780 he presented himself at the Academy, but was refused. His best pictures are 'Jupiter asleep in the arms of Juno,' and 'Achilles raising Briseis.' He died in Paris in 1799.

JULIEN, SIMON, called JULIEN L'APOSTAT, a French historical painter, was born at Toulon in 1735. He successively studied under Dandré-Bardon at Marseilles, and under Carle van Loo at Paris. He gained the 'grand prix de Rome' at the Paris Academy in 1760 for his 'Sacrifice of Gideon,' which is now in the Museum at Le Mans. He then went to Rome, where he remained ten years. Returning to Paris in 1776, he was in 1783 accepted as an 'agréé' of the Academy, but upon presenting himself in 1789 to be admitted as an academician, he was rejected. Prosper de Baudicour describes eight etchings by him. He died in Paris in 1800. Amongst his works may be named:

The Triumph of Aurelian.
Aurora and Titan.

JULIO. See ALESSANDRO and JULIO.

JULLIAR, JACQUES NICOLAS, a French landscape painter, was born in Paris in 1715. He was a pupil of François Boucher, but his works are more suggestive of those of Oudry and Hubert Robert. He was in Italy in 1750-51, and although he possessed but little merit he was received into the Academy in 1759. He died in Paris in 1790. His two best landscapes are at Stockholm; others are at Tours and Montpellier.

JULLIENNE, JEAN DE, was a French gentleman, well known for the celebrated collection of pictures he formed, most of which were engraved. He amused himself with etching a few plates after Teniers, Watteau, and other masters. He died in 1766.

JUNCKER, ISAAK, a German portrait painter and tenor singer, was the son of Justus Juncker. He was born at Frankfort in 1727, and died there in 1789.

JUNCKER, JUSTUS, a German painter and engraver, was born at Mentz between 1701 and 1703, and studied first under Hugo Schlegel at Frankfort, and afterwards under Thomas Wyck, De Heem, and Van Huysum. He worked some time in London, but in 1726 settled at Frankfort. He painted still-life, portraits, landscapes, and genre pictures, and etched a plate after T. Wyck. Among his paintings are, 'A Scholar in his Study,' in the Städel Institute at Frankfort (also at Cassel); a 'Ship with Boats on a calm Sea,' in the Stuttgart Gallery; and at Cassel 'Portrait of Himself at his Easel,' and several kitchen pieces. In the Darmstadt Gallery are three fruit pieces. He died at Frankfort in 1767.

JUNCOSA, JOAQUIN, was born at Cornudella, near Tarragona, in 1631. His father, Juan Juncosa, was an indifferent painter who had studied at Jaen. He soon learned from his father all that he could teach him, and gained so high a reputation that he was employed by the Marquess of La Guardia to execute four large pictures on classical subjects for the municipality of Cagliari in Sardinia. In 1660 he became a lay brother in the Chartreuse of Scala Dei. There he painted for the chapter room a series of Carthusian notables, and for the church a 'Nativity' and 'Coronation of the Virgin,' and other works, with such skill as to be sent by the prior to Rome to study. He returned after a time and painted several works for his own monastery, for the Hermitage of Reus, the Chartreuse of Montealegre, and other religious houses. It is said that on a new prior summoning him to take his place in the choir, he was so enraged at the constant interruptions that he threw off his robe and fled to Rome to appeal to the Pope. The Pope gave him absolution for his offence, and permitted him to live unmolested in a hermitage outside the walls of Rome, where he died in 1708. Cean Bermudez notices as one of his best works a picture of 'St. Bruno reading the rules of his Order to his first Monks,' which hung in the hospice maintained at Barcelona by the Carthusians of Scala Dei.

JUNCOSA, JOSEF, cousin of Fray Joaquin, was born at Cornudella, and instructed in painting by his uncle, Juan Juncosa. He took priest's orders, obtained the degree of doctor, and used to preach in the cathedral of Tarragona. In 1680 he assisted Fray Joaquin in painting in the Hermitage of Reus, and afterwards in various works at Scala Dei. In 1682 he was employed by the canon Diego Giron de Rebolledo in painting a series of frescoes representing scenes in the life of the Virgin in the chapel of the Conception belonging to the cathedral of Tarragona. In six years the frescoes disappeared, and Juncosa was again employed to paint the same subjects on canvas. By the orders of the archbishop Josef Sanchis, he painted the martyrdom of St. Thecla for the archiepiscopal chapel, and various pictures of St. Peter Nolasco and other companions of his order for the Convent of Mercy. He died at Tarragona early in the 18th century.

JUNDT, GUSTAVE ADOLPHE, a French genre and landscape painter, was born at Strassburg in 1830. He studied under Drolling and Biennoury, and at the École des Beaux-Arts, and distinguished himself especially by his subjects of Alsatian life and

Woodbury Co. photo] LANDSCAPE WITH CATTLE AND FIGURES [*Bethnal Green*

his satirical drawings. He died in Paris in 1884. Among his best paintings are:

A Village Fête. 1856.
The Peace of St. Anne.
The Betrothal.
Vive la France! 1872.
French Prisoners leaving Switzerland. 1872.
The Christmas Tree. 1872.
Sunday Morning. 1873.

JUNE, JOHN, an English engraver, flourished about 1760-70. He was of no great eminence, and was chiefly employed in book-plates. He however executed some subjects after Hogarth and Collet, as well as portraits of race-horses after Sartorius. There are also a few portraits by him, among which are:

Richard Nash, master of the ceremonies at Bath.
Fanny Murray.
James Relly, the Antinomian preacher; *after Shelly.*

JUNG, THÉODORE, a French painter in water-colours, was born at Strassburg in 1803. He was a pupil of Gabriel Guérin and of Siméon Fort, and devoted himself entirely to military subjects. He died at Strassburg in 1865.

JUNGE, FRIEDRICH AUGUST, a German miniature painter, was born at Leipsic in 1781, and studied in the Academy there under Oeser. He painted miniature portraits upon ivory, also portraits in oil, and later on family scenes and genre pictures upon parchment with silver-pencil and slightly coloured: in all he executed over 5000 portraits. He died at Leipsic in 1841.

JUNGHANS, was a native of Nuremberg, who in 1472 published the 'Enndkrist,' rudely engraved upon blocks of wood.

JUNGWIRTH, FRANZ XAVER, an engraver, was born at Munich in 1720. He was a pupil of Mörl, and executed numerous fancy heads after Piacetti, together with portraits (including that of the painter Ignaz Oefele) and religious plates, among which are a hundred expressing the feelings of a repentant soul over the Miserere Psalm. He used the initials *J. W. S. M.* (*Jung Wirth sculpsit Monachii*). He died at Munich in 1790.

JUNI, JUAN DE, a Fleming by birth, was a painter, sculptor, carver, and builder, who died at Valladolid in 1614. He worked chiefly in Spain and Portugal, and what he has left as a painter denotes that he was a student of the works of Michelangelo.

JUPPIN, JEAN BAPTISTE, a Flemish landscape painter, was born at Namur in 1678. He was the son of a merchant, but was naturally inclined to painting. He studied at Brussels, and afterwards worked in most of the cities of Italy, but especially Naples. He established himself at Liége, where he painted several pictures, the chief of which, 'The Eruption of Vesuvius,' was destroyed when the city was burnt. He died at Namur in 1729.

JUSTER, JOSEPH, was a native of France, though he chiefly resided at Venice, where he engraved a great number of plates for books published there from 1691 to 1700. His plates are etched, and coarsely finished with the graver. In conjunction with N. Cochin, H. Thourneyser, and H. Vincent, he engraved part of the collection of prints from select pictures published at Venice, in 1691, by Catherine Patin.

JUSTUS OF GHENT. See GHENT, JOSSE OF.

JUSTUS OF PADUA. See MENABUOI.

JUTSUM, HENRY, a landscape painter, was born in London in 1816. He first exhibited at the Royal Academy in 1836, and in 1839 became a pupil of James Stark. In 1843, having turned his attention to water-colour painting, he was elected a member of the New Water-Colour Society, but withdrew from it in 1847, from which time he seems to have painted almost exclusively in oil. He died in London in 1869. Among his principal works may be mentioned:

The Foot-Bridge. (*South Kensington.*)
Tintern Abbey—Evening. 1843.
Rabbit Warren. 1849.
A Cottage Home in the Highlands of Scotland. 1853.
The Deer Park. 1856.

JUVANIS, FRANCISCUS. See GIOVANI.

JUVARA, FILIPPO, an Italian architect, was born at Messina in 1685. He designed and etched a set of ornamental shields, published at Rome in 1722. He died at Madrid in 1735.

JUVARA, TOMMASO ALOYSIO, an Italian engraver, was born at Messina in 1809. By local assistance he was enabled to pursue his studies at Rome, and afterwards at Parma under Toschi. He returned in 1836 to Messina, and in 1846 he was appointed professor of engraving at Naples, and subsequently director of chalcography at Rome. Besides the gold medal of the Berlin Academy, he was awarded seventeen other medals by various artistic bodies. He died at Rome by his own hand in 1875. Amongst his best plates are:

St. John; *after Guercino.*
St. Bartholomew; *after Camuccini.*
St. Charles Borromeo; *after Mancinelli.*
La Madonna della Regia; *after Raphael.*

JUVENEL, NICOLAUS, was a painter born in the Netherlands, and who died at Nuremberg in 1597. After his apprenticeship he went to Nuremberg, and worked variously at glass painting, portraiture, miniature, and historical and architectural pieces. He was the father of Paul Juvenel, and there exists some confusion in apportioning the works of the two; the following are, however, attributed to the father:

Christ with the Pharisees and the Woman that was a Sinner. (*Nuremberg Castle; perhaps the son's work.*)
The Annunciation. (*Vienna Gallery.*)
Eighty-two Ideal Portraits of Nations of the World. (*Michaelsberg, Bamberg.*)

JUVENEL, PAUL, the son of Nicolaus Juvenel, was born at Nuremberg in 1574, and after receiving some instruction from his father, became a scholar of Adam Elsheimer at Frankfort, where he remained some time. He painted interiors of churches, and was a skilful copyist of the works of the older German and Flemish masters, particularly of Albrecht Dürer. He afterwards repaired to Vienna, and then to Pressburg, where he died in 1643. He sometimes adopted the style of F. Francken, and sometimes that of Callot or of Tintoretto. In the Nuremberg Town Hall there is a painting by him of 'The German Emperor on his Throne,' with allegorical characters surrounding, and 'Horatius Cocles' and 'Attila's Expedition against Rome' on the margins. An 'Ascension of the Virgin' by him is at Frankfort, and a 'View of Rome' in the Vienna Gallery. He had three sons and a daughter, who were likewise painters: ESTHER, who died at Pressburg after 1673; FRIEDRICH, who was born at Nuremberg in 1609, and died in 1647; JOHANN; and JOHANN PHILIPP, who died at Nuremberg in 1650.

JUWEEL, NICOLAAS, a painter of Rotterdam,

living in 1690, imitated the manner of Chevalier van der Werff.

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KAAZ, KARL LUDWIG, a German landscape painter, was born either at Pforzheim or at Carlsruhe in 1776. He was originally apprenticed to a bookbinder, but was afterwards sent by his relations to the Academy at Stuttgart, where he studied engraving under Johann Gotthard von Müller. In 1796 he went to Dresden, where he remained till 1801, when he went on his travels, visiting Paris, Rome, and Naples. On his return to Dresden in 1804, he made use of the materials gained in his travels, and produced several pictures, among which were a 'View from Dresden,' 'Morning Landscape,' 'Evening Landscape,' 'Tivoli,' &c. He died at Dresden in 1810.

KABEL, ADRIAEN VAN DER. See VAN DER CABEL.

KACHEL, LUDWIG, was a painter of Baden, who flourished in the 19th century, and died when quite young. His best-known work is 'Minne,' in the Carlsruhe Gallery.

KADLIK, FRANS. See TKADLIK.

KAELIN, MEINARD, a draughtsman and engraver, was a native of Einsiedeln, who painted landscapes in water-colours, and in his later years miniatures. He died in 1834.

KÆMMERER, FRÉD. HENRI, Dutch painter, but so long resident in Paris, and so thoroughly in sympathy with French methods, that he might rightly rank with French artists. Born in 1839; studied art with Gérôme. Most of his pictures represent scenes from social life under the Directorate and the First Empire. His 'Merveilleuses sous le Directoire' and 'Une Dispute' are good examples of his style; indeed it was they who definitely established his reputation. In America his work was always in great request. He committed suicide in his studio in Paris in April 1892.

KAEPPLER, JOHANN, was a painter of Munich, where he studied under Donauer at the beginning of the 17th century.

KAGER, JOHANN MATTHIAS, an historical painter, was born at Munich in 1566, and was a pupil of Pieter De Witte. He went to Rome while he was yet young, and spent a long time in studying the best masters. Soon after his return from Italy, the Elector Maximilian of Bavaria appointed him his principal painter, with a considerable pension. The distractions of the country led to his settling at Augsburg, where he was appointed burgomaster, and died in 1634. He painted in fresco, oil, and miniature. The churches and palaces at Munich contain examples of his work, among them 'The Finding of the Cross,' in the Frauenkirche. At Augsburg he painted his most celebrated work, 'The Last Judgment,' in the hall of the Senate in that city. His works are known out of his own country only by the prints engraved from them by the Sadelers, the Kilians, and others, amounting to upwards of sixty. In the Vienna Gallery is a picture of 'Abigail and David.' Kager etched some plates from his own designs, finishing them with the graver; among them are the following:

The Adoration of the Shepherds; *M. Kager inv. et sc.* 1601.
The Baptism of Christ; *the same inscription.*
The Holy Family; *after Otto van Veen.* 1603.
Dives and Lazarus.
The Four Evangelists; four plates. 1600.
St. Francis surrounded by the Monks of his Order, and the Virgin and Child in the clouds; *after R. Bozzulo.*

KAISER, ERNST, a landscape painter, was born at Rain in Bavaria in 1803, and was first instructed by his father, a still-life painter of Neuburg on the Danube. In 1821 he commenced studying at the Munich Academy, and at first devoted himself to historical painting, but a journey in the Bavarian Highlands and the Tyrol induced him to exchange this for landscapes. By the assistance of King Ludwig he made a second tour in the Bavarian and Styrian Alps. He died at Munich in 1865. Among his works, which are marked by much poetic feeling, there are views of the Königs-See, and the Hintersee and Obersee near Berchtesgaden.

KAISER, LUDWIG FRIEDRICH, a German engraver, was born at Ulm in 1779, and after studying from 1794 to 1798 under Christian von Mechel at Basle, went in 1799 to Weimar, and entered Bertuch's employment, executing a number of plates for his 'Bilderbuch.' In 1806 he proceeded to Paris, where he engraved classical heads under Bervic's direction. In 1809 he went to Naples, and there engraved and coloured numerous views in that neighbourhood, together with scenes from popular life, in the style of Pinelli; also etching fifteen plates of landscapes after Kneipp. In 1814 he settled at Vienna, where he was appointed court painter, and died in 1819. In addition to the above works, he executed several engravings of statues, tombs, &c. for the 'Denkmäler altdeutscher Baukunst.'

KALBA, HANS VON, was a painter who, with Balthasar Müller, in 1522-4 painted and gilded the bas-reliefs in the church at Annaberg.

KALF, WILLEM, a Dutch painter of still-life, was born at Amsterdam about 1630. He was a pupil of Hendrik Pot, a painter of history, and for some time applied himself to the same pursuit, but not succeeding to his expectation, he commenced painting flowers, fruit, and still-life. He particularly excelled in painting vases, and other ornamental works in gold and silver; he was also admirable in painting brass pots and earthen pans, and other utensils of a Dutch boor's establishment. Paintings of his are to be met with in the Städel Institute at Frankfort (where is one dated 1643, from which it may be presumed that he was born earlier than 1630), the Rothau Gallery, the Louvre at Paris, the Museums of Amsterdam, Rotterdam, and Copenhagen, the Dresden Gallery, the Gsell collection at Vienna, and the Hermitage at St. Petersburg. His pictures are charming and very well painted. He died at Amsterdam in 1693.

KALLE, ALBERT CHRISTIAN, was a German engraver, who flourished from the year 1630 to 1670, and resided at Strassburg. He was principally employed by the booksellers, and worked with the graver in a stiff, formal style. He engraved some frontispieces and portraits, among which is a frontispiece to Chemnitz's 'Bellum Sueco-Germanicum,' dated 1648, with the portrait of Gustavus Adolphus.

KALLIAUER, ANTON, an Austrian painter, was born in 1768, and became a professor in the Academy of Arts in Vienna, where he died in 1827.

KALRAAT, ABRAHAM VAN, was born at Dordrecht in 1643. He was the son of a sculptor, who instructed him in his art for some time, but on the death of his father he applied himself to painting flowers and fruit, in which he excelled. He died in 1699.

KALRAAT, BAREND VAN, the younger brother of Abraham van Kalraat, was born at Dordrecht in 1650, and was instructed in the rudiments of design by his brother. He afterwards became a scholar of Aelbert Cuyp, and for some time followed the style of that master, painting figures and cattle on the banks of the Maes, halts of travellers, and sportsmen going to the chase. Later on he imitated the works of Herman Sachtleven, and painted cabinet pictures of views of the Rhine, with boats and figures. He died in 1721.

KALTENMOSER, CASPAR, a genre painter, was born at Horb on the Neckar, in Würtemberg, in 1806. He began life as a lithographer, but in 1830 entered the Munich Academy, and then devoted himself to the painting of popular scenes from peasant life in the Black Forest, Switzerland, Bavaria, the Tyrol, &c. In 1843 he travelled in Istria, and executed a 'Tavern Scene,' which was lithographed. He died at Munich in 1867. Among his best works are the following:

Peasants' Room in the Black Forest.
The Marriage Contract. 1839. (*Taxis Gallery, Ratisbon.*)
Zither and Jew's-harp Player. 1840.
Public Room in a Tavern in the Tyrol. 1844.
The Bridal Pair before the Priest. 1848.
The Rejected Love Present. 1858.
Swabian Family Scene. 1866.

KALTENMOSER, MAX, a German painter of domestic genre, was born at Munich in 1842, and was the son of Caspar Kaltenmoser. In 1885 he entered the Munich Academy, where he studied under Foltz and Arthur von Ramberg. He died in 1887.

KAMPEN, DE STOMME VAN. See AVERCAMP.

KAMPEN, JACOB VAN, a celebrated Dutch architect, was born at Amersfoort about the end of the 16th century. He travelled in Italy when he was young, and on his return to Holland painted a few historical pictures; but he abandoned painting for architecture, in which he was much employed. His most important work was the Town-Hall of Amsterdam, now the Royal Palace. He died at Amersfoort in 1657.

KAMPER, G., supposed to have been a native of Leyden, lived in the beginning of the 18th century. He painted subjects similar to those of Van der Neer, and imitated his manner. His colouring is darker, colder, and less transparent; but his pictures have frequently been mistaken for works of Van der Neer, and sold as such.

KAMPHUYSEN. See CAMPHUYSEN.

KANDEL, DAVID, a fruit and flower painter, was a native of Strassburg, who flourished about 1551. His only master was his own genius, and he became a very fair artist.

KANZ, KARL CHRISTIAN, a German enamel painter, was born at Plauen in Saxony in 1758. He studied under Hesse and Kemly, and practised in Paris. The date of his death is not known.

KAPELLER, —, a French fruit, flower, and marine painter, was a native of Marseilles, who flourished in the 18th century. He was one of the founders of the Marseilles Academy, of which he was Professor and Director in 1771, and where some of his pictures are to be found.

KAPELLER, JOSEPH ANTON, a painter and engraver, was born at Imst in the Tyrol in 1761, and studied first under Franz A. Zeiller at Reute, and then in the Vienna Academy under Füger. He taught drawing to the Princess Jablonowska at Warsaw, and after residing some years at his birthplace and Innsbruck, he settled in Vienna. He painted portraits in miniature and oil, drew with black chalk, silver pencil, indian ink, &c., and occasionally engraved. He committed suicide from despondency in 1806. Among his works are mentioned 'The Sleeping Fawn,' and the portraits of Marshal Laudon and of Kosciuszko.

KAPPEN, FRANCIS VAN DER. See VAN DER KAPPEN.

KAPPERS, ANTON, a native of Munster, was born in 1727. He was a pupil of Terwesten, whose style he copied. He travelled through Belgium and France, and on his return painted largely for churches. He died in 1762.

KARCHER, ANTON, an engraver of Mannheim, flourished in the 18th century. There are by him a portrait of Schubert, after Lohbauer, dated 1788, and one of Iffland, after Klotz, dated 1791.

KÄRGLING, JOHANN TOBIAS, a German portrait painter, was born at Augsburg in 1780. In 1809 he settled at Pesth, where he worked in oil and in miniature until his death in 1845. His daughter, HENRIETTE KÄRGLING-PACHER, who was born at Pesth about 1835, and married the pianist Pacher, is well known in Vienna as a painter of portraits, fruit and flower pieces, and genre subjects.

KARINGER, ANTON, a landscape painter, was born at Laibach in 1829, and died in 1870. He was a pupil of Professor Steinfeld, and has left some excellent landscapes from Carinthia and the coast of the Adriatic.

KARLSTEEN, ARFVID, was born at Karlskoga in 1647 Though principally known as a medallist, he also painted in miniature. He worked in Paris under Jean Varin, and in London under John Roettier. He died at Stockholm in 1718.

KARPFF, JEAN JACQUES, was born at Colmar in 1770. He was a pupil of David, and painted portraits and historical subjects. He died in 1829.

KARTARUS, MARIUS, was probably a German, but he resided at Rome about the middle of the 16th century. There are by him some plates coarsely etched, and finished with the graver. He also copied some of the prints of Albrecht Dürer, and in 1578 published at Rome a work on perspective, entitled, 'Prospettive diverse.' His plates are dated from 1567 to 1586, and are usually marked with the cipher . The following are by him:

The Adoration of the Shepherds.
Christ crowned with Thorns.
Diana and Actæon; a large plate.
Christ praying in the Garden; *after A. Dürer.* 1567.
St. Jerome seated in a chamber; *after the same.*
Christ descending into Hell; roughly copied from *Andrea Mantegna.*
The Last Judgment; *after Michelangelo.* 1569.
Christ on the Cross; *after the same.*
Christ and the Samaritan Woman; *after the same.*
The Martyrdom of St. Catharine; *after the same.*

It is supposed that he was a printseller as well as an engraver, and that he put his name, or mark, to the works of others, which will account for the diversity of style that appears in his prints.

KARTHAUSER, MARGARETHA, was a German miniature painter, who died in a Dominican convent in 1499.

KATOW, PAUL DE, French water-colour painter, born at Strassburg 1842, studied art under Delacroix. During the Franco-German war of 1870 acted as war-correspondent for the *Gaulois;* died at Asnières, November 1897.

KAUFMANN, HERMANN, a German painter, was born at Hamburg, November 7, 1808. He belonged to the Munich circle from 1827 to 1833. A tour in Norway in 1843 provided him with a series of landscapes which he depicted with much sincerity and freshness of style. He has been compared with Jean François Millet. His native city of Hamburg generally served as background for his pictures; and his devotion to Hamburg, where he lived in seclusion, may have lessened his chance of securing European fame. He died May 24, 1889.

KAUFMANN, MARIA ANNA ANGELICA CATHARINA, a painter and etcher, was born in 1741 at Coire, in the Grisons, where her father, Johann Joseph Kaufmann, was then painting. At an early age she attained great proficiency in music and languages, and showed a marked disposition for painting, in which she was instructed by her father; and so rapid was her progress, that in 1754 the family removed to Milan, where she spent her time in copying the works of the best masters. In 1757 her mother died, and the family then went to Florence, and in 1759 to Rome, where her talents excited the greatest admiration, and where she appears to have confined herself chiefly to portrait painting. In 1764 she went to Venice, from whence, in 1765, she came to England with Lady Wentworth, and was received with great distinction; and on the foundation of the Royal Academy in 1768, she was nominated one of the original thirty-six members. During her stay in England she allowed herself to be entrapped into a clandestine marriage with the valet of the Swedish Count de Horn, who imposed upon her as the Count himself. She finally got rid of him by a payment of £300. In 1781 she married Antonio Zucchi, a Venetian painter, and an Associate of the Royal Academy, and left London a few days afterwards. In 1782 her father died, and in the following year she retired with her husband to Rome. Her husband died there in 1795, and she herself in 1807. She was buried in Sant' Andrea delle Frate. The prints after her works are very numerous, amounting to several hundreds. She contributed eighty-two pictures to the Royal Academy between the years 1769 and 1797. She was twice painted by Sir Joshua Reynolds. Among her chief pictures are:

Berlin.	*Gallery.*	Her own Portrait.
Dresden.	*Gallery.*	Portrait of a Lady as a Sibyl.
"	"	Portrait of a Lady as a Vestal (Princess Mary of Courland).
"	"	Ariadne abandoned by Theseus.
Edinburgh.	*Nat. Gall.*	Portrait of Novosielski.
Frankfort.	*Gallery.*	Portrait of Winckelmann.
Frogmore.		The decoration of the Flower Room.
Hampton Court.	*Pal.*	Portrait of the Duchess of Brunswick.
London.	*Nat. Gallery.*	Religion surrounded by the Virtues.
"	*National Portrait Gallery.*	Portrait of Herself.
Munich.	*Gallery.*	Her own Portrait.
"	*Neue Pinakothek.*	Christ and the Samaritan Woman at the Well.
Paris.	*Louvre.*	Portrait of the Baroness von Kruder and her Child.
Petersburg.	*Hermitage.*	The Monk of Calais (*from Sterne's 'Sentimental Journey'*).
"	"	Juliette (*from the same*).
"	"	The Adieux of Abelard and Heloise.
Vienna.	*Gallery.*	Hermann welcomed by Thusnelda after his Victory over Varus.
"	"	Lament for the Youthful Pallas.

There are several etchings by Angelica Kauffmann executed with taste and spirit, of which the following are the principal:

The Portrait of Johann Joachim Winckelmann; *Ang. K. fec.* 1764.
The Marriage of St. Catharine; *after Correggio*
The Virgin and Child; *from her own design.*
A Girl reading.
A Youth in meditation.
Bust of an old Man, with a beard.
Bust of an old Man, reading.
Bust of an Artist, with a crayon in his hand.
Two Philosophers, with a book.
Hope; a half-length.
A young Female embracing an Urn.
L'Allegro.
Il Penseroso.

KAUFMANN, JOHANN JOSEPH, was a Swiss portrait painter, who practised in England, and exhibited at the Royal Academy from 1771 to 1779. His chief claim to remembrance is as the father of Angelica Kauffmann. He died at Venice in 1782.

KAULBACH, WILHELM VON, a German historical painter, was born at Arolsen in 1805. He received his first lessons from his father, who was a goldsmith, and not inexperienced in art. In 1821 he went to the Academy at Düsseldorf, where he came under the notice of Cornelius, whom in 1825 he accompanied to Munich. In 1826 he painted his first monumental work in the Odeon, 'Apollo among the Muses,' and made a great name by two frescoes in the palace garden. He also executed several wall-paintings in the palace of Duke Maximilian, consisting of scenes from the works of Wieland, Klopstock, Hermann, and Goethe. From 1834 to 1837 he was engaged on his picture of the 'Battle of the Huns,' painted for Count Raczynski. His next important work was the 'Destruction of Jerusalem,' after which, in 1839, he went to Rome. In 1847 he commenced his great work—the frescoes in the "Treppenhaus" of the New Museum at Berlin, and in the same year he was made Director of the Munich Academy. As a book illustrator he illustrated the works of Shakspere, Schiller, and Goethe. He died at Munich in 1874. The following are among his more notable works:

Berlin.	*Nat. Gallery.*	Farewell of Mary, Queen of Scots (*from Schiller's 'Maria Stuart'*).
"	"	Death of the Marquis Posa (*from Schiller's 'Don Carlos'*).
Munich.	*Neue Pinakothek.*	The Destruction of Jerusalem.
"	"	Portraits of the Painters Heinlein and Monten.
"	"	Portrait of Louis I., King of Bavaria; full-length.
"	"	Portrait of Louis I. (*Sketch.*) 1843.
"	"	A Series of nineteen Sketches in oil for the Frescoes which were executed by *Nilson* and *Barth* outside the New Pinakothek; they consist of portraits of artists, sketches of artistic labours and achievements, and mythological and allegorical designs.

KAUPERZ, JOHANN VEIT, a German engraver, was born at Gratz, in Styria, in 1741. He was a pupil of J. M. Schmutzer, of Vienna, in which city he chiefly resided. He became a member of the Imperial Academy in 1771, and in 1796 of that of Florence. He died at Gratz in 1816. He engraved with the burin, and also in mezzotint, and executed several plates of portraits, and various subjects, of which the following are the principal:

Hanfstängl photo] [*Dresden Gallery*

THE VESTAL VIRGIN

PORTRAITS IN LINE.

Maria Theresa, Empress of Germany.
Minerva holding the Portrait of the Empress.

VARIOUS SUBJECTS IN MEZZOTINT.

The Flute-player; *after Gerard Dou.*
A Peasant smoking; *after Teniers.*
The Young Peasant; *after Kupeczky.*
Justice; *after Maulbertsch.*
Mary Magdalene; *after Guido Reni.*
Artemisia ordering her Servants to mix the Ashes of her Husband with her Drink; *after A. R. Lisiewska.*
Venus asleep, watched by a Satyr; *after Weisskircher.*

KAWENBERG, CHRISTIAAN. See KOUWENBERG.

KAY, JOHN, a Scotch miniature painter and caricaturist, was born near Dalkeith in 1742. He worked as a barber in Edinburgh until 1782, when he was enabled to devote himself to miniature painting. His chief claim to remembrance is, however, as a caricaturist. He produced nine hundred plates of well-known characters in Edinburgh, and a collection of them has since been published, under the title of 'Kay's Edinburgh Portraits,' 1837-8 (3rd edition, 1877). He died in Edinburgh in 1826.

KAYNOOT, HANS, surnamed "the Deaf," was a Flemish landscape painter, born at Mechlin in 1520. He was a pupil of Matthys Cock, and painted in the style of De Patenir. He died in 1583.

KEAN, MICHAEL, an Irish miniature painter, was born at Dublin about the middle of the 18th century. He studied under Edward Smith, the sculptor, and also in the Dublin Academy, where he gained the gold medal in 1779. He came to London, and exhibited at the Royal Academy from 1786 to 1790. He subsequently became a partner in the Derby China Works, and died in London in 1823.

KEARNEY, WILLIAM HENRY, an English water-colour painter of landscapes and figure subjects, was born in 1800. He was one of the original members, and subsequently a vice-president, of the Institute of Painters in Water-Colours. He died in London in 1858. Amongst his works are:

The Courtship of Quentin Massys.
The Fatal Picture.
The Fatal Statue.
Ruins of the Sallyport, Framlingham. (*National Gallery of Ireland.*)
Love's Young Dream.

KEARSE, MRS. See LAWRENCE, MARY.

KEATE, GEORGE, a landscape painter, was born at Trowbridge in 1729. He was intended for the bar, but devoted himself to art as an amateur, and became a member of the Incorporated Society of Artists, occasionally exhibiting at the Royal Academy from 1770 to 1789. He published in 1779 'Sketches from Nature in a journey to Margate,' and there is a water-colour drawing by him in the South Kensington Museum of 'Ruins of a Bridge at Avignon.' He died in 1797. His daughter GEORGIANA, afterwards Mrs. Henderson (1770–1850), was also an artist.

KEATING, GEORGE, an Irish engraver, was born in Ireland in 1762. He studied under W. Dickinson, and practised in London between 1784 and 1799 in mezzotint and stipple. Amongst his plates are:

Boy reading; *after Sir Joshua Reynolds.*
Georgiana, Duchess of Devonshire, and Daughter; *after the same.* 1789.
George Harry Grey, Earl of Stamford; *after Romney.*
Henrietta, Countess of Stamford; *after the same.*
Lady Hamilton, as St. Cecilia; *after the same.* 1789.
L'Allegro ed il Penseroso; *after the same.* 1798.
Dr. John Moore; *after Lawrence.* 1794.
Edward, twelfth Earl of Derby; *after Gainsborough.* 1797.
St. Peter denying Christ; *after West.* 1798.
Lord Nelson; *after Singleton.* 1798.
Sir Edward Berry; *after the same.* 1799.

KECK, PETER, was a painter who died at Prague in 1730. He was court painter in that city, and executed several ecclesiastical paintings in the church of the Minorites there, and in that of St. Augustine at Wittingau in Bohemia.

KEEBLE, WILLIAM, a portrait painter, practised in London about the middle of the 18th century. He was a member of the St. Martin's Lane Academy. There is a portrait of Sir Crisp Gascoyne by him at Hatfield House.

KEELING, W. K., an English painter, born in 1807, practised in Manchester, where he took an active part in the foundation of the Manchester Academy of Fine Arts. He died February 21, 1886.

KEENAN, J., was an English portrait and miniature painter, who exhibited at the Royal Academy from 1791 to 1815. He practised successively at Bath, Exeter, London, and Windsor, and in 1809 was appointed portrait painter to Queen Charlotte.

KEENE, CHARLES SAMUEL, of 'Punch,' one of the greatest pen-draughtsmen of the nineteenth century, was born in Hornsey, August 10, 1823. Both his father, a solicitor of Furnival's Inn, and his mother were of Suffolk stock; his mother's family, Sparrow by name, having been conspicuous locally for more than three centuries as owners of the Old (or Ancient) House, Ipswich. In 1839, at the age of sixteen, after some years' tuition at a private school in Bayswater and the Ipswich Grammar School, Keene entered the office of the firm of solicitors of which his father (died 1838) had been a member; but his artistic tendencies having become recognizable already, a more congenial berth was soon found for him in the service of an architect in Scotland Yard named Pilkington. His work here left him energy and time for his earliest efforts at art—historical and nautical subjects; chiefly, executed in water-colours. For some of these his mother, enterprising as well as appreciative, found a purchaser in the city, and they were the means of securing him the inestimable boon of a five years' apprenticeship to the brothers Whymper, the well-known engravers. In their office, and in the famous studio in Clipstone Street, where the youthful Artists' Society practised drawing from the life, Keene spent the forties studying and perfecting himself in the craft which was to make him increasingly famous during the subsequent four decades. His first productions were not of much account: illustrations to 'Robinson Crusoe,' a frontispiece (done in 1842, and signed Chas. Keene) to 'The Adventures of Dick Boldhero in search of his Uncle,' and contributions to a comic 'Book of Beauty' (a private enterprise this, and not for publication), in which he had as an accomplice his fellow-member of the Artists' Society, John Tenniel.

It was in 1851 that he made his first appearance in 'Punch' with a satirical drawing suggested by Louis Napoleon's resort to the use of cannon for the pacification of his unquiet capital. It was entitled 'Sketch of the Patent Street Sweeping Machines lately introduced at Paris,' and was not

signed. His first signed drawing, an initial, is to be found in the issue of June 3, 1854. In 1856 a volume was published entitled 'The Book of German Songs,' for which he had made some (not very notable) drawings three years earlier. The years 1859 and 1860 were perhaps the most eventful in his life. In the former he became a regular contributor to 'Once a Week' from its start; in the latter he was promoted to the dignity of a seat at the 'Punch' table. At first he sent a drawing to every issue of 'Once a Week,' and he was responsible for more than 140 illustrations in volumes I.–IX. of that pleasant periodical; including those to 'A Good Fight'—Charles Reade's earlier version of 'The Cloister and the Hearth'—and those to George Meredith's 'Evan Harrington.' In the early sixties he illustrated 'The Voyage of the Constance,' by M. Gillier, 'Sea Kings and Naval Heroes,' by J. G. Edgar, 'The Cambridge Grisette,' by Herbert Vaughan, and 'Eyebright,' by "Augusta." It is just worth while to record these performances of Keene's as an illustrator of books; but the eight plates and ten initial letters which he executed for 'The Roundabout Papers' in the *édition de luxe* of Thackeray, published in 1879, are almost his only excursions into this province that add at all to his reputation. Certain etchings with which he occupied himself from time to time, and which won him high praise from French critics, are more worthy of mention. A few of them are still to be seen at the British Museum. It is, however, to his 'Punch' drawings, a selection of which was published in 1881, in a single volume entitled 'Our People,' that Charles Keene owes his title to immortality. He is *par excellence* a 'Punch' artist; Du Maurier's amicable competitor for the mantle of John Leech. Interpreting "mantle" generously as a complete wardrobe, shall we say that Leech bequeathed to Du Maurier such items as his dress-clothes and dancing-pumps and opera-cloak; to Keene his fishing-boots and riding-breeches and smoking-jacket? It would only be another way of saying that Du Maurier emulated Leech, the Man-of-the-World — accomplished and elegant, wise and witty—a critic, as well as a spectator, of life, while Keene followed cheerily in the footsteps of Leech, the mirth-provoking Man-in-the-Street—the Man-in-the-Street become articulate, not merely enjoying the humours, conscious or unconscious, of his fellow-men, but expressing his enjoyment with unfailing freshness and inimitable skill.

Keene's skill, indeed, far surpassed Leech's. This is to be seen even from the engravings of their work, and in the engraver's hands Keene's drawings suffered terribly. In spite of his own early training, he could not bring himself to consider the needs of the engraver. In later years he seemed to keep his mind not less resolutely closed to the limitations of reproduction by "process." He was uncompromising in his endeavours to make his every sketch a work of art; and by the use of inks of varying gradations of blackness and greyness, of rough paper to break up his lines, and sometimes of a pointed stick to help out his pen, he succeeded in producing effects which remain the wonder and the despair of his brother illustrators who keep the rules. It is hard to say whether he excelled the more in his portrayal of human life and character—in his Policeman, his Waiter, his City Man, his "Slavey," his henpecked husband, his drunkard, his Irish peasant, his Kirk Elder—or in the marvellous renderings of the landscapes and street vistas which served as backgrounds to his pictorial comedies. He had a peculiar gift of depicting a whole sunlit or storm-clouded countryside with a few subtle strokes—a gift developed by means of long and unceasing practice. There is even beauty in many of these landscapes—a quality conspicuously absent from his studies of humanity. Keene's out-and-out admirers declare that he could have drawn pretty faces and graceful figures had he chosen, but it seems certain at least that he had no feeling for female loveliness or masculine good looks. They did not interest him.

Given Keene's antecedents and temperament, it was inevitable that he should restrict himself to the study of the life of the lower and middle classes, leaving to Du Maurier the inexhaustible sources of humour to be found in clubland and Mayfair. He never became acclimatized to Society. A dinner he once gave at the Arts' Club to an Anglo-Indian major stands out as a notable incident—anticipated with much anxiety and remembered with some relief—in the uneventful annals of his existence. Bidden on another occasion to a dinner at a country house, given specially in his honour, and preceded by a tennis party, Keene, harassed by the thought of encumbering himself with a Gladstone-bag, put on his dress clothes underneath his flannels, and was annoyed when a companion discovered and seemed amused by this characteristic (if extreme) instance of his unconventional ways. A born old bachelor and Bohemian, finding his principal pleasures in music (especially the bagpipes) and in tobacco, Keene lived alone almost all his life, in untidy studios and comfortless "diggings"; but he had no lack of affectionate and devoted friends, to some of whom he was indebted for a very considerable proportion of the jokes he illustrated—notably Mr. Joseph Crowhall, who furnished him with several hundreds, Mr. A. W. Tuer, and Mr. Birket Foster. For the two years preceding his death on Jan. 4, 1891, Keene had suffered greatly from acute rheumatism. Until then he had always had good health. In 1890 he was accorded a gold medal by the jury of the Paris Exhibition in recognition of the artistic excellence of his work. In March 1891 a large collection of his later drawings were exhibited at the rooms of the Fine Art Society.

This notice of Keene would be incomplete without a word or two of description of the man himself. The following account of a visit to his studio in Baker Street, written by an Irish colleague on the staff of 'Punch' and printed in Mr. Layard's very complete biography of the artist, suggests something of his quaint personality. The writer found him "grimly affable, sweeping out his rooms with his own hands, and yet receiving one with the *sangfroid* of a Balfour or a Vere de Vere. He saw a situation with a flash of lightning for all his apparent stolidity. Have you ever noticed a toad or green frog catch a fly on its tongue? He took in jokes that way with a wild Celtic gleam of appreciation in his eye, and an occasional interjected grunt of satisfaction. The profound politeness with which he motioned me to a chair with his hearth-brush would have made one of his best studies in black and white."

There was, as a matter of fact, more of the Spaniard than of the Celt in Keene's aspect, no less than in his humorous gravity. His friends saw a likeness in him to Don Quixote—Don

Quixote, perhaps, with the twinkle lurking in the eye of Cervantes. (See also Du Maurier.) F. W. W.

KEGHEL, JULIUS DE, a Belgian historical and still-life painter, was born at Ghent in 1835, and died in 1879.

KEHREN, JOSEPH, a German decorative painter, was born at Hülchrath in 1817. He went in 1834 to study in the Academy at Düsseldorf, where he was a pupil of Schadow, and at first devoted himself to painting church banners and similar work. He then assisted various artists in fresco painting: he aided Stilke in the chapel of Stolzenfels; Müller in the church of St. Apollinarius at Remagen; but above all, Rethel in his 'Life of Charles the Great' in the Council Hall at Aix-la-Chapelle, which he completed from Rethel's design, when illness compelled that artist to give up his labours. In 1874 he painted frescoes, in conjunction with Commans, in the Teachers' Seminary at Meurs. He died at Düsseldorf in 1880. The following are some of his best paintings:

St. Agnes. 1839. (*Castle Chapel of Count Trips.*)
Madonna and Child. 1842. (*Church of Wevelinghofen.*)
Christ at Emmaus. 1844. (*Church of Glottan.*)

A collection of his studies perished by fire at Düsseldorf in 1872.

KEHRER, KARL CHRISTIAN, was born at Dillenburg in 1758, and studied at Hanau under Tischbein, and at the school of design from 1773 to 1777. In 1782-5 he was at the court of the Prince of Anhalt-Bernburg, and in the two following years he studied further under Casanova at Dresden. In 1793 he became a member of the Academy of Berlin, and died at Ballenstadt in 1833. He painted portraits, landscapes, and genre pieces, also hunting scenes and pictures from contemporary events. His 'Modern German Art,' and 'The Genius of the Fine Arts in conflict with the Excise and Customs Officials,' were the subjects of much notice in his day.

KEIL, BERNHARDT, (or KEYL, or KEILHAU,) was born at Helsingborg in Denmark in 1625, and studied successively under Martin Steenwinkel at Copenhagen, and under Rembrandt at Amsterdam. From 1656 he worked in Rome, where he died in 1687. He painted some historical works for churches in Rome and other Italian cities, but was more distinguished for his representations of laughable and clownish incidents.

KEIM, BENNO, a porcelain painter, was born at Nymphenburg in 1798. He executed several hunting and battle pieces after Snyders and Hess. He died in 1826.

KEIRRINCKX, ALEXANDER, a Flemish landscape painter, was born at Antwerp in 1600, and so early as 1619 was a master in the Guild of St. Luke. He came to England in the reign of Charles I., for whom he painted many of the royal castles in Scotland. His landscapes in Holland are generally embellished with figures by Cornelis Poelenborch, whose initials are added in such instances to the mark of Keirrinckx. His foliage is so true to nature as to render distinguishable the different kinds of trees he represented. He made use of the initials *A. K.* as well as of a cipher formed out of the letters *A. v. V.* (Alexander von Utrecht). He was made a citizen of Amsterdam in 1652, but the date of his death is not known. Landscapes by him are to be found at Augsburg, Berlin, Brunswick, Cologne, Copenhagen, Dresden, Munich, Rotterdam, and St. Petersburg.

KELDERMAN, JAN, an amateur painter of flowers, fruit, and birds, was born at Dordrecht in 1741. He was a scholar of Wouter Dam, and was assisted by several other artists of reputation. He died at Dordrecht in 1820.

KELDERMANS, HENDRIK, was a painter and innkeeper of Mechlin, who flourished in the 15th and 16th centuries. He was made master of the Guild in 1490, and Albrecht Dürer stopped at his house in 1521.

KELDERMANS, ROMBOUT, a famous Flemish painter upon glass, flourished at Louvain in the 15th century. He painted in 1469 the windows of the hôtel-de-ville at Louvain, and in 1475 a window which still exists in the church of St. Gommaire at Lierre. He was living in 1480.

KELLER, ADAM, a German painter and engraver, was born at Bamberg in 1767, and studied under Mattenheimer. In 1787 he painted some pictures for the churches in Bamberg, and afterwards fruit and still-life pieces and portraits. He died in 1791.

KELLER, GEORG, a German painter and engraver, was born at Frankfort in 1576. His plates are chiefly confined to book ornaments; they are slightly etched, and sometimes retouched with the graver. He also engraved some views of towns, and camps with soldiers skirmishing. He was a pupil of Philipp Uffenbach and Jobst Amman. He painted the altar-piece in the abbey church at Ratisbon, as well as that in a Franciscan church there, which has since been removed. He died at Nuremberg in 1640.

KELLER, HEINRICH, a German topographical draughtsman, who was born at Eglisau in 1778, and died at Zurich in 1862, is known by his travelling maps, panoramas, and views of Swiss landscapes.

KELLER, JOHANN CHRISTOPH, a German painter and engraver, was born in 1737 at Nuremberg, where he studied under Preisler. He painted portraits and miniatures, and engraved some plates for a work entitled 'Plantæ rariores.' He was appointed drawing-master at the University of Erlangen, where he died in 1792.

KELLER, JOHANN HEINRICH, a Swiss painter, born at Zurich in 1692, was the son of a sculptor who had removed from Basle. He was taught painting by Andreas Holzmüller, and then worked at Munich under a certain Nicolaus Stuber. He afterwards studied for a time at the Paris Academy, and in 1726 settled at the Hague, where he died in 1775. He executed many decorative works at the last-named place, partly imitating David Teniers and partly Watteau. A 'Storm at Sea' by him is in the Gallery at Stuttgart.

KELLER, JOSEPH VON, a German engraver, was born at Linz on the Rhine in 1811. He attended a local drawing school till the age of sixteen, when he entered a large engraving establishment at Bonn, and became acquainted with both the point and the line styles. In 1835 he worked under Hübner at Düsseldorf, and in 1838 improved himself under Desnoyers and Forster in Paris. In the following year he was appointed teacher of engraving at the Düsseldorf Academy, and in 1841 went, under the commission of the Art Union of the Rhine country and Westphalia, to Rome, where he executed drawings of the 'Disputa' of Raphael, and of various other works. At a later period he was in England, and engraved the portrait of the Prince Consort. From 1846 he was a professor at the Düsseldorf Academy; he was also a member of those of Berlin, Brussels, Vienna, and St. Petersburg. He died at Düsseldorf in 1873. Among his more notable plates are:

Roland liberating the Princess Isabella; *after Hübner.* 1835.
Theology and Philosophy; *after Hermann's and Gotzenberger's frescoes in the Aula.*
The Holy Trinity; *after Raphael.*
The Disputa; *after the same.*
The Madonna di San Sisto; *after the same.*
The Queen of Heaven; *after Deger.*
The Mater Dolorosa; *after the same.*
Christ in the Tomb; *after Ary Scheffer.*

KELLERHOVEN, MORITZ, a painter and etcher, was born at Altenrath, in the Duchy of Berg, in 1758, and after applying himself in Cologne to scientific studies, changed his career, and sought instruction in art at Düsseldorf under Krahe and at Antwerp. In 1779 he went to Vienna, but in 1784 the Elector Karl Theodor appointed him his court painter, and in 1808 first professor at the Munich Academy. He died at Munich in 1830. He executed numerous conversation pieces in the Dutch style, together with very excellent portraits, of which latter he also produced some etchings. His painted portraits include the following:

The entire Royal Family of Bavaria.
Gustavus Adolphus IV. of Sweden and his Queen.
The Grand-Duke Karl.
The Archbishop Von Gebsattel of Munich.
The last Abbot of Steingaden. (*Neue Pinakothek, Munich.*)

KELLERTHALER, JOHANN, (or KELLERDALLER,) a German engraver, was born at Dresden about the year 1530. He engraved some plates from the designs of Giovanni Maria Nosseni, an Italian architect who flourished at Dresden in 1575, including the following:

The Building of the Tower of Babel.
The Destruction of Babylon.
The Roman Empire, with the Death of Cæsar in the background.
The Pope receiving the Homage of Charlemagne.

KELLIN, NICOLAS JOSEPH, a French painter in water-colours, was born about 1788. He was a pupil of Rocqueplan and of Bonington, and he exhibited landscapes and views of old buildings at the Salon from 1833 to 1842. He died at Samer, near Boulogne, in 1858. Some of his works are in the Boulogne Museum.

KELSO. See CUNNINGHAM.

KEMP, NICOLAES, (or DE KEMP,) the elder, a decorative and marine painter, was a native of Haarlem, who flourished about 1580.

KEMP, NICOLAES, (or DE KEMP,) the younger, was a son of Nicolaes Kemp the elder, and was born at Haarlem. He died in 1672. At Haarlem is a sea view, but whether painted by father or son is unknown.

KENDRICK, EMMA ELEANORA, a miniature painter, the second daughter of Josephus Kendrick, a sculptor, was born about 1787. She first exhibited at the Royal Academy in 1811, and was thenceforth a frequent contributor of miniatures up to 1835. She was also an exhibitor at the Water-Colour Society between 1815 and 1820, sending with her miniatures 'Cupid and Psyche,' a drawing of 'Dido expiring on the Funeral Pile,' &c. She also exhibited classic subjects at the Society of British Artists, and in 1831 she was appointed miniature painter to King William IV. She died in 1871. A work by her on 'Miniature Painting' was published in 1830.

KENKEL, JOHANN, a German painter and engraver, was born at Augsburg in 1688, and was a pupil of Isaac Fischer, Christoph Weigel, and J. Martin Schuster. He lived principally at Nuremberg, where he followed portraiture in oil, and engraving in line and in mezzotint. He died in 1722. One of his engraved portraits was that of the Duke Louis of Brunswick.

KENNEDY, WILLIAM DENHOLM, a Scottish landscape and figure painter, was born at Dumfries in 1813, and was sent to school at Edinburgh. At the age of seventeen he came to London, and three years later entered the schools of the Royal Academy, where he became acquainted with Etty, and continued on very intimate terms with him up to the time of the latter's death. He obtained a gold medal in 1835 for his 'Apollo and Idas,' and in 1840 was elected a travelling student, on which occasion he went to Italy, returning after two years with a large number of sketches. He first exhibited at the Royal Academy in 1833, and was from that time a pretty constant exhibitor. In 1841 he again visited Rome, remaining abroad for three years. After his return most of the pictures exhibited by him had Italy as their subjects. His paintings were rich in colour, and well arranged; but his later years hardly fulfilled the promise of his youth. Amongst his best pictures were, 'The Lay of the Last Minstrel,' exhibited at the Royal Academy in 1840; 'The Bandit Mother,' in 1845; 'The Italian Goatherd,' in 1847; and 'The Land of Poetry and Song,' exhibited in 1865, in the summer of which year he died suddenly from dropsy. Besides being a good artist, he was a discriminating critic of engravings and etchings, and a great lover of music.

KENNION, CHARLES JOHN, a water-colour painter, son of Edward Kennion, who exhibited landscapes at the Royal Academy in 1804 and 1853. He was born in 1789 and died in 1853.

KENNION, EDWARD, an artist who was born in 1744, and was for a time engaged in commercial pursuits in Havannah, Jamaica, and elsewhere. In 1789 he settled in London as a teacher of drawing, and exhibited at the Academy in the following year. He started to publish 'The Elements of Drawing,' and issued No. 1 with eight etchings of the oak tree, but did not live to complete his work, and died in 1790. An essay of his on 'Trees in a Landscape,' was issued after his death in 1815.

KENSETT, JOHN FREDERICK, an American landscape painter, was born in Cheshire, Connecticut, in 1818, and after learning steel-engraving under Dagget, came in 1840 to Europe, and devoted himself to landscape painting. In 1847 he returned and settled at New York, where in 1849 he became a member of the Academy of Design, and where he died in 1872. Among his paintings are noted:

Lake George in the Autumn.
From the White Mountains.
View on the Coast at Newport.
Morning on the Shore at Massachusetts.

KENT, WILLIAM, a painter and architect, was born in Yorkshire in 1684. He learned painting from a coach-painter, and in 1704 came up to London, where he followed portraiture, and was enabled by patrons to proceed in 1710 to Rome. There he attended the school of Cavaliere Luti, and obtained the second prize at the Academy. After prolonged studies in his own country he made a second visit to Rome, and then in 1719 settled down in London, where he painted portraits and church pictures, and afterwards devoted himself to decoration, and finally, under Lord Burlington's patronage, to architecture. He was court painter and gallery inspector, and is stated to have introduced into England the style of painting which still prevails

He also engraved architectural plates, and illustrations to Pope, Spenser, and Gay. Among his works as an architect is the erection of the Horse Guards. He was well acquainted with horticulture, and exercised much influence upon the taste of his time in furniture and clothing. He died in London in 1748. In Hampton Court palace are pictures by him of the 'Interview and Marriage of Henry V. and the Princess Katharine.'

KERCKHOVE, JOZEF VAN DEN. See VAN DEN KERCKHOVE.

KERIUS, PETER, was an engraver of Amsterdam, who worked from 1590 to 1620. His principal works were:

A Procession of Monks of all orders.
View of Nuremberg.
Wedding Procession of the Duke of Guise.

KERKHOFF, D., was born at Amsterdam in 1766. He was a scholar of Pieter Barbiers. His subjects were landscapes, views of cities, and waterfalls. His countrymen speak highly of his productions, and think him deserving to be placed in the first rank. He died in 1821.

KERN, ANTON, (or KÖRNE,) was born at Tetschen in Bohemia in 1710, and was apprenticed for seven years to Giovanni Battista Pittoni at Venice. After his return he was assisted by the King of Saxony to travel to Rome, where he remained till 1741, when his painting of 'The Massacre of the Innocents' induced his royal patron to appoint him his court painter. This picture is now in the Dresden Gallery. He was afterwards engaged upon a painting of the bridal car for a double royal marriage, when he died prematurely at Dresden in 1747. Most of his works were taken from sacred or profane history, but two of a different character are cited, 'The Four Seasons' and 'The pretty Flower Girl.' He also produced a few drawings in black and red chalk and in indian ink.

KERRICH, Rev. THOMAS, an amateur artist, was born in 1747. He was educated at Magdalen College, Cambridge, and resided at the University, although he was not its librarian, as stated by Redgrave, and he made chalk portraits of its members. In 1776 he was awarded a gold medal by the Antwerp Academy. He died at Cambridge in 1828.

KERRICX, KATRINA KLARA, daughter of the sculptor Willem Kerricx, was born at Antwerp in 1684, and after thirty-six years of illness died in 1762. She painted copies of some large compositions, and afterwards devoted herself to water-colours.

KERRICX, WILLEM IGNATIUS, a Flemish painter, was born at Antwerp in 1682. He studied sculpture under his father, Willem Kerricx the sculptor, and in 1702 painting under Godfried Maas the younger. In 1703 he was received into the Guild of St. Luke, of which he was dean in 1718 and 1723. He also practised as a sculptor and architect. He died at Antwerp in 1745. There are by him:

Antwerp.	*Gallery.*	St. Luke writing his Gospel.
"	"	The Passover in Egypt.
"	"	The Adoration of the Lamb.

KERSEBOOM, FRIEDRICH, a German historical and portrait painter, was born at Sulingen in 1632. He studied at Amsterdam, and then worked in Le Brun's studio in Paris. He afterwards spent several years at Rome, and subsequently practised as a portrait painter in London, where he died in 1690. There are the following portraits by him belonging to the Royal Society, London:

Robert Boyle.
Francis Aston.
John Evelyn.

KERSTEN, JOHANN DANIEL, a German painter, was born at Hamburg in 1758. He studied at the Academy of Copenhagen, and gained his reputation as a draughtsman and decorative painter. He died about 1810.

KERSTING, FRIEDRICH GEORG, was born at Güstrow in Mecklenburg in 1783, and studied first at the Academy of Copenhagen, and afterwards at Dresden. He entered the army as a volunteer under Lützow in 1813, and after quitting the service executed a large number of historical paintings at Warsaw. He was subsequently appointed superintendent of painting in the porcelain manufactory at Meissen, where he died in 1847. A splendid dinner service, decorated with various battle scenes in which the duke had borne a part, was produced from his designs for presentation to the Duke of Wellington by King Frederick Augustus.

KERVER, JAKOB, the son of Thielmann Kerver, was a German engraver on wood, who worked at Frankfort and Paris from 1537 to 1567. To him are attributed a set of woodcuts of grotesque figures, standard-bearers, &c., in the old German taste, published at Frankfort in 1540, and the heads and small historical subjects for a folio volume, entitled 'Catalogus Annorum,' published at Berne the same year; also the cuts for Colonna's 'Dream of Polyphilus,' after designs ascribed to Mantegna, a 'Last Supper' after Dürer, 'The Death of Lucretia,' a 'Book of Crests of the Holy Roman Empire,' &c. He usually marked his cuts with the cipher or , to which he sometimes added a knife, with a snail upon the top of it.

KERVER, THIELMANN, a German printer and bookseller, flourished in Paris at the end of the 15th and in the early part of the 16th century. There are many devotional books, missals, hours, &c., with woodcuts to the borders, printed at that period, bearing his name on the title. Zani mentions him as a designer and engraver. He died between 1522 and 1531.

KESSEL, FERDINAND VAN, the eldest son and pupil of Jan van Kessel the elder, was born at Antwerp in 1648. He painted subjects similar to those of his father, chiefly landscapes and still-life. He painted for John Sobieski, king of Poland, 'The Four Quarters of the Globe' (the same subject as his father had chosen), and 'The Four Elements,' and as these were both destroyed by fire, he repeated them on a much larger scale and with greater pains, receiving as the result a liberal remuneration and the honour of knighthood. About 1688 he went to Breda, where he died in 1696. The Duke of Devonshire's collection at Chatsworth contains a very fine miniature by him, entitled 'Birds of every Kind,' and a 'Hare with Vegetables' is in the Brunswick Gallery. In the Vienna Gallery is a picture of a 'Swineherd.'

KESSEL, JAN VAN, the elder, was born at Antwerp in 1626. He was the son of Jeroom van Kessel, and the pupil of Simon De Vos and of the younger Jan Brueghel. He was captain of the civic guard of his native city, where he died in 1679. He painted flowers, birds, insects, and allegorical subjects. His best work is 'The Four Quarters of the World, with their Animals and Products,' which, with a 'Bird Concert,' is in the

Antwerp Gallery. He also executed three pictures for the Earl of Carlisle, representing animals, flowers, and 'An Armourer's Workshop.' Other paintings by him are at Augsburg, Copenhagen, Dresden, the Hague, Madrid, Brunswick, and Florence. In the Louvre is a picture of the 'Holy Family, surrounded with Flowers.' In the Vienna Gallery is a picture of 'Monkeys playing cards and smoking.'

KESSEL, JAN VAN, the younger, the son of Jan van Kessel the elder, was born at Antwerp in 1654. In 1680 he went to Madrid, where he painted the portrait of the queen of Charles II., Donna Maria of Orleans, and was rewarded with the appointment of court painter. He was also successful with the portrait of the second consort of the same monarch, Maria Anna of the Palatinate. He died at Madrid in 1708. His works further include:

Brunswick.	*Gallery.*	Bacchus with Bacchanals.
Madrid.	*Alcazar.*	The Story of Psyche.
„	„	Landscapes.
„	*Gallery.*	Portrait of Philip IV.

KESSEL, JAN THOMAS VAN, the nephew of Ferdinand van Kessel, was born at Antwerp in 1677. He adopted the style of David Teniers and of Brouwer, and produced some excellent conversation pieces. In the early part of his life he went to Paris, where he had acquired some celebrity by his pictures of village festivals and merry-makings, when, on succeeding to his uncle's property, he fell into a dissipated and debauched train of life, which impaired his faculties, and ended in his dying in want at Antwerp in 1741. He at a later period attempted portrait painting, but without much success. The Lille Museum contains a 'Guard-Room' painted by him, and a picture entitled 'Smelling'; the Louvre, an ornamentation of crests, flowers, insects, &c. around Teniers's 'Soap-Bubbles'; the Vienna Gallery, two pictures of Monkeys; and the Brunswick Gallery, a 'Quack Doctor.'

KESSEL, JEROOM VAN, a Flemish portrait painter, was born at Antwerp in 1578. He became in 1594 a pupil of Cornelis Floris, soon after which he was resident at Frankfort; about 1606 he was at Augsburg, in 1609 at Strassburg, in 1615-20 at Cologne, and after this probably at Antwerp again. He was living in 1636. Among his portraits, as known by Rafael Sadeler's engravings, are:

The Archduke Leopold, Bishop of Strassburg.
The Bishop of Salzburg and Passau
Leopold of Austria.

KESSEL, JOHANNES VAN, was born at Amsterdam in 1648, and is stated to have been a pupil of Ruisdael, whose style his landscapes display, as also that of Decker and of Beerestraaten. He died at Amsterdam in 1698. He executed views of Amsterdam, and was especially successful at winter scenes. The following are among his works:

Amsterdam.	*Museum.*	Forest Scene.
Antwerp.	*Gallery.*	Landscape with figures.
London.	*Northbrook Collection.*	A Landscape.
New York.	*Metropolitan Mus. of Art.*	Canal in Haarlem.
Rotterdam.	*Museum.*	View in the Neighbourhood of Haarlem.
„	„	View in Amsterdam.

KESSEL, THEODORUS VAN, was born in Holland about the year 1620. He engraved several plates, many of which are etched, and others assisted with the graver, in a free, spirited manner. He etched the plates for a volume of vases, and ornamental compartments, in eight parts, from the designs of Adam van Vianen, published at Utrecht. Most of the plates are marked with the initials of the designer, and his own cipher . There are also the following plates by him:

Portrait of Charles V.; *after Titian.*
St. Gregory in Meditation; *after T. Willeborts.*
A Riposo; *after Giorgione.*
Mary Magdalene at the feet of Christ; *after the same.*
Christ and the Woman of Samaria; *after Carracci.*
The Adulteress before Christ; *after the same.*
Susannah and the Elders; *after Guido Reni.*
The Virgin and Child, with Angels; *after Van Dyck.*
An allegorical subject of Abundance; *after Rubens.*
A set of four plates: the Triumph of Galatea; a Triton embracing a Sea Nymph; a Nymph in the arms of a Sea God; and a Faun seated near a Rock, with two Children and a Goat; *after Rubens.*
The Hunt of the Calydonian Boar; *after the same.*
A Landscape, with a Man driving a Cart with Vegetables, and a Man and Woman with Oxen; *after the same.*
A Landscape, the companion, called the Milk-maid; *after the same.*
A set of Battles, and Attacks of Banditti; *after P. Snayers.* 1656.

KESSLER, FRANZ, a portrait painter, was a pupil of Geldorp, who lived at Cologne at the beginning of the 17th century. One of his portraits in the Wallraf-Richartz Museum at Cologne bears the date of 1621. Another is in the Esterhazy Gallery at Pesth.

KETEL, CORNELIS, a painter, modeller, and architect, was born at Gouda in 1548. At the age of twelve he began to learn design under his uncle, a tolerable painter, but a better scholar. At eighteen he went to Delft, where he studied a year under Antonis van Montfoort (Blocklandt). He afterwards went to France, and was employed for a short time, in conjunction with some of his countrymen, in the château of Fontainebleau. On his return to Holland he remained at Gouda, little employed, on account of the troubles which then existed in that country, and which at length obliged him to take shelter in England, where he arrived in 1573. He was first occupied in painting portraits, and was seldom engaged on historical subjects, to which his inclination chiefly led him. But at length he painted an allegorical picture of 'Wisdom vanquishing Strength,' which was presented to Sir Christopher Hatton. This incident occasioned his introduction to court; and in 1578 he painted the portraits of Queen Elizabeth, and several of the principal nobility, including Lords Arundel and Pembroke, and Sir Christopher Hatton. Ketel left England in 1581, and settled at Amsterdam, where he was employed on a large picture, representing the portraits of the officers of the trained bands, which is now in the Town Hall. In 1589 he painted another large picture of the principal members of the Confraternity of St. Sebastian; both these works were greatly admired. He also executed a number of scenes of shooting parties. There is a whimsical tradition of this artist's having discontinued the use of brushes, and painting with the ends of his fingers, and on having partially succeeded with these, having next attempted it with his toes! He died at Amsterdam in the service of the King of Denmark in 1616.

KETERLAER, JAN, probably a Dutchman, is mentioned by Le Comte as the engraver of a print representing a Globe, with several animals, sup-

ported in the air by a figure of Death, whose head appears above, with two wings and two trumpets.

KETTERLINUS, CHRISTIAN WILHELM, an engraver, was born at Stuttgart in 1766. He attended the Karlsschule, and at first studied painting under Guibal, but after his death devoted himself to engraving, and was instructed by J. Gotthard Müller. Soon after the completion of his studies he was appointed court engraver by Duke Karl Eugen; and in 1799 he went to St. Petersburg, where he became a member of the Academy, and died in 1803. Among his plates are cited:

Le Buveur hollandois; *after Mieris.*
Holy Family; *after Parmigiano.*
Ceres with a Horse; *after Nahl.*

KETTLE, TILLY, was born in London about the year 1740. He was the son of a coach-painter in the city, and studied at the Duke of Richmond's Gallery, and in the Academy in St. Martin's Lane. In 1765 he joined the Incorporated Society of Artists, with whom he afterwards constantly exhibited. After practising portrait painting for some time in London, he went to the East Indies, where he remained four years, and practised his art with such success as to amass a fortune. He returned to Europe in 1776, and to London apparently in the following year, when he first exhibited at the Academy. He was again an exhibitor in 1781 and 1783, on the former of which occasions he produced 'The Mogul of Hindostan reviewing the East India Company's Troops.' About this date his good fortune deserted him, and he became bankrupt, and had to quit London. After a brief stay in Dublin he set out to return to the East Indies, but died on the way at Aleppo in 1786. There are portraits by him of Warren Hastings in the National Portrait Gallery, of Admiral Kempenfeldt at Greenwich Hospital, and of Sir William Blackstone at Oxford.

KETTNER, FERDINAND, a miniature painter, was born in 1779, and died at Vienna in 1834. He painted portraits upon ivory, and one of his best is that of the painter Steiger (1802).

KEULEN, THOMAS VAN, was a Dutch historical painter, who was a pupil of Franz Floris, and flourished about 1580.

KEUNE, HENDRIK, a Dutch painter, born at Haarlem in 1738, painted views of cities in the style of Berck-Heijde. He died in 1788.

KEY, ADRIAAN, the elder, was a Flemish painter of the 16th century, who seems to have come to Antwerp to have his sons educated in art. In 1549 is found the name of Cornelis Key, and in 1592 Michel Key, both of them sons of the painter.

KEY, ADRIAAN, the younger, was a Flemish painter, probably of Antwerp, who was born about 1544. He was the son of Thomas Key, and the nephew of Willem Key, under whom he studied. In 1568 he became a master in the Guild of St. Luke at Antwerp, and was living in 1589. Altar-pieces and portraits by him are to be seen in the galleries of that city and of Berlin. In that of Antwerp there is also an exceedingly well painted picture in the style of Antonis Moor, which represents 'The Last Supper,' together with portraits of the family of Gilles de Smidt.

KEY, WILLEM, the son of Adriaan Key, was born at Breda about 1520, and studied under Lambert Lombard. In 1542 he was free of the Guild of St. Luke at Antwerp, and ten years later he was dean of the Corporation. It is related of Key that he, while painting the portrait of the Duke of Alva, was an unwilling listener to the conversation between that governor and the judges concerning the death of Count Egmont; and that his nerves received such a shock that he died on the day of the execution of that unhappy nobleman, the 5th of June, 1568. There is no picture extant which can be, with any certainty, assigned to Key. Several of them were destroyed by the Iconoclasts.

KEY, WOUTER, a native of Breda, flourished about the year 1542. He was a brother of Willem Key, and a pupil of Jan Cock at Antwerp in 1516, and he was received into the Guild of St. Luke in 1531.

KEYL, FRIEDRICH WILHELM, an animal painter, was born at Frankfort on the Main in 1823. He originally studied under Verboeckhoven, and in 1845 came to London to place himself under Landseer, whose favourite pupil he became. His works occasionally appeared at the Royal Academy from 1847 to 1872, and several specimens of them are in the Royal Collections. He died in London in 1871.

KEYL, MICHAEL, a German engraver, was born at Nuremberg in 1722, and studied successively under J. Daniel, J. M. Preissler, Jakob Schubler, and Martin Tyrof. In 1745 he went to Denmark, where he worked for four years; and in 1751 proceeded to Dresden, where he obtained more than one appointment. He died there in 1795. He engraved several plates from pictures in the Dresden Gallery, among which are the following:

The dead Christ; *after Annibale Carracci.*
The Martyrdom of St. Lawrence; *after Spagnoletto.*
La Caramesse and another Landscape; *after Ferg.*
Portrait of the Astronomer Palitzsch.

KEYM, ALOIS, a German decorative painter, lived first at Schwabach, but from 1805 to 1816 was engaged, with his brother-in-law, Victor Wilhelm Peter Heideloff, as a scene-painter in Stuttgart. After his brother-in-law's death, he went to Coburg till 1828, when he settled down as clerk and book-keeper to his nephew Karl Heideloff at Nuremberg.

KEYSE, THOMAS, a still-life painter, was born in 1722. He was a member of the Free Society of Artists, with whom he occasionally exhibited, and had a considerable reputation in his day. He kept a tea-garden at Bermondsey, where he died in 1800.

KEYSER, DE. See DE KEYSER.

KHOL, ANDREAS, was a German engraver, who died in 1656 in his 32nd year. He was chiefly engaged in engraving portraits for books. Among other portraits by him are the following:

Jacob Eldel, in an oval border, with some German verses.
Bartholomäus Hiatis; a small upright plate.

KICK, CORNELIS, a Dutch flower painter, was born at Amsterdam in 1635. He was the son of a portrait painter, by whom he was instructed in design. For some time he successfully followed the same pursuit, when he was attracted by an extraordinary admiration for the pictures of flowers and fruit by Jan David De Heem. In this line he excelled; he abandoned portrait painting, and applied himself to flowers and still-life, his tulips and hyacinths being especially admirable. But between his excessive pains and his invincible indolence, he produced but a very limited number of works. The few pictures he painted are, however, very highly finished, and delicately coloured. He died at Amsterdam in 1675.

KICK, JAN, a Dutch genre painter, who worked from about 1640 to 1650 in the style of Dirk Hals and Jacob Duck, was perhaps a son of Cornelis Kick. There is in the Berlin Gallery a picture of 'Soldiers on Billet in a Stable,' dated 1648.

KIDD, JOHN BARTHOLOMEW, a Scottish landscape painter, studied under Thomson of Duddingstone. He was in 1829 one of the foundation members of the Royal Scottish Academy. In 1836 he migrated to Greenwich, where he taught drawing for many years. He resigned his position of an Academician in 1858, after which date nothing further is known respecting him.

KIDD, WILLIAM, a Scottish subject painter, was in early life apprenticed to a house painter at Edinburgh. He came to London, and exhibited at the Royal Academy from 1817 to 1853, and also, occasionally, at the Society of British Artists. In 1849 he was elected an honorary member of the Royal Scottish Academy. His latter years were clouded by poverty, and he died in London in 1863.

KIEDERICH, PAUL JOSEPH, was born at Cologne in 1809. In 1832 he went to the Academy at Düsseldorf, and afterwards received instruction from Kuntze and De Noël in his native city. He died at Düsseldorf in 1850. His principal works are the 'Death of Lavalette, Grand Master of the Maltese Order' (1840), in the National Gallery of Berlin, Charles V. at the Monastery of St. Just' (1835), 'Frederick II. and his Chancellor, Peter de Vineis' (1844), and historical portraits of the Emperors Henry V. (for the Römer at Frankfort), Maximilian, and Charles V., and Dukes Phillip the Good and Charles the Bold of Burgundy, as well as many excellent portraits of his contemporaries.

KIELISINSKI, KAJETAN WINCENTY, a Polish painter and etcher, was born near Cracow in 1810, and first instructed at Warsaw. He afterwards studied in Paris, and travelled in Poland and Russia. His first works were pen-and-ink or Indian ink drawings from medals, &c.; he then etched seals, costumes, and also views, popular scenes, portraits, character heads, and animals. He was further known as a good caricaturist. He died in 1849.

KIELLERUP, THEODOR JULIUS, was born at Copenhagen in 1818, and there attended the Academy. In 1841 he went to Munich, where he first painted horses and domestic animals, but afterwards northern landscapes with wild beasts. Paintings by him are in the Danish Royal Collection, as well as in that of the Munich Art Union. He died at Munich in 1850.

KIERINCKX, ALEXANDER. See KEIRRINCKX.

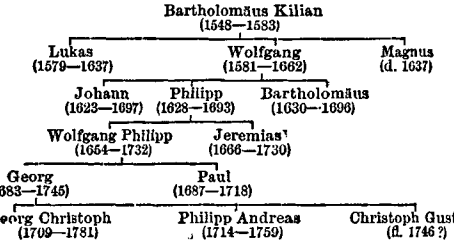
KIERS, ELISABETH ALIDA. See HAANEN.

KIES, SIMON JANSZOON, a Dutch historical and allegorical painter, flourished at Amsterdam in the 16th century. He was a pupil of Martin Heemskerk, and is chiefly known by his copies of the pictures by Frans Floris representing the 'Labours of Hercules,' which were engraved by Cornelis Cort. He died in 1620.

KIESER, EBERHARD, a German engraver, resided at Frankfort about 1610-30. He engraved part of the plates for a publication entitled, 'Thesaurus Philo-Politicus,' by Daniel Meissner, consisting of views of cities and towns in Germany, Spain, Italy, and other parts of Europe (Frankfort, 1620-30); also for the 'Austrian Laurel-Crown,' containing 78 plates of Emperors and other exalted personages; and some other works. He also made copies from Dürer, and engraved some portraits; among others that of Prince John of Austria, on horseback, with a battle in the background, and those of several young persons, executed in the style of Sebastian Furck.

KIESEWETTER, WILHELM, a painter of Berlin, is known by his ethnographical sketches, published in 1854, giving the results of sixteen years' travelling in Sweden, Norway, Finland, Russia, Tartary, Central Asia, and the Caucasus. He died at Gotha in 1865.

KILIAN FAMILY.



The founder of the family was BARTHOLOMÄUS KILIAN, a native of Silesia, who was born in 1548, and died at Augsburg in 1583.

KILIAN, BARTHOLOMÄUS, the younger, an engraver, was the youngest son of Wolfgang Kilian, and was born at Augsburg in 1630. After being instructed by his father he went to Frankfort, where he became a pupil of Matthäus Merian for two years and a half. He afterwards visited Paris, where he studied further under F. de Poilly, and engraved some plates after Testelin, and Philippe de Champaigne. On his return to Germany he settled at Augsburg, where he engraved several plates of Theses, and other subjects, particularly a number of excellent portraits, which are deservedly admired. He died in that city in 1696. He worked both with the graver and the point, in a very pleasing style. The following are some of his best works:

PORTRAITS.

Bernhardus Verzascha, Medicus Basiliensis; oval.
Augustus II. Abbot of Einsiedeln. 1686.
John III., King of Poland; as large as life; *after A. Bloemaert.*
Maximilian Emmanuel, Electoral Prince of Bavaria.
The Emperor Joseph on horseback; one of the largest prints known; as large as life.
A set of Portraits, represented in an emblematical manner; *after J. Schreyer.*
Three Medallions of Archbishops of Salzburg.
Six Portraits of Preachers at Augsburg; *after B. Hopfer.*

VARIOUS SUBJECTS.

The Virgin and Child; *after Kaspar Sing.*
The Magdalene; *after M. Gondelach.* 1648.
Crucifix; *after Testelin.*

KILIAN, CHRISTOPH GUSTAV, probably a son of Georg Kilian, was principally known by a good mezzotint of the Empress Maria Theresa, executed about 1746.

KILIAN, GEORG, a painter and engraver, the son of Wolfgang Philipp Kilian, was born at Augsburg in 1683. He was taught painting by Isaak Fischer, and afterwards visited Berlin, Dresden, and Vienna. Later on he devoted himself to mezzotint engraving, and worked for Christoph Weigel at Nuremberg. He was also successful in pastel painting. He died in 1745. Among his best plates are:

The Buyers and Sellers driven out of the Temple; *after Douvenet.*
Christ washing the Disciples' Feet.
Louis XIV.; *after Fiter.*
Cattle; *after J. H. Roos.*

KILIAN, GEORG CHRISTOPH, son of Georg Kilian, was born at Augsburg in 1709, and became a pupil of his father. He spent some time in travelling through Austria and Hungary. He died at Augsburg in 1781.

KILIAN, JACOB, was a portrait painter of German origin, who in 1772 was at the Hague. From there he went to Voorburg, and later on to Schoonhoven, where he was working in 1776.

KILIAN, JEREMIAS, a son of Philipp Kilian, was born at Augsburg in 1666. He engraved several portraits, and died at Augsburg in 1730.

KILIAN, LUKAS, an engraver, was born at Augsburg in 1579, and was the elder son of Bartholomäus Kilian, the elder, a goldsmith of Silesia, and the first of the artist family of this name. Lukas, however, was instructed in painting by his step-father, Dominicus Custos, who afterwards sent him to Italy for improvement. He resided chiefly at Venice, where he engraved several plates after Tintoretto, Paolo Veronese, &c. He possessed an uncommon command of the graver, and his style resembles that of Goltzius, and Johann Heinrich Müller. He died at Augsburg in 1637. He sometimes appended an *A.* to his initials, implying *Augustanus;* sometimes *A. V.*, for *Augustae Vindelicorum.* The following are esteemed his best prints:

PORTRAITS.

Lukas Kilian, æt. 55; *se ipse sc. in argento.* 1635; scarce.
Petrus Custos, vulgo Baltens, pictor et poeta Antwerpianus. 1609.
Prince Henry Frederick of Nassau. 1620.
Nicholas Christopher, Prince of Radzivil.
Gustavus Adolphus, King of Sweden.
Maria Eleonora, Queen-Consort of Gustavus Adolphus.
Franciscus Pisanus, scriptor Genuensis; *after L. Borzone.*
Albrecht Dürer; *after Rottenhammer's copy of Dürer's own picture.*

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after the younger Palma.*
The Miracle of the Loaves and Fishes; *after Tintoretto.*
The Resurrection; *after Paolo Veronese.*
A Pietà, or the Dead Christ on the lap of the Virgin; *after Michelangelo.*
The Holy Family; *after Cornelis van Haarlem.*
The Holy Family; *after B. Spranger.* 1605.
Wisdom fettered by Love; *after the same.*
The Nativity; *after J. Rottenhammer.* 1601.
The Crucifixion; *after a picture in the style of Tintoretto.*
Christ praying in the Garden; *after Fred. Sustis.*
The Adoration of the Shepherds; *after J. Heintz.*
The Descent from the Cross; *after the same.*
The Rape of Proserpine; *after the same.*
Hercules slaying Cacus; *after Michelangelo.*
Two plates representing statues of 'The Archangel.'

KILIAN, PAUL, a son of Wolfgang Philipp Kilian, was an engraver, born at Augsburg in 1687. He worked successively at Augsburg, Nuremberg, Vienna, and Breslau, and died at the last-named city in 1718.

KILIAN, PHILIPP, the son of Wolfgang Kilian, was born at Augsburg in 1628. He studied first under his father, and afterwards in Italy, and engraved some plates of Theses from the designs of his father, and also several portraits, including those of his brother Bartholomäus, and of the animal painter J. H. Roos. He died in 1693.

KILIAN, PHILIPP ANDREAS, the son of Georg Kilian, was born at Augsburg in 1714. He was first instructed in engraving by Andreas Friedrich, of Augsburg; but he afterwards was a pupil of Georg Martin Preissler, at Nuremberg, and further improved himself by travelling in Germany and the Netherlands. He executed several plates after the pictures in the Dresden Gallery, making use of both the point and the graver. A 'Picture Bible,' and the plates to Scheuchzer's 'Physica Sacra' were among his book-plates, and he obtained the patronage of Augustus III. He died at Augsburg in 1759. The following are some of his plates:

PORTRAITS.

Pope Clement XIII.; *after G. D. Porta.*
Francis I., Emperor of Germany; *after Meytens.*
Maria Theresa, Empress; the companion.
C. Christopher, Count von Schiden, Prussian Field-Marshal; *after Stranz.*
Ferdinand, Duke of Brunswick; *after A. Pesne.*
Johann Martin Cristell; *A. P. Kilian, del. et sculp.*

SUBJECTS AFTER VARIOUS MASTERS.

Christ praying in the Garden; *after his own design.*
Mary Magdalene washing the Feet of Christ; *after Nic. Grassi.*
The Adoration of the Magi; *after Paolo Veronese;* from the Dresden Gallery.
The Adulteress before Christ; *after Tintoretto;* from the same collection.
The Baptism of St. Augustine by St. Ambrose; *after Pittoni.*
The Daughter of Herodias with the Head of St. John; *after C. Dolci.*
St. Cecilia; *after the same.*
The Holy Family; *after Carl Loth.*
The Virgin and Child in a Glory; *after Correggio.*
The Virgin, with a Glory of Angels; *after J. G. Bergmüller.*
The Virgin giving plenary Indulgences to St. Francis; *after C. T. Scheffler.*
St. Cosmus and St. Damian; *after J. W. Baumgaertner.*

KILIAN, WOLFGANG, the younger brother of Lukas Kilian, was born at Augsburg in 1581. He also was a pupil of Dominicus Custos, and afterwards studied some years at Venice, where he engraved some plates after the works of the Venetian painters. On his return to Augsburg he painted several portraits, and engraved on copper, and his style resembles that of Lukas Kilian. His best plates are his portraits. He marked his prints WK. He died at Augsburg in 1662. The following are among his best productions:

PORTRAITS.

Wolfgang Kilian; *se ipse sc.*
Ernest, Count of Mansfeld.
Friedrich, Baron von Teuffenbach.
Johann Gottfried, Bishop of Würzburg.
Ferdinand III., Emperor of Germany.
Suiccard, Archbishop and Elector of Mentz.
Ferdinand of Bavaria, Archbishop and Elector of Cologne.
Lotharius, Archbishop and Elector of Treves.
Johann Major, mathematician of Augsburg.
The Emperors and Archdukes of Austria, from 1229 to 1623; published at Augsburg in 1629.
A set of Heads for a volume, entitled 'Genealogia Sereniss. Boiariæ Ducum, et quorumdam genuinæ Effigies.' 1605.

SUBJECTS AFTER VARIOUS MASTERS.

The Baptism of Christ; *after Paolo Veronese.*
The Assumption of the Virgin; *after Tintoretto.*
The Good Samaritan; *after Giacomo Bassano.*
The Resurrection; *after Francesco Bassano.*
The Descent from the Cross; *after Paolo Farinato*
The Four Evangelists; *after his own designs.*
The Festival of the Peace of Westphalia, given in 1649 (containing about 50 portraits, and a ground plan of Augsburg); *after J. Sandrart;* in two sheets.
Part of the plates of the Saints of the Order of St. Benedict, for the volume entitled 'Imagines Sanctorum Ord. S. Benedicti.' 1625.
Part of the Architectural Views, and others, for the history of the Monastery of St. Udalric, at Augsburg; *from the designs of Matthias Kager.*

KILIAN, WOLFGANG PHILIPP, an engraver of the same family as those mentioned in the preceding articles, was born in 1654. He was chiefly employed on portraits for books. There are by him several heads for a work in folio, entitled, 'Vitæ et Effigies Procancellariorum Academiæ Altorfinæ,' published at Nuremberg in 1721; and for another work, 'Icones Consiliariorum de Illustri Republicâ Noribergensi,' published at Nuremberg in 1733. He engraved also the portrait of Christian Ernest, Margrave of Brandenburg, with some German verses. He died in 1732.

KILLIGREW, ANNE, the daughter of Dr. Henry Killigrew, master of the Savoy, and one of the prebendaries of Westminster, was born in London in 1660, and at an early age gave proofs of uncommon talents. Dryden has celebrated her genius for painting and poetry in a long ode, remarkable for the elegance of the opening stanza, and Anthony à Wood styles her "a grace for beauty and a muse for wit." She was a maid of honour to the Duchess of York, whose portrait she painted, as well as those of the Duke of York, afterwards James II., and his second wife, Mary of Modena. She also painted some historical subjects and pieces of still-life. Her poems were published after her death, with a print of her, engraved by Becket, from a portrait painted by herself, which is in the style of Sir Peter Lely. She died of small-pox, in 1685, and was buried in the Savoy chapel, where a neat monument is fixed in the wall, with a Latin inscription, setting forth her beauty and accomplishments, her virtue and piety.

KIMPFEL, JOHANN CHRISTOPH, was born at Breslau in 1750. He painted some striking portraits, and also succeeded well with historical pictures. He produced a series of works 'en grisaille' depicting the 'History of Wine' from its first innocent use to its later abuse; he also executed various caricature drawings, and painted numerous friezes in the castles around Berlin. His latest work was, 'The Elector Joachim II. of Brandenburg protesting against the sentence of death passed by Charles V. on the Elector Johann Friedrich.' He died at Berlin in 1805.

KINDERMANN, ANTON, a German painter, was born at Dresden in 1725. He was sent to Italy by King Augustus III. to pursue his studies, and remained there for sixteen years. The date of his death is unknown. He purchased several pictures in Italy for the Dresden Gallery.

KINDERMANN, DOMINIK, was born at Schluckenau in Bohemia in 1746. He studied at first in Prague, under his uncle, the sculptor Klein, and the Jesuit painter Rab, but afterwards in the Vienna Academy under Franz Balko. In 1769, by the help of a patron, he travelled to Rome for improvement, and there studied the works of Raphael and Carracci, and attended the Academy of St. Luke, where, under the tuition of Mengs, he produced an altar-piece of 'St. Pius.' He remained in Rome six years, and then visited Naples, and studied the Pompeian art treasures. He died at Schönlinde in 1817. His works included portraits, historical pictures, and altarpieces. Among them are:

The Death of Joseph. (*Church of Ehrenberg, Bohemia.*)
The Birth of Christ. (*The same.*)
The Martyrdom of SS. Simon and Jude. (*Schawnik Cathedral.*)
Portrait of Count von Harrach.

KINDERMANS, JEAN BAPTISTE, a Belgian landscape painter, was born at Antwerp in 1805, and died in 1876. Amongst his works are:

Hermitage of the Tête du Pré on the Moselle.
Landscape in Germany: setting sun.
View in the Ardennes.
The Valley of the Amblève. (*Brussels Gallery.*)
Fisher's House on the Semoy.

KINDLER, ALBRECHT, a German genre painter, was born in 1833 at Allensbach, near Constance. He first studied at Munich, and in 1856 entered the studio of R. Jordan at Düsseldorf, to the traditions of which school he was a faithful adherent. He died at Meran in 1876. Amongst his works are:

Wedding Procession.
Going to the Dance.
A Session of the Parish Council.

KING, CHARLES B., an American portrait painter, was born at Newport, U. S., in 1785. He went to reside at Washington, where for forty years he was engaged in painting the portraits of the most eminent men of the day. He died at Washington in 1862.

KING, DANIEL, an English engraver, flourished about the year 1650. He etched some plates in the style of Hollar, among which are several of the prints for Dugdale's 'Monasticon.' He published in 1656 'The Vale Royal of Cheshire' with plates of his own engraving; and also 'The Cathedral and Conventual Churches of England and Wales,' in which there are 50 plates drawn and engraved by himself, excepting three or four which are by Hollar.

KING, GEORGE, an obscure English engraver, lived about the year 1740. He was almost entirely confined to book-plates. Among others, the following portraits are by him:

Lady Falconberg.
Mrs. Elizabeth Thomas; affixed to her 'Memoirs of Pylades and Corinna.'
Richard Gwinnet, poet.

KING, GILES, an engraver, was a native of England, but removed to Dublin, and there lived for a considerable period in the middle of the 18th century. He engraved some plates of fish, from Arnout van Aken; also 'The Taking of Cape Breton,' 'Salmon Leap,' and some other views.

KING, JOHN, a portrait and historical painter, was born at Dartmouth in 1788. In 1808 he entered the schools of the Royal Academy, where he exhibited from 1817 to 1845. His earlier works were historical, but not meeting with success, he devoted himself to portrait painting. He died at Dartmouth in 1847.

KING, THOMAS, was an English portrait painter,

who studied under Knapton, and died about 1769.

KINGSBURY, HENRY, an engraver, practised in London in the latter half of the 18th century. He also, probably, painted. Amongst his plates are:

Countess of Jarnac. 1781.
William Pitt. 1789.
Linnæus; *after Hoffmann.*
James Northcote; *after P. Hoare.*
Beggar and Dog; *after Kitchingman.* 1775.

KININGER, M. VINCENZ GEORG, (KINNINGER, or KIEMINGER,) an engraver, chiefly in mezzotint, was born at Ratisbon in 1767, and practised drawing under Schmutzer and Jacobé at the Vienna Academy, till, after having obtained a prize in 1784, he in 1786 entered the school of mezzotint engraving. He died at Vienna in 1851. He executed an admired drawing of 'A Hunter of Upper Styria.' The following are among his best plates, in addition to some portraits:

Virginia.
Socrates.
Alcestis.
Coriolanus.
Death of Julius Cæsar; *after Füger.*
Countess Merveldt and Count Tschernitscheff; *after the same.*

KINSCHOT, GASPARD LOUIS FRANÇOIS VAN, a Dutch amateur painter and architect, was born at Amsterdam in 1811, and died at Maestricht in 1861. He was an officer in the Dutch service.

KINSOEN, FRANS JOSEF, was born at Bruges in 1771. He was first a pupil in the Bruges Academy, but succeeding by hard work in getting together a small sum of money, he went to Paris, where, succeeding as a portrait painter, he settled and was naturalized. In 1809 he was appointed chief painter to Jerome Bonaparte, king of Westphalia, whom in 1810 he followed, only to return to Paris after the fall of the empire. In 1817 he was appointed principal painter to the Duke of Angoulême. He died at Bruges in 1839. In the Academy of that city are the picture of 'Belisarius at the death of his wife Antonina,' and a portrait of M. Devery, prefect of Bruges. At Bordeaux is a portrait of the Duke of Angoulême.

KINT, DIRK, born at the Hague in 1676, was a portrait and historical painter. He was a pupil of D. Haaring and C. Netscher, and was dean of the Corporation and director of the Academy. He died at the Hague in 1761.

KINTS, PIETER, was a Dutch engraver on wood, who flourished from 1610 to 1635. He executed several cuts in imitation of slight sketches with a pen, from the designs of Anthonie Sallaert. Among others, there is a woodcut by him of 'The Visitation of the Virgin to St. Elizabeth.' He usually signed his prints with the initials *P. K.*

KIÖRBOE, KARL FREDRIK, a Swedish animal painter, was born at Christiansfeld, in Schleswig, in 1799, and studied under Henning. In 1838 he went to Berlin, but from 1840 he lived chiefly in France, where he obtained medals in 1844 and 1846, and the Legion of Honour in 1860. He was decorated with the Orders of Wasa and Olaf, and was elected a member of the Stockholm Academy in 1858. He last exhibited at the Paris Salon in 1874, and died at Dijon in 1876. Amongst his works are:

Two Tartar Dogs reposing.
The hunted Fox.
Fox caught in a trap.
Charles XV. of Sweden.
} *Stockholm National Gallery.*
Trotting Match.
The Inundation. (*Exhibited at the Royal Academy, London*, 1848.)
A reciprocal Surprise.
Pony and Spaniel. (*Ravené Gallery, Berlin.*)

KIP, JAN, a Dutch engraver, was born at Amsterdam about 1652, and came to England not long after the Revolution. He engraved a great number of views of the palaces and seats in this kingdom, chiefly after the designs of Leonard Knyff, for the 'Britannia Illustrata'; also the views in Strype's edition of Stowe's 'Survey,' and those in Atkyns's 'Gloucestershire.' He also engraved a large 'View of Greenwich Hospital,' and the exterior and interior of the Danish Church, built by Cibber. There is a plate of birds by him, after Barlow, and a few portraits, among which is that of Marcellus Malpighius. He died in Westminster in 1722. He left a daughter, who was a painter.

KIP, WILLIAM, is mentioned by Walpole as the engraver of some triumphal arches, dated 1603. He worked in London.

KIPRENSKY, OREST ADAMOVITCH, (or SCHWALBE,) was a Russian painter, who was born at Korporia, near Oranienbaum, in 1783. He studied in the Academy at St. Petersburg, and travelled for some years in France and Italy. His principal works are portraits, and he has been called the Russian Van Dyck. In the Hermitage are three portraits by him: his own, that of Thorvaldsen, and that of 'A young Gardener.' He died at Rome in 1836.

KIRBY, JOHN JOSHUA, draughtsman, born at Parham in Suffolk in 1716. In 1738 he entered the employ of a coach and house painter at Ipswich, but having made the acquaintance of Gainsborough, he attempted landscape painting. In 1748 he brought out a series of views of his own county, etched by himself, and with letterpress descriptions. He afterwards studied perspective at the St. Martin's Lane Academy, and then became instructor to the Prince of Wales (George III.) in architectural drawing, and was by him appointed clerk of the works at Kew Palace. In 1761 he published his 'Architectural Perspective.' In 1770 he was made president of the Incorporated Society of Artists, to which he had already been secretary. He also about this date exhibited views from Richmond Park and Kew, the latter of which were engraved by Woollett. He died at Kew in 1774.

KIRCHMAIR, JOSEPH, was born at Munich in 1806, and attended the Academy of that city, after which he found employment at the royal porcelain manufactory. Besides works on porcelain and glass, however, he produced some humorous hunting scenes in oil. He died at Munich in 1847.

KIRCHNER, JOHANN JAKOB, a painter and engraver, was born at Nuremberg in 1796. He studied first under Koch at Vienna, from whence he went in 1814 to Munich, and then to Italy. On his return to Nuremberg he painted landscapes in oil and water-colours. He died at Nuremberg in 1837.

KIRK, THOMAS, was an English painter and engraver in the latter half of the 18th century. He studied under Cosway, and exhibited at the Royal Academy from 1785 to 1796. He painted 'Titus

Andronicus' for the Shakespeare Gallery. He died in 1797. His chief exhibits were:

Venus presenting Love to Calypso.
Evening.
A Dream.

KIRKALL, EDWARD, was born at Sheffield about the year 1695. He was the son of a locksmith, and was instructed in the rudiments of drawing in his native town. In search of improvement, he visited London, and for some time was employed in engraving arms, stamps, ornaments, and cuts for books. The plates of an edition of Terence, issued in 1713, are supposed by the initials to be by him; and in 1718 he engraved those to Rowe's translation of Lucan. In 1725 he engraved the plates for the new edition of Inigo Jones's 'Stonehenge.' At this time he applied himself to designing the figure from the model. He invented a mode of producing prints in chiaroscuro, by a mixture of etching and mezzotint, with the assistance of wooden blocks. The outline is boldly etched, the dark shadows are supplied by mezzotint, and the demi-tint is introduced by woodcuts, producing a curious effect. This process, in the hands of an able artist, might perhaps become very interesting, but it does not appear that the talents of Kirkall were sufficient to bring it to perfection. He was much employed in engraving book-plates, and was liberal in his decorations of the portraits of the lady writers of the day. Pope, in the 'Dunciad,' notices him for it: "In flowers and pearls by bounteous Kirkall drest." There are by this artist some etchings and engravings, several prints in mezzotint, and a number in chiaroscuro; among them the following:

PRINTS IN MEZZOTINT.

The Cartoons of Raphael; in eight plates.
The Bust of the Saviour; *after the same.*
Apollo and Daphne; in green.
A Rustic Family, with their Flocks and Herds; *after Rossano;* in green.
A set of ten Sea-pieces; *after W. van de Velde;* printed in sea-green.
Thirty plates of Plants and Flowers; *after Van Huysum.*

SUBJECTS IN CHIAROSCURO.

Æneas carrying Anchises on his shoulders; from the cut by *Ugo da Carpi, after Raphael.* 1722.
The Holy Family, with St. Joseph leaning on a chair; *after the same.*
The Adoration of the Shepherds; *after Pierino del Vaga.*
St. Jerome contemplating a Crucifix.

KIRKALL, L., was an English engraver in the beginning of the 18th century. There are the following plates by him:

A Wild Boar Hunt.
A Stag Hunt.
A Bear Hunt.

KIRKUP, S. S., a student of the Royal Academy, born in 1788, and entered at the Academy in 1809. He was a friend of Blake and of Haydon, resided for a short time in London, but spent most of his time in Italy. He was present at the funerals of Keats and Shelley, and was the leader of a literary society in Florence. He died at Livorno in 1880. He it was who copied the portrait of Dante as soon as it was discovered in the Bargello at Florence, having bribed the attendant to allow him to be shut in all night, that he might do the work before any restoration or cleaning took place.

KIRNER, JOHANN BAPTIST, a German genre painter and caricaturist, was born at Furtwangen, in Baden, in 1806. His father was a shoemaker, who had some acquaintance with drawing, and caused his son to practise the same art, and then apprenticed him to a house-painter at Freiburg. In 1822 he entered the drawing school of Zimmermann and Rugendas at Augsburg, where he speedily obtained a prize, and by portrait taking, together with state assistance, procured the means to go to Munich. During 1832-7 he was in Italy; in 1842 he became painter to the court of Baden; and in 1849 paid a second visit to Italy. In 1856 he was made an honorary member of the Munich Academy. He died at Furtwangen in 1866. Among his works are cited:

Illustrations to Hebel's Poems: The Governor of Schopfheim; The Carbuncle; The Smelting Furnace.
The Swiss Guard. 1831.
Ave Maria.
The Improvisator.
The Civic Guard.
Harvest Home. (*Carlsruhe Gallery.*) 1841.
Jesuits in Flight.
The Swabian Militia.
The Fortune Teller. (*Munich Gallery.*)
Badenese Insurgents in Flight in the Black Forest. (*The same.*)
The Country Doctor.
The Railway Porter shaving himself.

KIRSCH, AUGUST CHRISTOPH, a German historical painter, was born at Dresden in 1763. He began at his sixth year to attend the Academy, where he first practised drawing under the elder Klass, and next received Casanova's instructions. The Elector of Saxony commissioned him in 1786 to supply an altar-piece for the newly-built Kreuzkirche, and for this purpose he went to Rome, where he died in 1787, at the early age of twenty-four. His best works comprise:

The Lamentation over the Body of Hector.
Holy Family. 1786.

KIRSCHNER, FRIEDRICH, a German miniature painter and engraver, was born at Baireuth in 1748. He studied under Gottlieb F. Riedl at Ludwigsburg, and then entered the porcelain manufactory. After this he repaired to Nuremberg, and practised flower and herb painting in the botanic garden at Altdorf. After a second term at the above porcelain factory, he settled at Augsburg, where he died in 1789. He painted chiefly flowers, fruit, and insects, and was clever in designing and engraving. After Riedl's death he prepared most of the zoological work published at Augsburg.

KIRSTEIN, ADOLF, or ANTON, a landscape painter, was born at Strassburg in 1814. He was a pupil of Bertin in Paris, and died at Königsfeld in 1873. His brother, MAX KIRSTEIN, a still-life painter, died at Munich in 1871.

KITCHEN, GEORGE, was an English engraver, who practised about the middle of the 18th century. He was chiefly employed upon book illustrations.

KITCHIN, THOMAS, was an English engraver, who flourished about the year 1750. He engraved the south view of Tideswell Church, in the county of Derby, as well as several book-plates and portraits, among which are the following:

PORTRAITS.

Thomas Adams, minister of the Gospel.
James Foster, D.D.
John Gill, D.D.; *after Highmore.*
Mustapha, a Turk, servant to George I.
Louis Maximilian Mahomet, valet de chambre to George I.

KITCHINGMAN, JOHN, an English miniature painter and engraver, was born about 1740. He studied under William Shipley, and also in the schools of the Royal Academy, where he exhibited from 1770, having previously sent some works to the Free Society of Artists. He married unhappily, and in his later years spent a dissipated life. He died in 1781.

KITTENSTEIN, CORNELIS, an indifferent Dutch engraver, was originally of Delft, but resided at Haarlem from 1624 to 1663, and was in 1631 appointed director of the Guild in that city. The following works by him are known:

Six Plates of Costumes of the 17th Century; *after Dirk Hals.*
The Five Senses; *after the same.*
Set of Plates of the History of Joseph under Potiphar.
The Triumph of the Prince of Orange.
The Whale washed ashore in Holland. 1629.
The Siege of Haarlem; *after Saenredam.* 1626.
Portraits of Admiral P. Hein and General Loncq.

KLAASZEN VAN WIERINGEN, CORNELIS. See WIERINGEN.

KLAPHAUER, JOHANN GEORG, was a painter of Cologne who flourished about the middle of the 17th century, and who held the post of banneret of the Guild. He produced portraits resembling those of Gortzius Geldorp; one of them, dated 1651, is in the Wallraf-Richartz Collection.

KLASS, FRIEDRICH CHRISTIAN, a painter and engraver, was born at Dresden in 1752. He was a pupil of Casanova, and became an eminent landscape painter, and a member of the Electoral Academy. He worked in the style of Salvator Rosa, and then in that of Dietrich. He died at Dresden in 1827. He painted a landscape, 'Near the Forest of Villers Coteret,' which has been etched by Mme. Victor Chenu and also by Malbette. There are several spirited etchings by him, from his own designs, of picturesque views in Saxony, &c., as under:

A set of fourteen small Landscapes, inscribed, *Erster Versuch* (First Essay).
Six Views in Saxony, with figures and cattle.
Four larger Landscapes; very pleasing scenery.
Two Mountainous Landscapes. 1775.

KLASS, JOHANN KILIAN. See GLASS.

KLASS, KARL CHRISTIAN, brother of Friedrich Christian Klass, was born at Dresden in 1747. He was first instructed by Mietzsch, and then at the Academy by Hutin, but he afterwards studied several years under Casanova, whom he accompanied to Italy in 1772. Five years later he became inspector of the Cabinet of Engraving, and about 1780 a member of the Academy. He died at Dresden in 1793. One of his best paintings is 'The Death of Emilia Galeotti.' He executed many admired drawings from the classical works in the Dresden Gallery, and as an artist generally his drawing surpassed his colouring.

KLAUBER, FRANZ XAVER, the son of Joseph Sebastian Klauber, was born in 1741. He studied a long time at Rome, and engraved portraits and other pictures. The date of his death is not known.

KLAUBER, IGNAZ SEBASTIAN, a German engraver, was born at Augsburg in 1754. He was first instructed by his father, Johann Baptist Klauber, an obscure artist, but afterwards went for some years to Rome, and next, in 1781, to Paris, where he became a pupil of Jean Georges Wille, and was in 1787 made a member of the French Academy, and engraver to the king. During the Revolution, Klauber retired to Augsburg, and then to Nuremberg, where he published his 'Principal Figures in Mythology from the Gems in the collection of Baron de Stosch,' now in the Berlin Museum; the greater part of which are engraved by himself, but mostly from drawings by Casanova. He obtained honours from Denmark and from the Elector of Trèves, and in 1796 was summoned by the Empress Catharine II. to St. Petersburg, where he was made court painter and director of the Academy. He died in that city in 1820. He worked chiefly with the graver, in a neat, finished style. He engraved several portraits, and other subjects; among which are the following:

PORTRAITS.

Gaspar Netscher; *after a painting by himself.*
The Wife of Frans Mieris; *after Mieris.*
Charles van Loo, painter; *after F. Le Sueur.* (His reception plate at the Academy in 1787.)
Christophe Gabriel Allegrain, sculptor; *after Duplessis.*
Count de Herzberg; *after Schroeder.* 1795.

SUBJECTS.

Salvator Mundi; *after Stella.*
Le petit Ecolier de Haerlem; *after Poelenborch.*

KLAUBER, JOSEPH SEBASTIAN, an engraver, was born at Augsburg in 1710 or 1711, and studied under Antoń Birckhaert at Prague. Together with his brother, JOHANN BAPTIST KLAUBER (born at Augsburg 1712, died 1774), he engraved the 'Calendar of the Bavarian Order of St. George,' after B. A. Albrecht, as well as the portrait of Frederick the Great and some other works. They also produced original miniatures. He died in 1768.

KLEANTHES. See CLEANTHES.

KLEEMANN, CHRISTIAN FRIEDRICH KARL, was born at Altorf in 1735. He was a son and pupil of Niclaus Moritz Kleemann, after whose death he attended the Nuremberg Academy under J. J. Preisler. He published 'Contributions to the History of Insects,' upon the method of Rosel, his father-in-law, and undertook the engraving and illumination of the plates belonging to Voets' 'System of Beetles.' He also painted portraits. He died in 1789.

KLEEMANN, JOHANN WOLFGANG, the youngest son of Niclaus Moritz Kleemann, was born at Nuremberg in 1731. He spent some time at Frankfort and in Swabia, removing finally to Berne, where he died in 1782. He painted landscapes, perspectives, and portraits, and in 1776 produced a series of 'Views of the Swiss Alps and Glaciers' for the work of Wolf.

KLEEMANN, NICLAUS MORITZ, was for a long time university painter at Altorf. In 1740 he removed to Nuremberg, where he died in 1756. He had five sons, who were all painters: JOHANN WOLFGANG, CHRISTIAN FRIEDRICH KARL, CHRISTIAN (or CHRISTOPH) NICLAUS, JOHANN KONRAD, and JOHANN JAKOB.

KLEIBER, ANTON, was a painter of Lucerne, who flourished about 1550-80. Besides historical pictures in oil and upon glass, he executed the following in sepia, which show him to have been among the best artists of his day:

The Birth of Christ.
Adoration of the Infant by Joseph and Mary.
The Adoration of the Wise Men.

KLEIN, DANIEL, the elder, was a portrait painter of Dantzic, who died in 1744. He was a

pupil of the elder Seemann. His son, DANIEL KLEIN the younger, worked in Paris, where he painted the likenesses of the Dauphin and Dauphiness, which were engraved by Wille.

KLEIN, GEORG GOTTFRIED CHRISTIAN, a German engraver, the younger brother of Johann Adam Klein, was born at Nuremberg in 1805. He was instructed in engraving by Ambrosius Gabler and Reindel. He drew several landscapes from nature, and copied several works by his brother and other masters. His earliest etchings were some copies after Du Jardin. Among other works of this young and promising artist, who died at Nuremberg in 1826, were several studies after Berchem, a view of Nuremberg, and several studies after J. A. Klein.

KLEIN, JOHANN ADAM, a genre painter, was born at Nuremberg in 1792. He was the son of a publican, who sent him to the drawing class at the prison, where he made special progress in etching. He then continued his studies in the studio of Ambrosius Gabler, and in 1811 went to Vienna, where he frequented the Academy. He etched a great deal, and drew characters from the southern countries. Almost immediately after a trip with the artist Mansfeld through Styria and the Salzkammergut, there followed the wars of 1813 and 1814, during which he executed several paintings of military costumes. After 1815 he devoted more attention to oil painting, and in the following year he returned to Vienna in the company of J. C. Erhard. In 1819 he visited Rome and Naples, and in 1821 he returned to Nuremberg. There he remained till 1839, when he went to Munich, where he died in 1875. A collection of his works was issued in 1844–48 by Zeh in Nuremberg.

KLEIN, JOHANN EVANGELIST, a painter, was born at Wiesensteig in Würtemberg about 1750, and in 1765 went to the porcelain manufactory at Nymphenburg, where he was actively employed for some time. He then settled at Munich, engaged in oil painting, and died in 1815.

KLEINER, SALOMON, a designer and engraver, better known as an architect, was born at Augsburg in 1703, and died at Vienna in 1759. He designed the plans for the Imperial Library, and a variety of edifices in the latter city, as well as in Augsburg and Frankfort, and himself engraved views of the Belvedere and some Viennese churches.

KLEINERTZ, ALEXIUS, a German historical painter, born September 16, 1831, at Cologne; a pupil of Michael Weller, whom he assisted in the pictorial decorations of the Wartburg and the Church of St. Cunibert. His painting over the high altar of the Marienkirche in Hanover gained the first prize, and his designs were included in the Vatican collection. From Pope Leo XIII., the Emperor William I., and the Empress, Kleinertz received distinguished decorations. He died at Cologne, January 9, 1903.

KLEINSCHMIDT, JOHANN JACOB, a German engraver, flourished at Augsburg about the year 1700. He engraved the frontispiece and several of the plates for a folio volume, published in that city, entitled, 'Representatio Belli ob Successionem in Regno Hispanico;' also some plates of horsemen, after Georg Philipp Rugendas.

KLENGEL, JOHANN CHRISTIAN, was born at Kesselsdorf, near Dresden, in 1751. His father was a mere peasant, and he himself began life as a bookbinder's apprentice; but through the help of Von Hagedorn he was admitted to the Dresden Academy, where he became a pupil of Dietrich, in whose varied style he painted several pictures. In 1790 he went to Italy for the furtherance of his studies. He died at Dresden in 1824. His paintings consisted of mountain and woody landscapes, harvest scenes, and idyllic compositions; his last work was 'A Pastry-cook's Shop on the Eve of a Consecration Festival.' Three of his best landscapes are in the Christiania Gallery, and there are two in the Dresden Gallery, both representing 'Apollo tending the Herd of Admetus.' He has etched several plates, chiefly landscapes, which are spiritedly executed in the manner of his master. The following are by him:

A set of twelve Views in Saxony.
Four Landscapes. 1770.
Two Mountainous Landscapes. 1771.
Twelve Landscapes; *after designs by Dietrich.* 1773.
A large Landscape; *after Ruisdael.* 1787.
Two Views near Rome. 1791.

KLENZE, LEO VON, who, though principally an architect, was also an architectural and landscape painter, was born near Hildesheim in 1784, and died at Munich in 1864. He practised decorative painting under Bourgeois in Paris, and travelled in England, Italy, Greece, and seven times in Russia. He was the builder of the Hermitage in St. Petersburg, and executed among others the following paintings in oil and in tempera:

View of Agrigentum.
Zante in the Eighth Century.
Athens under Hadrian. (*Neue Pinakothek, Munich.*)
Pirano in Istria. (*Thorvaldsen Museum, Copenhagen.*)

KLERCK, HENDRIK DE. See DE CLERCK.

KLEVE, JOHAN TERKEL, an engraver, was born in Denmark in 1749. He was for ten years, up till 1779, an artillery officer, in the course of which term he practised drawing with crayons and red chalk, and though wholly self-taught, obtained in 1777 a gold medal. He died at Birkeröd in 1797. He produced in the above manner the following portraits, &c.:

Christian VII.; *after Juel.*
Queen Juliana Maria; *after Höyer.*
Madame Walter, the Actress; *after the same.*
Hans Ewald; *after himself.*
Apollo and the Muses; *after Wiedevelt.*

KLEYN, FRANZ. See CLEYN.

KLEYN, PIETER RUDOLPH, was a landscape and historical painter of the Dutch school, who was born at Hooghe-Zwaluwe in 1785. He was a pupil of the brothers Van Stry and David. His best known pictures are a view of the park of St. Cloud, and a view on the Seine in the neighbourhood of Paris. He died in 1816.

KLEYNHENS, Jz., was a Dutch flower and fruit painter, who was born at Haarlem in 1634, and died in 1701.

KLIM, HANS, a German wood-engraver, flourished about the year 1600. Some cuts, published at Wittenberg between the years 1590 and 1603, are attributed to him. They are marked with the cipher HK., which was also used by a wood-engraver of much earlier date than this artist.

KLINGNER, JOHANN GOTTLOB, a painter and engraver, was born at Dresden in 1756, and studied in the Academy of that city, and then under Schenau. He was successful as a fresco and decorative painter, and also in landscapes. Two landscape etchings by him are known. He died in 1815.

KLINGSTEDT, KARL GUSTAV, a miniature painter, was born at Riga in 1657. He was in the army till about 1690, when he devoted himself entirely to his favourite pursuit of painting. He was the inventor of painting in indian ink. Most of his productions, however, were obscene paintings upon snuff-boxes, from whence he was given the name of 'The Raphael of Snuff-boxes.' He died in Paris in 1734. Picard engraved after him a 'Venus walking upon the Sea,' and a 'Triumph of Galatea.'

KLINKOWSTRÖM, FRIEDRICH AUGUST VON, an historical painter, was born at Ludwigsburg, near Stralsund, in 1776. He was first a pupil of David in Paris, but later on, however, when he had settled at Dresden, he adopted the fanciful style of Wackenroder. He again removed to Vienna, where he died in 1835. A copy by him of Correggio's 'Notte' is in a Protestant church in Greifswald.

KLÖCKER VON EHRENSTRAHL, DAVID, was born at Hamburg in 1629. He was at first an official in the Swedish chancery, but early in life he placed himself under Georg Jakobs in Amsterdam, for the study of drawing and painting. He afterwards visited Italy, studying at Venice, and then at Rome, under Pietro da Cortona. On his return from Italy he was invited to the court of Sweden, where he painted the Royal Family, and the principal nobility, and executed many historical works, as well as portraits. He died at Stockholm in 1698. The pictures of this master are chiefly confined to Sweden; the best is considered to be 'The Coronation of Charles XI.' at Drottningholm, and there are a 'Last Judgment' and a 'Deposition from the Cross' in the Nicolaikirche at Stockholm. He also executed portraits and animal pieces, and there are a few etchings by him.

KLOEBER, AUGUST KARL FRIEDRICH VON, an historical painter, was born at Breslau in 1793. He was destined for a soldier, and entered the cadet-house at Berlin in 1805, but left in 1806, and devoted himself in his native place to architecture till 1810, when he took up painting at the Berlin Academy. In 1813 he answered the call to arms, and fought at Lützen, Bautzen, and before Paris as a chasseur; thence he went to Vienna, where he studied Correggio and Rubens for four years, with the exception of a journey to France and England. While residing in Vienna he painted portraits of Beethoven, Grillparzer, and the poetess Pichler for Baron Skobensky; his first composition was a 'Madonna, with the Infant Christ and St. John.' In 1821 he went to Italy, and lived seven years almost entirely at Rome. In 1828 he went to Berlin, where he became a member of the Academy, and died in 1864. The following pictures are some of his best; the first four are in the Berlin National Gallery:

Jubal, the Inventor of the Flute. 1839.
Horses Watering.
Psyche awakened by Cupid. 1854.
The Training of Bacchus.
Perseus and Andromeda.
The Toilet of Venus.
The Grecian Flower Girl. 1833.
Cupid sharpening his Arrows.

KLOMP, AELBERT, who flourished from 1602 to 32, is regarded as the forerunner of Aelbert Cuyp and Paul Potter. His pictures were landscapes with figures and cattle, fountains, ruins, &c. They are to be seen at Amsterdam, Brussels, Bordeaux, Copenhagen, Dresden, Frankfort, Rotterdam, Schwerin, Stockholm, and St. Petersburg.

KLOSS, FREDERIK THEODOR, was born at Brunswick in 1802. He went in 1819 to Berlin, where he painted portraits, landscapes, and particularly sea-pieces. In 1828 he proceeded to Copenhagen, and improved himself in marine painting under Eckersberg. Shortly afterwards he made a voyage with the cadet ship, and was appointed drawing master to the cadets. In 1834 he made a prolonged attempt at lithography; in 1843 he went by sea to Italy, and in the following year to the Faroe Isles. He died at Copenhagen in 1876. Among his paintings are:

The Battle of Lyngörshavn.
Prince Christian after the Battle of Själlandsodde.
Open Sea with Shipping.

KLOTZ, AUGUST, the eldest son of Kaspar Klotz, was born at Augsburg in 1808, and became a pupil of R. von Langer at the Munich Academy. Subsequently he was appointed conservator of the united art collections in that city, where he died in 1853. Most of his paintings were taken from Scripture, among which his 'Christ with Martha and Mary' is noteworthy. He, however, produced also genre pictures, and portraits in miniature. His younger brother, KARL KLOTZ, who was also a painter, was born in 1810, and died in Greece in 1834.

KLOTZ, JOSEPH, a German scene painter, born at Munich in 1785, was a son and pupil of Matthias Klotz. He travelled in France and North Germany, and then became court and theatrical painter at Munich, where he died in 1830. His transparent painting, 'The Burning of Moscow in 1814,' attracted much attention.

KLOTZ, KASPAR, a miniature painter, was born at Mannheim in 1775. He was a son of Matthias Klotz, and studied under him, and then under Dorner. In 1794 he became court painter to the Elector Karl Theodor, and afterwards to King Maximilian I., in whose employment he visited Paris and Vienna, and then settled in Munich. He invented an instrument by which every object, at whatever distance, could be laid down to scale with mathematical accuracy. He died about 1845.

KLOTZ, MATTHIAS, a German scene painter, was born at Strassburg in 1748, and was instructed by Haldenwanger in that city, and by Guibal and Scotti at Stuttgart. In 1775 he became court theatrical painter in Mannheim, and thence visited the most noteworthy towns in Germany and Holland. In 1778 he was invited to Munich, where he appears to have lived till his death in 1821. Here too he devoted himself in some measure to the work of providing landscape decorations for the German theatres. In 1816 he published 'Instructions in Colouring' ('Farbenlehre').

KLOTZ, SIMON, was born at Mannheim in 1777, and was a son of Matthias Klotz. He studied under his father and under Dorner, and then visited Vienna, Dresden, Berlin, and Copenhagen. He became in 1805 professor at Landshut, and afterwards travelled in France and Italy. He worked in fresco, as well as in oil and miniature. His most approved paintings are four landscapes, the 'Divisions of the Day,' 'The Mount of Olives,' and 'The Virgin with the Sleeping Child,' together with Gessner's 'Idylls.' He also produced drawings in water-colours and bistre. He died in 1825.

KLUBER, JOHANN HUGO, was an historical painter of Basle, who flourished about 1528.

KLÜPFEL, JOHANN CONRAD, an engraver who worked about 1620, was apparently a native of

Germany. He engraved several small plates of the 'Cries of Rome,' copied from the prints by Villamena.

KLUYT, PIETER DIERIKSEN, a native of Delft, who was born about 1579, and was still living in 1620, was one of the best scholars of Miereveld.

KNAB, FERDINAND, a German landscape painter, born June 12, 1837, at Würzburg, studied painting at Munich. He was a pupil of Ramberg, Kirchner, and Piloty; travelled in Italy, and on his return was appointed Court painter by Ludwig II. He painted many scenes taken from the Romagna, and decorated the royal palace and winter garden at Munich, as well as the Linderhof. He died at Munich, November 3, 1902.

KNABICH, JOHANN GEORG. See KNAPPICH.

KNAPP, JOHANN, a flower, fruit, and animal painter, was born at Vienna in 1778. He studied in the Vienna Academy under Drechsler, with whom in 1797 he entered the army as a volunteer. After the conclusion of peace he settled down at the garden at Schönbrunn, and devoted himself to natural history. He died at Schönbrunn in 1833. He published 'Flora Alpina,' and numerous other works of a similar class. In the Vienna Gallery is a fruit and flower piece by him.

KNAPPICH, JOHANN GEORG, (or KNABICH,) was born at Augsburg in 1637. He was a pupil of Johann Heiss. The cathedral of his native city contains a 'Nativity' by him, and the Georgenkirche, 'The Death of Joseph.' He died in 1704.

KNAPTON, CHARLES, an engraver, was brother of George Knapton, and was born in 1700. He published in 1734-35 some aquatint imitations of drawings. He died in 1760.

KNAPTON, GEORGE, a painter and engraver, was born in London in 1698. He was a scholar of Jonathan Richardson, and was chiefly occupied in drawing portraits in crayons. In conjunction with Arthur Pond, he engraved and published a set of prints from the drawings of the most celebrated painters. The work consists of ninety-five plates, sixty-eight of which were engraved by Pond, and twenty-seven by Knapton; they are chiefly landscapes after Guercino, and are faithfully copied in a very creditable manner. He went to Italy in 1740, and published a description of the discoveries at Herculaneum. He was also concerned in the publication of the 'Heads of Illustrious Persons,' engraved by Houbraken, and other works. In 1765, Knapton was painter to the Dilettanti Society, and on the death of Slaughter, was appointed surveyor and keeper of the King's pictures. There is at Hampton Court a picture by him of 'The Widow of Frederick, Prince of Wales, with her Family.' He died at Kensington in 1778.

KNELL, WILLIAM ADOLPHUS, a marine painter, exhibited at the Royal Academy from 1835 to 1866. He died in 1875. There are some pictures by him in the Royal Collection, and in the Bridgewater Gallery is 'Evening in the Downs' by him.

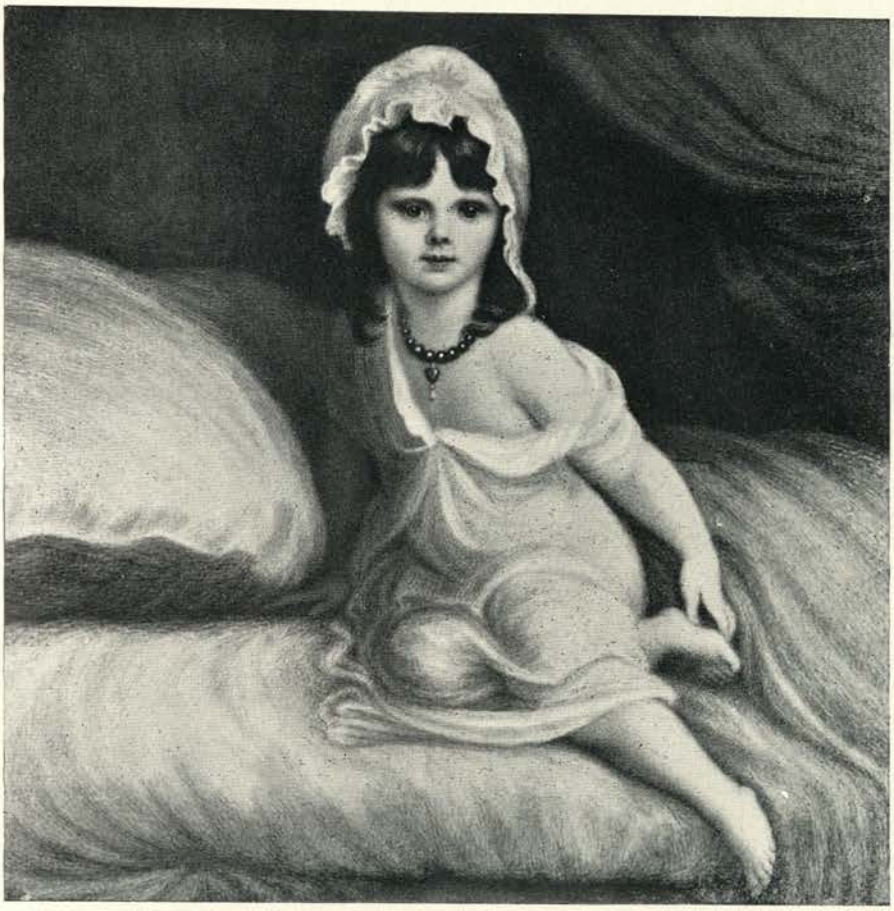
KNELLER, Sir GODFREY, Bart., (or KNILLER,) a portrait painter, was born at Lübeck in 1646. His father was Inspector of Mines to Count Ernst von Mansfeld, and a native of Eisleben, but was compelled by the war to come to Lübeck, where he married and had two sons, Johann Zacharias and Gottfried. The latter was destined for a military career, and with that view was sent to Leyden to study mathematics and fortification. There he displayed a strong leaning to art, which his father encouraged, and he was sent to Amsterdam, where he entered the school of Rembrandt, and afterwards studied under Ferdinand Bol. In 1672 he went to Rome, where he became a pupil of Carlo Maratti and Bernini, and began to acquire some fame as a painter of history. He afterwards went to Venice, where he was well received by the principal families, whose portraits he painted, particularly the Cardinal Bassadonna. On his return from Italy, he dwelt some time in Hamburg, but in 1674 he was induced by a Hamburg merchant of the name of Banks to try his fortune in London, where he eventually settled, enjoyed an unrivalled reputation as a portrait painter, and amassed a considerable fortune. Walpole mentions that Charles II., to save himself trouble, sat to Lely and Kneller at the same time, and that Kneller's picture was finished by the time that Lely's was dead coloured only. From this time his fame was established. Besides Charles II. he painted Louis XIV. of France, James II., William III., Peter the Great of Russia, Queen Anne, Charles VI. of Spain, and George I. For Queen Mary II. he painted the 'Beauties' at Hampton Court, and he was knighted in 1692, and created a baronet in 1715. His works in the Gallery of Admirals were done in the reign of William III., as also the portraits of the Kit-Cat Club, forty-three in number, engraved in mezzotint by J. Faber the younger in 1795, which were the last of his public works. There was hardly a person of note in his day whom he did not paint. He resided in Covent Garden for twenty-four years, but in 1705 he settled at Kneller Hall, near Twickenham, which was called in his life-time Whitton House. Kneller Hall was in 1857 converted into a school of military music. He died at Twickenham in 1723, and was buried there in the church, whilst a monument was erected to him in Westminster Abbey, with an epitaph by Pope. Besides the pictures above-mentioned there are portraits by him in the Charterhouse, College of Physicians, Devonshire House, Garrick Club, Greenwich Hospital, St. Bartholomew's Hospital, and Royal Society, as well as the following:—

Antwerp.	*Gallery.*	Portrait of Frans De Cock.
Brunswick.	*Gallery.*	Portrait of the Earl of Macclesfield.
"	"	Portrait of a Man.
"	"	Portrait of a Prince of Saxony
Hampton Court.	*Palace.*	William III. landing at Margate, 1697.
"	"	Peter the Great, Czar of Russia.
"	"	Diana, Duchess of St. Albans.
"	"	Mary, Countess of Essex.
"	"	Carey, Lady Peterborough.
"	"	Margaret, Lady Ranelagh.
"	"	Miss Pitt.
"	"	Isabella, Duchess of Grafton.
"	"	Mary, Countess of Dorset.
"	"	Lady Middleton.
"	"	Queen Mary II.
"	"	William, Duke of Gloucester.
"	"	John Locke.
"	"	Sir Isaac Newton.
"	"	A Child with a Lamb.
London.	*Nat. Portrait Gallery.*	James II.; full-length. 1685.
"	"	William Russell, first Duke of Bedford; full-length.
"	"	William Congreve.
"	"	Charles Sackville, sixth Earl of Dorset. 1694.
"	"	George, Lord Jefferies.
"	"	Rachel, Lady Russell.
"	"	John, Lord Somers.
"	"	James, first Earl Stanhope.
"	"	George Byng, first Viscount Torrington; full-length.

Hanfstängl photo] [*Munich Gallery*

QUEEN HENRIETTA MARIA

MARY ANN KNIGHT



[*Goodwood*

LADY HARRIET VILLIERS, AFTERWARDS LADY H. BAGOT

London.	*Nat. Portrait Gallery.*	Isaac Watts, D.D.
"	"	Sir Christopher Wren.
"	"	John Churchill, first Duke of Marlborough.
"	"	Sarah, Duchess of Marlborough.
"	"	John Smith, engraver.
Munich.	*Gallery.*	Queen Henrietta Maria.
Vienna.	*Gallery.*	Portrait of a Lady.
"	"	Portrait of a Nobleman.
Windsor.	*Castle.*	James II.
"	"	The Converted Chinese.

KNELLER, JOHANN ZACHARIAS, the elder brother of Sir Godfrey Kneller, was born at Lübeck in 1635. After travelling through Italy, he accompanied his brother to England in 1674. He painted architecture and still-life, in fresco and in oil, and copied some of Sir Godfrey's pictures in water-colours. He died in London in 1702.

KNIBBERCH, FRANÇOIS DE, was a Dutch landscape painter of the 17th century. Early left an orphan, he was placed by his guardian with a painter at Milan named Van den Zande, a native of Utrecht, by whom he was very badly treated. On his return to his own country in 1629 he was received into the corporation of St. Luke at the Hague.

KNIEP, CHRISTOPH HEINRICH, was born at Hildesheim in 1748. He received his first education in Hanover, from whence he went to Hamburg, where he executed several drawings, and then to Berlin. He then went to Rome at the expense of the Prince Bishop of Ermeland, and afterwards to Naples, where he met with Goethe, with whom he travelled through Sicily. He became a professor at the Academy of Naples, where he died in 1825.

KNIGHT, CHARLES, an engraver, practised in London towards the end of the 18th century, and was living in 1803. He engraved after Singleton, Hoppner, Wheatley, Kaufmann, &c. The following plates are by him:

Samuel; *after Sir Joshua Reynolds.* 1794.
Lady Hamilton as a Bacchante; *after Romney.* 1797.
Rev. Mr. Harrison; *after Hone.* 1788.
Cupid disarmed; *after Mary Benwell.*

KNIGHT, CHARLES PARSONS, landscape and marine painter, was born in 1829. He resided at Clifton, and from about 1880 at Tiverton. He had a high reputation for his knowledge of cloud form and sea effects, and painted some fine harvest scenes. He was a frequent exhibitor at Suffolk Street and at the Royal Academy. His first picture at the Academy was 'Durham from the North,' in 1857, and among his more important works may be mentioned, 'Barley Harvest on the West Coast,' 'Crawley Rocks, Oxwich Bay,' 'Indiamen coming up the Avon,' 'The Channel Fleet off the Lizard,' 'Cawsand Bay,' and 'Sand Barges in Barnstaple Bay.' He died on Jan. 22, 1897.

KNIGHT, JOHN PRESCOTT, a portrait painter, was born at Stafford in 1803, and being intended for a mercantile career; he served for some time as clerk to a West India merchant. Owing to his master's failure he amused himself for some time in copying designs by West, in which he was so successful that his father allowed him to become a pupil of Sass and George Clint, and in 1823 a student of the Royal Academy. His first picture was sent to the Academy in 1824, and this was followed by portraits of Alfred Bunn, Miss Chester, Mrs. Terry, Sir Walter Scott, Mr. Glover, and his father Edward Knight, the comedian. The artist first appeared at the British Institution in 1828, with 'List, ye landsmen all, to me!' and this was followed by 'The Whist Party,' 'Auld Robin Gray,' and 'Smugglers alarmed.' In 1836 he was elected an Associate of the Royal Academy, and in 1844 an Academician. He was also Professor of Perspective, and from 1848 to 1873 Secretary of the Royal Academy. His best-known work is the 'Waterloo Banquet' in the possession of the Duke of Wellington. He died in London in 1881.

KNIGHT, MARY ANN, was in her time one of the most popular painters of children. She was born on Sept. 7, 1776, in Birchin Lane in the city of London, and the daughter of a merchant named John Knight and his wife Frances Woodcock. When she was about twenty-six years of age her parents had some severe losses, and to assist them she commenced to take lessons in painting in the hope of being able to paint miniatures on ivory. She went to the celebrated artist Andrew Plimer for instruction, and in that way an acquaintance commenced which resulted in the marriage of Plimer to Miss Knight's elder sister, and in an affection on the part of Plimer for the various members of the Knight family, which lasted all their lives. Miss Knight started her professional life in 1802, and continued to paint portraits down to 1836, a period of thirty-four years. She kept a careful account of her earnings, and made on the average the sum of £150 per annum during the whole time, the majority of her works consisting of pencil portraits slightly coloured, for which she obtained prices varying from three to ten guineas a piece. She resided at one time at Wicken, Stony Stratford, but in 1813 had a studio in Old Bond Street. Towards the end of her life she lived first of all at Hampstead, and then at Grove End Road, St. John's Wood, and there she died at the age of eighty-five. She exhibited some thirty pictures at the Royal Academy, commencing to exhibit in 1803. She painted a few good miniatures on ivory, one of the best of which is to be seen in the University Galleries of Oxford, and her work on that material has a resemblance to that of her master and brother-in-law Plimer. There are several of her portraits at Belvoir Castle. She was very popular amongst children, and was able quite readily to attract their attention and secure pleasing portraits of them. She painted an excellent portrait of Joanna Baillie, and a lovely one of Pamela, Lady Campbell. A full account of her career is to be found in Dr. Williamson's 'Life of Andrew and Nathaniel Plimer,' in which volume also there is a list of her works.

G. C. W.

KNIGHT, WILLIAM HENRY, a subject painter, was born at Newbury, in Berkshire, in 1823. He was designed for the law, but practised painting as an amateur, and as two of his pictures were accepted by the Society of British Artists, he resolved to become a portrait painter, and in 1845 came to London to practise as such, studying meanwhile at the British Museum, and afterwards at the Royal Academy. He died in London in 1863. Among his best works are:

Boys at Play. 1846.
Blind Man's Buff. 1850.
Dividing the Apples.
Snowball Fight. 1853.
The Young Naturalist. 1857.
Card Party.
The Humming-top. 1659.
Peace versus War.
A Troublesome Neighbour. 1862.

KNILLE, OTTO, a German historical painter, was

born in 1832. He was Professor at the Berlin Academy of Arts, and made his name with a picture of 'Tannhäuser and Venus.' He died at Berlin, April 1898.

KNIP, HENRIETTE GEERTRUIDA, born at Tilburg in 1783, distinguished herself as a painter of fruit and flowers. She was the daughter of Nicolaas Frederik Knip. She received lessons from Van Spaendonck, and painted in water-colours from compositions made by her father previous to his loss of sight. In 1822 she took lessons from the celebrated Van Dael, and produced numerous pictures in oil-colours, which were exhibited in France, Germany, Flanders, Amsterdam, and the Hague. She died at Haarlem in 1842.

KNIP, JOSEPHUS AUGUSTUS, a Dutch landscape and animal painter, born at Tilburg in 1777, was a son of Nicolaas Frederik Knip. In 1801 he went to Paris, where he painted landscapes with enveloping colours after a manner of his own. The King of Holland allowed him a pension, which enabled him to devote himself wholly to study, and to proceed to Rome and Naples. On returning home in 1813, he found the prevailing want of taste to be fatal to his prospects there, so he went again to Paris and devoted himself to animal painting. Like his father, in 1827 he became blind. He died at Berlicum, near Bois-le-Duc, in 1847. There is an 'Italian Landscape' by him in the Rotterdam Museum.

KNIP, MARTEN DERK, was born at Tilburg in 1785, and died at Vucht, near Bois-le-Duc, in 1845. He was a son of Nicolaas Frederik Knip, and painted landscapes.

KNIP, NICOLAAS FREDERIK, a landscape, fruit, and flower painter, was born at Nymwegen, in 1742. Until the age of thirty he led a wandering life, working at gentlemen's country seats wherever he could obtain employment; he then married, and settled at Tilburg, where he painted landscape, fruit, and flower pieces, of small dimensions, generally from twelve to eighteen inches. He died at Bois-le-Duc in 1809, having been blind for nearly fourteen years.

KNOBELSDORF, HANS GEORG WENCESLAUS VON, Baron, who was principally an architect, but also practised painting and etching, was born in 1697, and died in Berlin in 1753. He was a captain in the Prussian service, but devoted himself to art in 1730. His portraits and landscapes were admired.

KNODERER, HANS, (or KNODER,) was court painter to the Emperor Maximilian I. at Augsburg, about 1508-22.

KNOLLE, JOHANN HEINRICH FRIEDRICH LUDWIG, a German line engraver, was born at Brunswick in 1807. He studied first under Anderloni at Milan from 1831 to 1838, and subsequently visited Dresden, London, and Paris. He became a professor, and the inspector of the Museum at Brunswick, where he died in 1877. Among his most important plates are the following:

The Murder of the Sons of Edward IV.; *after Hildebrandt.*
Othello relating his Adventures to Desdemona; *after the same.*
The Reading Magdalene; *after Correggio.*
The Madonna; *after the same.*
The Virgin in Glory; *after Murillo.*
The Tribute Money; *after Titian.*
St. Cecilia; *after Carlo Dolci.*
The Holy Night; *after Maratti.*

KNOLLER, MARTIN, one of the best German painters of the time, was born at Steinach, in the Tyrol, in 1725. His father, who was a mediocre painter, intended his son to follow his profession, and accordingly gave him all necessary instruction. In 1745, the artist Paul Troger, passing through Steinach on the way to Vienna, saw some productions by young Knoller, greatly admired them, and induced his father to let the son accompany him to Vienna, where in 1753 he obtained the great prize for historical painting with his 'Tobias restoring sight to his father.' In 1754 Knoller went to Rome, where he studied under Raphael Mengs, and in 1756 he became court painter at Milan. In 1758 he was invited to Naples by Count Firmian, the Austrian ambassador, by whom he was much patronized, and for whom he executed many important works. In 1760 he went a second time to Milan, where he became a professor in the Academy, and died in 1804. His fresco paintings are better than his productions in oil. Of the former may be mentioned works in the churches of Ettal in the Bavarian Alps, of Neresheim in Würtemberg, of Steinach, and of many small villages in the Tyrol and elsewhere. An 'Ascension of the Virgin,' in the town-hall of Munich, is worthy of praise. Of his easel pictures, a portrait of 'Joseph Rosa,' in the Vienna Gallery, is a good example. In the Munich Gallery is 'SS. Benedict and Scholastica presented to the Trinity by the Virgin'; others are 'The Apotheosis of Alberich the Great,' at Milan, and 'Moses bringing water from the Rock,' at Varese, near that city. Knoller's pictures are noticeable for vigour of design and execution, and for the representation of violent actions.

KNOOP, J. H., a Dutch painter, was born at Amsterdam in 1769, and was a pupil of Barthélemy and the younger Barbiers. He executed some views of his native city.

KNORR, GEORG WOLFGANG, a German engraver, was born at Nuremberg in 1705. His father was a turner, which trade he himself followed till the age of eighteen. He executed the engravings for a work entitled, 'Physica Sacra,' by Scheuchzer, which gave him a great taste for science. He engraved some of the portraits for Roth-Scholtz's 'Icones Bibliopolarum et Typographorum,' published in 1726-42, and in 1737 he produced a volume of 'Views of Nuremberg and its neighbourhood.' He published also several artistic and scientific works. He died at Nuremberg in 1761.

KNÜPFER, NICOLAUS, was born at Leipsic in 1603. He showed so early in life an inclination for art, that his father placed him with a painter named Emanuel Nyssen. With him he remained for two years, but made but little progress. He then went to Magdeburg, where he supported himself by making paint-brushes and engaging himself in house-painting till 1630, when he went to Utrecht, and became a pupil of Abraham Bloemaert, who thought so well of him as to receive him into his house. With such advantages he soon gained patrons, and among others he was commissioned by the King of Denmark to paint three battle-pieces, which gained him great reputation. According to Kramm he established a school at the Hague, and among his pupils was Jan Steen. He died at the Hague in 1660. The following are some of his principal pictures:

Brunswick. *Gallery.* Solomon sacrificing to strange Gods.
Cassel. *Gallery.* Seven Works of Mercy.

Copenhagen.	*Gallery.*	St. Paul before Festus.
„	„	Mercury and Psyche.
Dresden.	*Gallery.*	Portrait of the Painter and his Wife.
Milan.	*Brera.*	Portrait of a Doctor.
„	„	Two Portraits of Himself.
„	„	Portrait of Giuseppe Franchi, the sculptor.
„	„	Portrait of the Abbate Giuseppe Parini.
„	„	Portrait of Anton Raphael Mengs.
„		The Assumption.
„	„	St. Sebastian.
Petersburg.	*Gallery.*	Solomon and the Queen of Sheba.

KNYF, JACOB, a Dutch painter of landscapes and sea-pieces, was a son of Wouter Knyf, and was born in 1640. He flourished at Haarlem in the 17th century, but was afterwards established at Paris, where he gave lessons to Glauber.

KNYF, WOUTER, who lived in the 17th century, was born at Wesel, of a Haarlem family. He was a painter of landscapes and views of towns, in the style of Van Goyen. He was living up to 1679. One of his views is in the Ghent Museum.

KNYFF, LEONARD, born at Haarlem in 1650, settled in London in 1690 and devoted himself to topographical drawing and painting, and became known by his series of birds-eye views of the seats of the gentry and nobility in England. He died in 1721.

KOBEL, JACOB, a German wood engraver, who flourished about the year 1520, to whom are attributed the cuts for a work published in 1545, entitled 'Wappen des heyligen römischen Reichs,' consisting of single figures of soldiers holding banners, with the arms of all the provinces and cities of the German Empire.

KOBELL, FERDINAND, a German painter and engraver, was born at Mannheim in 1740. His father was one of the counsellors of the Elector Karl Theodor of Bavaria, and designed his son to follow the same course; but a landscape of his execution happened to meet the Elector's eye, and he consequently afforded him the means of studying, first under Peter Verschaffelt at Mannheim, and from 1768 in Paris. On his return he became court painter and professor at the Academy. In 1793 he removed to Munich, where he was appointed director of the Gallery. He died there in 1799. His landscapes are in the style of Berchem; examples are in the Augsburg, Stuttgart, and Darmstadt Galleries. His etchings are executed with taste and spirit, and are described in a 'Catalogue raisonné,' published by Baron de Stengel in 1822; among them are the following:

Four Moonlight Landscapes, with Peasants' Cottages.
A set of six small plates of the Sports of Children. 1769.
Four Landscapes, with ruins. 1770.
Four mountainous Landscapes. 1772.

KOBELL, FRANZ, a German landscape and architectural draughtsman and painter, was born at Mannheim in 1749. Having a strong predilection for painting he declined trade, and joined his brother Ferdinand, who was secretary to the electoral court of Mannheim, and there attracted the notice of the Elector Karl Theodor, who appointed him his principal painter. By the Elector's bounty he was enabled in 1776 to visit Italy, where he remained about nine years, studying the classical scenery and architecture of the country. On his return to his native place he abandoned the use of the brush, as too slow to keep pace with his ideas, and confined himself to the pen in sketching and drawing landscapes and buildings, of which it is said that he depicted about 20,000. His oil pictures are consequently rare. He died at Munich in 1822.

KOBELL, HENDRIK, (sometimes called 'junior,') a marine and landscape painter, was born at Rotterdam in 1751. His father was a merchant, and intended his son for the same pursuit; but as he was instructed in drawing, he showed his predilection by sketching the shipping in the port of his native town, and the river scenery. He was sent to England, while a youth, on commercial matters, and remained some time in London. On his return home he abandoned trade altogether, and went to Amsterdam, where, in two years, he made such progress that the Academy of that city received him as a member, and reckoned him among the best. His next excursion was to the Rhine and the Meuse, and he painted landscapes and river scenes analogous to those of Zaftleven. On his return, he settled in Rotterdam, and continued to enrich the portfolios of amateurs with his beautiful drawings, among which there are some of naval engagements. These drawings are generally executed with the pen, heightened with Indian ink, or water-colours. He did not, however, confine himself to drawing, but painted marine subjects in oil, which were highly esteemed. He died at Rotterdam in 1782.

KOBELL, JAN, an engraver, born at Rotterdam in 1756, was a younger brother of Hendrik Kobell. He was chiefly engaged in making anatomical engravings, but in 1787 he issued a series of historical portraits. He died in 1833.

KOBELL, JAN, the elder, an eminent landscape and animal painter, and engraver, the son of Hendrik Kobell, was born at Delfshaven in 1779. As his father died in 1782, and his mother shortly afterwards, young Kobell was placed in the Orphan Asylum at Rotterdam. When he grew up he was put under the tuition of W. R. van der Wall, the landscape and animal painter, who trained him to design after nature, and to make Paulus Potter his model. He made rapid progress, and a landscape with cattle, exhibited at Paris in 1812, carried off the gold medal. He continued in high popularity until the time of his death, which occurred at Amsterdam in 1814. In the Rotterdam Museum is a picture of 'Two Oxen and a Bull.' There are a few etchings by him, which, as well as his beautiful drawings, are highly esteemed.

KOBELL, JAN, the younger, was the son of Jan Kobell, an engraver, the younger brother of Hendrik Kobell, consequently cousin to Jan Kobell the elder. He was born at Rotterdam in 1800, and obtained a great reputation as a landscape and cattle painter. He died at Rotterdam in 1838.

KOBELL, WILHELM, the son of Ferdinand Kobell, was born at Mannheim in 1766, and was instructed in landscape painting and engraving by his father, and afterwards studied in Düsseldorf after the works of Wouwerman. In 1808 he became professor at the Munich Academy, and in 1809-10 visited Vienna and Paris. He began by painting landscapes and animal pieces, but afterwards took to battles. He died at Munich in 1855. His battles of Abensberg, Eckmühl, Hanau, and Landshut, were painted by direction of King Maximilian I. and the Crown Prince Ludwig. The Berlin National Gallery contains 'Cattle at Pasture' by him (1820), and the Munich Pinakothek, 'The Third Day of the Battle of Hanau'; others of his works are at Darmstadt,

Frankfort, Schleissheim, and Stuttgart. He also produced sixty aquatint engravings after Berchem, Roos, Ruisdael, and Wouwerman, and etched numerous plates after the works of the principal landscape painters of the Dutch school, in which he was uncommonly successful in representing the particular style of each master. The following is a list of some of the most interesting:

A Landscape, with Travellers, and Horses loaded; *after W. Romeyn.*
Two Landscapes, with Figures and Cattle; *after Berchem.*
Cavaliers and Horses at the door of an Inn; *after Wouwerman.*
A pair of Landscapes, with Cattle; *after J. H. Roos.*
A Landscape, with a Woman carrying a Lamb, with an Ox and some Sheep; *after J. Le Ducq.*
A Shepherdess, with a Cow and some Sheep; *after Th. van Bergen.*
A Landscape, with a Waterfall; *after J. Both.*
A View in Holland; *after J. Wynants.*
A Landscape, with a Shepherd playing on his Pipe, and several Animals; *after A. van de Velde.*
Going Hawking; *after Karel Du Jardin.*
Six Views of Munich.
Seven Roman Views.
Several plates of Horses, Riders, Dogs, &c.

KOBKE, CHRISTEN SCHJELLERUP, a painter and etcher, was born in 1810 at Copenhagen, where he learned drawing in the Academy, and afterwards painting under Lorentzen and Eckersberg. In 1838 he visited Rome, and subsequently Naples. From about 1845 he painted fresco decorations in the Thorvaldsen Museum of his birthplace, where he died in 1848. He took to etching in 1831, and produced a plate of Frederiksborg Castle, and portraits of Bissen and Holberg. His oil paintings of landscapes, portraits, and genre subjects comprised especially the following:

The Old Sailor. (*Copenhagen Gallery; etched by himself.*)
Sketch from the Aarhus Cathedral.
The Antique Saloon in Charlottenburg.
Frederiksborg Castle at Sunset.
Summer Morning at Osterbro.
South side of the Isle of Capri.
Morning at Capri. (*Copenhagen Gallery.*)

KOBOLD, GOTTLIEB, a painter and draughtsman, was born about 1760 at Cassel, where he was teacher in the Electoral Academy, and died in 1812. He painted landscapes and portraits, in particular twelve views of Wilhelmshöhe.

KOCH, FRIEDRICH, an engraver and draughtsman, was born at Buxweiler, in Alsace, about 1770. He learned the rudiments of oil and miniature painting under his father. At the beginning of the French Revolution he removed with his family to Mannheim, where he settled in trade, but continued to study the works of Rembrandt, Dietrich, and others, and to execute occasional plates. He died at Mannheim in 1832. Among his plates are:

A Lady putting on her Gloves; *after Biset.*
Portrait of Jan Miel; *after the same.*
Man with an Official Staff; *after Rembrandt.*

KOCH, JOSEF, a German animal and landscape painter, was born at Munich in 1819. He studied under the battle painters Adam and Voltz, also landscape under Bernhardt. His first pictures were 'A Boar Hunt,' 'Cows at pasture,' and 'Deer and Goats.' He then travelled through Belgium, and stayed some time at Antwerp, where he studied the more technical parts of art. He afterwards visited Paris and Venice, returning to Munich in 1846. Among his pictures may be mentioned, 'Animals, with the ruins of Kropsberg' (1849); 'Animals in a Wood' (1852); 'Cows at pasture' (1853). He died at Munich in 1872.

KOCH, JOSEPH ANTON, an historical and landscape painter, was born at Obergiebeln, near Elbingenalp in the Tyrol, in 1768. As the son of simple peasants he had often to spend his time in the care of cattle, but even then amused himself with drawing and carving. In time some of his pictures attracted the attention of Baron von Umgelder, vice-bishop at Augsburg, who adopted him. The historical painter, Jacob Mettenleiter, persuaded the bishop, in 1785, to send Koch to the Karlsschule in Stuttgart, but disliking the mean class of work at which he was kept, he in 1791 ran away, and went to Strassburg, and thence to Basle, to study Swiss scenery. He went to Rome in 1794, and there became the friend of Thorvaldsen. He thus spent two years, and in 1795 he wandered on foot through the Alps to Florence, and on to Naples, from whence he came back to Rome. The acquaintance of Carstens decided him to follow Poussin in his historical landscape painting. The years 1812-15, during which he resided in Vienna, were the most fruitful epoch of his life. He returned to Rome in 1817. Until just before his death he had to contend against the most abject poverty, but at last he received a small pension. In 1831 he wrote 'Moderne Kunstchronik, oder die Rumford'sche Suppe.' He died at Rome in 1839. The works of Koch are numerous, and belong to various departments of art, including fresco, oil, water-colour and gouache painting, pencil and pen-and-ink drawing, and etching. Besides landscapes at Copenhagen, Leipsic, Frankfort, and Stuttgart, the following paintings by him may be noted:

The Convent of Civitella. (*Berlin National Gallery.*)
The Schmadribach Cascade in Switzerland. (*Neue Pinakothek, Munich.*)
Vintage Festival at Olevano. (*The same.*)
Landscape after a Storm. (*The same.*)
Noah's Sacrifice; *in water-colours.*
The Oath of the Republicans at Millesimo. 1797.
Tivoli. (*Emperor of Austria.*)
The Waterfall at Tivoli. (*Darmstadt Gallery.*)
Olevano and the Vale of the Tiber.
Exodus of the Patriarch Jacob. 1817.
Historical Landscapes, with Noah, Balaam, Hylas, Polyphemus, Nausicaa, Diana, Apollo, Macbeth, &c.
Four Scenes from Dante in the Villa Massimi; *frescoes.*

Among works of a more miscellaneous character are:

Set of 36 Illustrations to Ossian (*engraved by Piroli*).
The Landscapes to Carstens' Argonauts (*etched by himself in 24 plates*).
Set of 14 Illustrations to Dante; *in pen-and-ink.* (*Vienna Academy.*)
Set of 12 Landscapes from the Environs of Rome; *in pencil.* (*The same.*)
Set of 20 Roman Views (*etchings*).
Five Illustrations of Dante, and two of Ariosto (*etchings*).
Set of 12 Historical Landscapes; *in sepia.* (*Stuttgart Cabinet of Engravings.*)

KOCK, HIERONIMUS and MATTHYS. See COCK.

KOCK, M., was a native of Holland, who flourished about the year 1695. Among other prints he engraved a large plate, representing the 'Procession of William III.,' which took place on the 5th of February, 1691.

KOEBERGER, WENZEL, (or COEBERGER,) a Flemish painter and architect, was born at Antwerp about 1557. He studied painting under Marten De Vos, and on leaving that master went to Paris, and from thence to Italy. He remained some years at

Rome, where he made drawings of the finest monuments of art. He afterwards went to Naples, where he established himself, and formed an intimacy with a Flemish painter, named Franco, whose daughter he married. This union fixed him at Naples for several years, during which time he received many invitations to return to his native country, and was commissioned to paint a picture for the confraternity of St. Sebastian, representing the 'Martyrdom' of that Saint, which was placed in their chapel in Antwerp Cathedral. He soon after quitted Italy, and settled at Brussels, where he was appointed painter and principal architect to the Archduke Albert of Austria, who committed to him the work of decorating his palace of Tervueren, near to that city. He painted several altar-pieces for the churches of Brabant and Flanders; and for several years had the superintendence of the public edifices. An 'Entombment' by him is in the Brussels Gallery. Van Dyck painted a portrait of Koeberger, which is finely engraved by Lucas Vorsterman. He died at Brussels in 1635. He was also a poet, antiquary, and numismatist, and his country is indebted to him for the introduction of pawnshops.

KOECK, MICHAEL, was born at Innsbruck in 1760, and studied under Peter Denifle in that town, after which, by the assistance of Count von Enzenberg, he went to Knoller at Milan, where he remained nine years. After this he proceeded, as an imperial pensionary, to Rome, where he settled down till his death in 1825. In this city he copied the works of Raphael, and became a member of the Academy of St. Luke, and in 1814 vice-director of the papal mosaic institute. The National Museum of Innsbruck contains fourteen paintings by him, representing the 'History of Achilles,' which were prepared as designs for the mosaic table which Pope Leo XII. presented to the King of France.

KOECK, PAUWEL VAN, (sometimes called PAUWEL VAN AELST,) the natural son of Pieter Koeck, was a good painter of fruit and flowers. He practised at Middelburg in the 16th century, and copied Mabuse with success. He was assisted by Jan Mostaert in these productions. He died at Antwerp, but the date is not mentioned.

KOECK, PIETER, was born at Aalst in 1502. He was a pupil of Van Orley at Brussels. He visited Italy, and after a short stay in his native place he settled at Constantinople, where he painted scenes of Turkish life. Pieter Brueghel was his pupil. He died at Brussels in 1550.

KOEDYK, DIRK, a Dutch mezzotint engraver, who was born at Zaandam in 1681, and flourished about the year 1730, has been by some writers confounded with the painter Nicolaas Koedyk. There are by him a few prints, after Metsu and other masters, and a portrait of Michiel van Musscher, painter.

KOEDYK, NICOLAAS, a Dutch painter, flourished in the latter part of the 17th century. He studied under Pieter De Hooch, and is said to have been the last good painter of the old Dutch school. He was honoured with the favour of Peter the Great of Russia, from which it might be supposed that he was a painter of shipping: this, however, is not stated, but he is known for his portraits, genre pictures, and interiors. To him is attributed the renowned picture called 'L'Escalier tqurnant' ('The Winding Stair'), which was purchased in Holland to be sent to Russia, but, together with others by Gerard Dou and Paul Potter, was lost in a dreadful storm on the passage. A 'Portrait of a Warrior' by Koedyk is in the Museum at Amsterdam, and some other pictures of his are in the collections of that city.

KOEKKOEK, BAREND CORNELIS, a Dutch landscape painter, was born at Middelburg in 1803. He studied under his father, Jan Hermann Koekkoek, the marine painter, and afterwards under Schelfhout and Van Os, and in the Academy of Amsterdam. Thence he travelled in Belgium, and on the Rhine and Moselle. In 1845 he painted a number of landscapes for the King of Holland. He frequently exhibited at Paris, where he obtained medals in 1840 and 1843, and again at the International Exhibition in 1855. He published in 1841 'Souvenirs and Communications of a Landscape Painter.' He resided at one time at Beek, but in his later years at Cleve, where he founded a Drawing Academy, and died in 1862. Amongst his works are:

Landscape near Cleves. (*Antwerp Gallery.*)
Landscape in Guelderland. }
A Forest Scene. } (*Rotterdam Museum.*)
Winter—Banks of a River. }
The Gooiland Canal.
A Thicket in a Wood.
Summer and Winter. 1843.
Two Landscapes. (*Berlin Gallery.*)
Two Sea Pieces. (*South Kensington.*)
Winter Scene. }
Six Landscapes. } (*Fodor Museum, Amsterdam.*)

KOEKKOEK, JAN, son of Jan Hermann Koekkoek, was born at Middelburg in 1811. He painted the same subjects as his father, whose pupil he was, and was an artist of great promise, but died at Breda in 1831.

KOEKKOEK, JAN HERMANN, a Dutch marine painter, was born at Vere in 1778. He acquired his art from the study of nature, having been at first employed in a tapestry factory. His sea and river scenes are much admired, and procured him the membership of the Amsterdam Academy. He died at Amsterdam in 1851.

KOELMAN, JOHAN DANIEL, a Dutch cattle and landscape painter, was born at the Hague in 1831, and died there in 1857. He was the younger brother of the painters Johan Philip and Johan Hendrik Koelman.

KOENE, IZAAK, was born at Haarlem in 1650, and died there in 1713. He is mentioned by Descamps as a scholar of Jacob Ruisdael. He painted landscapes and waterfalls in the style of that master, the figures being frequently introduced by Barent Gaal.

KOERTEN, JOHANNA, an artist in various departments, was born at Amsterdam in 1650. She married Adriaan Blok, and after receiving honours from many distinguished persons, including Peter the Great, she died in 1715. She was especially esteemed as an embroideress and worker in paper; but she was also clever in drawing, in writing and designing upon goblets, and in singing.

KOETS, ROELOF, was born at Zwolle in 1655, and was instructed in the rudiments of design by his father, an obscure artist, who afterwards placed him under the tuition of Gerard Terborch, with whom he remained until he was eighteen years of age. He devoted himself almost entirely to portrait painting, in which he was much employed at the court of Henry Casimir, Count of Nassau, Stadtholder of Friesland; and afterwards by William III., whose portrait he painted, and those of the

principal English nobility who attended the king at Loo. He died at Zwolle in 1725. It is said that he painted five thousand portraits with his own hand, but they seem to have almost entirely disappeared.

Amsterdam. *Museum.* Portrait of Henry Casimir, Count of Nassau.
Antwerp. *Gallery.* Portrait of Henry Casimir, Count of Nassau.
Lille. *Museum.* Portrait of a Woman.

KOFFERMANS, MARCELLUS, admitted as free master into the Guild of St. Luke at Antwerp in 1549. One of his paintings, 'The Mystical Marriage of St. Katherine,' is dated 1568.

Brussels. *Museum.* A lady holding some pinks.
Paris. *M. A. Schloss.* The Holy Family reposing on the way to Egypt. Signed.

KOHL, ANDREAS, *circa* 1624–1656, an obscure German engraver, resided at Nuremberg—possibly identical with A. Khol of Nuremberg. Among other things, he engraved an ornamental frontispiece to a folio book of Architecture. It is executed on copper, in imitation of a woodcut, in a style resembling a drawing with a pen.

KOHL, CLEMENS, a German engraver, was born at Prague in 1754. He first studied under his brother Ludwig, and then under Franz Wolf, and from 1775 became a pupil of J. Schmutzer, at the Academy of Vienna. He taught drawing to the Empress Maria Theresa, and was appointed court engraver. He died at Vienna in 1807. There are several portraits by him, and a few historical subjects: among others, the following:

PORTRAITS.

Friedrich Wilhelm, Prince of Hohenlohe; *after J. Kreutzinger.*
Serge, Prince von Gagarin; *after L. Posch.*
Barbe, Princess von Gagarin; *after the same.*
Charles William Ferdinand, Duke of Brunswick; *after Anton Graff.*
Ferdinand, Duke of Brunswick and Luneburg; *after Ziesenis.*

SUBJECTS.

Jacob's Blessing; *after J. Kohl.* 1775.
An Astrologer explaining the Sphere; *after the same.*
A Professor instructing his Students; *after the same.*

KOHL, LUDWIG, a painter, designer, and engraver, was born at Prague in 1746, and learnt oil-painting in the atelier of Norbert Grund. He became a member of the Academy of Vienna in 1769, and in 1773 an honorary member of that of Parma. He studied engraving under Schmutzer, and became teacher of drawing at the Prague normal school. He died in 1821. He practised etching, and also the carving of models. His works include:

Virginius stabbing his Daughter. (*Oil-painting.*)
Seven Views of Prague. (*Engravings.*)
One hundred Sketches from History, Mechanics, and Architecture. (*Drawings.*)

KÖHLER, CHRISTIAN, an historical painter, was born at Werben in 1809. He attended the Berlin Academy, where Schadow took especial notice of him. He followed the latter in 1826 to Düsseldorf, and in 1837 he had his own studio as member of the class of masters. From 1855 to 1858 he was professor at the Academy. In 1860 he went on account of his health to Montpellier, spent the summer at the Lake of Geneva, and died at Montpellier in 1861. The following paintings are by him:

Miriam's Song of Praise. (*Wallraf-Richartz Museum, Cologne.*)
Semiramis punishing the Insurgents. 1852. (*Berlin National Gallery.*)
The Exodus of Moses. (*Engraved by Felsing.*)
Rebekah at the Well.
Hagar and Ishmael. (*Düsseldorf Gallery.*)
The Triumph of David.
Romeo and Juliet.
Margaret at her Spinning-wheel.
Germany, with the Genius of Freedom.
Goethe's Mignon.

KÖHLER, JOHANN HEINRICH ROBERT, a portrait painter and anatomical draughtsman, was born at Leipsic in 1807. He was the son of a musician, and obtained his instruction in art in the academy of his native town under Johann von Schnorr, and next in Dresden under Pochmann. In 1848 he went to New York, where he met with so little success in portrait taking that he devoted himself to the study of anatomy. His death occurred at New York in 1872.

KÖHLER, KARL, a German painter and art writer, was born at Darmstadt in 1825, and died at Almashof, near Nuremberg, in 1876.

KOK, JAN MATTHIAS, (or COK,) born at Amsterdam in 1720, was a scholar of Nicolaas Verkolje. He painted landscapes and cattle, views of châteaux, sea-pieces, and figures adorned with accessories. He died in 1770.

KOKARSKI, —, was the painter of a very characteristic portrait of Marie Antoinette, taken whilst she was a prisoner in the Conciergerie. It is now in the Arenberg Gallery, and has been lithographed by Delooze. Kokarski had already painted her portrait in 1780.

KOKEN, EDMUND, a German painter, was born at Hanover in 1814. He attended the Polytechnic School, and in 1836 went to Munich, where he remained for eight years. He painted principally landscapes, several of which are in the Royal Gallery at Hanover. He died in 1872.

KOLB, PAULUS, a Nuremberg painter, is mentioned in Neudörffer's 'Nachrichten' as being "skilful in oil-colours." He died, according to Campe, in 1650.

KOLBE, KARL WILHELM, the elder, an engraver and designer, was born at Berlin in 1757, but did not devote himself to art till 1793, when his relative Chodowiecki persuaded him to that course. He then entered the Academy of Berlin, and made such progress under Miel's tuition, that two years later he was admitted to membership. He then removed to Dessau, where he gave instruction in drawing at the high school. He took up etching about this period, following Waterloo and Gessner as models; and between 1806 and 1811 he brought out at Zurich 25 plates from the water-colour drawings of the latter. His original works were principally landscapes and idyllic compositions. He was also distinguished as a linguist. He died at Dresden in 1835.

KOLBE, KARL WILHELM, the younger, was born at Berlin in 1781. His father was an embroiderer in gold, and the son attended the Berlin Academy and studied under Chodowiecki, who was a relative of the family, from the antique, the living model, and engravings of the works of the best masters. In 1796 he won the first prize with a chalk drawing of 'Froben's Death at the Battle of Fehrbellin.' In oil-painting he formed his style after the Dutch masters. He became a member of the Berlin Academy in 1815, and in 1830 a professor, and member of the senate. In 1853 he obtained the gold medal, and died at Berlin in the course of the

same year. His historical works were regarded more as theatrical illustrations than great paintings, though for what they were they were highly esteemed. He designed the cartoons of 'The Struggles and Triumphs of the German Orders' for the windows of the castle of Marienburg. The following are some of his principal paintings, the five first of which are in the Berlin National Gallery:

German Street in the Middle Ages. 1824.
Knights of German Orders visiting the Sick in Jerusalem. 1824.
Entry of German Orders into Marienburg Castle.
The Emperor Charles V. fleeing from the Saxons.
Death of Barbarossa in the Battle of Antioch.
Albrecht Achilles seizing a Banner.
Battle of Otto the Great with the Hungarians.
Doge and Dogaresse.
Last Moments of Duke Wratislaw of Pomerania.
The Battle of Fehrbellin.
The Ascension of Christ. (*Palace Chapel, Potsdam.*)
Frescoes in the Marble Palace at Potsdam, depicting the principal Scenes in the 'Nibelungen-Lied.'

KÖLBL, ANTON, an amateur etcher, was born at Vienna in 1771, and died there in 1832. His landscapes and woodland scenes have been sold for large sums.

KÖLLA, HEINRICH, a painter and designer, was born at Stäfa in 1757, and instructed first by his uncle Johann Kölla and then by J. C. Füssli. In 1784 he proceeded to Rome, but three years later he was compelled by ill-health to return, and in 1789 he died. All his known original works consist of portraits, though he executed some pleasing copies. The following are by him:

J. C. Füssli.
Head of the Emperor Otto.
Heads of SS. Nilus and Augustine.
Head of St. John the Evangelist; *in water-colours, after Domenichino.*

KÖLLA, JOHANN, was born at Stäfa in 1740, and died in 1778. He was instructed in drawing by J. C. Füssli, and devoted himself especially to the painting of night pieces.

KOLLMANN, IGNAZ, was born in 1775 at Gratz, where he studied and became commissioner for different governors of provinces. He then went, as secretary to the Princess Seraphin Porcia, to Italy, then he acted as secretary to the magistrates at Trieste, and in 1811 was appointed Reader to the Library at Gratz. He then edited the Gratz daily newspaper. He took to painting rather as an amateur, and painted altar-pieces for the churches in Gratz. He died at Gratz in 1837.

KÖLMAN, JAN HENDRIK, a Dutch painter, was born at the Hague in 1820. He was a pupil of C. Krusemann, and painted historical and still-life subjects. He died in 1857.

KÖLN, JOHANN VON (Master JOHN OF COLOGNE, or OF ZWOLLE). See Master J. A. OF ZWOLLE.

KÖLN, Meister STEPHAN VON. See LOCHNER.

KÖLN, WILLIAM OF—Meister WILHELM. Under this name are usually classed a number of late 14th and early 15th-century paintings of the Lower Rhine. The attempt to connect them definitely with a distinct personality was first made in the early 19th century, and was based upon certain notices in the Cologne archives which may be briefly summed up here. In November 1370 a painter, whose name does not appear, received payment for a series of frescoes in the Great Hall of the Rathaus, which must have been of considerable importance judging from the great price paid. This fresco painter was somewhat arbitrarily identified with a "M. Wilhelmo," who in August of that year (1370) had been paid for executing a miniature in the new Libro juramento (now lost). He was further held to be identical with the painter of that name mentioned in the Limburg chronicle under the year 1310 as "the best painter in all German lands," and with William of Herle, who settled at Cologne in 1358 with his wife Jutta, and appears to have prospered greatly; he died before 1378. Some admirable fragments of fresco in the Cologne Museum (heads of Prophets and a figure of Charles IV., 1347–1378), originally in the Hansasaal of the Rathaus, are considered to have belonged to the series of 1370, but they are not by the same painter as the altarpiece commissioned by the nuns of St. Clara, and now behind the High Altar in the Cathedral, which since the days of Passavant (1833) has borne the name of "Meister Wilhelm." The picture is the work of several hands, but the best panels with scenes from the early history of Christ are by a master of considerable power and originality, whose work marks an epoch in the annals of the school. The following are usually ascribed to the same hand:

Cologne.	*Museum.*	Triptych: Madonna ("mit der Wicke") between SS. Catharine and Barbara.
"	"	Christ on the Cross; below the Madonna and eight Saints.
Nüremberg.	*Germanisches Museum.*	SS. Catharine and Elisabeth.
Munich.	*Gallery.*	St. Veronica holding the Sudarium (a similar picture by a weaker hand is in the English National Gallery).

A great number of pictures more or less closely allied to the above-named are ascribed to the "School of Meister Wilhelm." It must, however, be noted that one of the best authorities on the School of Cologne considers that the works hitherto ascribed to "Meister Wilhelm," which are apparently later in date than 1378, were executed by Hermann Wynrich von Wesel (see that painter). Two other painters named William were living at Cologne in the first half of the 15th century—Wilhelm von Bergershuysen, who was twice chosen to represent the Guild of Painters in the Senate, in 1415 and 1418, and lived until 1446, and another Wilhelm, whose surname is not known.

KÖLN SCHOOL—WYNRICH VON WESEL, HERMANN, (School of the Lower Rhine,) one of the most distinguished painters of the day at Cologne, born before 1360; died in 1414. Probably a pupil of William of Herle, whose house and workshop he bought on the death of the master and whose widow Jutta he eventually married. After her death in 1395 he married Mechtildis von Arwylre. He attained to great wealth and distinction at Cologne, and was five times chosen to represent the Guild of Painters in the Senate, being one of the first artists on whom this honour was conferred. In the late autumn of 1398 he received from Costyn Morart v.d. Ducht, Canon of St. Severin at Cologne, the sum of twenty-four gold gulden, which, as seems probable from proofs recently brought forward, were for painting the fresco, still preserved in the sacristy of that church, in which a Canon appears as the donor. This fresco was ascribed by all earlier writers to the chief master of the school "Wilhelm," which gives colour to the theory that the group of paintings which pass under

the name of "Meister Wilhelm" himself, may have been executed by Hermann Wynrich, who we know from numerous entries in the Cologne archives, to have been a painter of great repute. On the other hand he cannot be identified with the "Hermann de Coulogne" who in 1402 was at work upon a Crucifix in the cloisters of the Chartreuse of Champnol as the assistant of Jehan Malouel, and is called "peintre ouvrier doreur." This would hardly apply to so distinguished a painter as Hermann Wynrich.

KOMIERSKI, XAVER, a Polish portrait painter, who died at Warsaw in 1867, was a member of the St. Petersburg Academy, and at one time director of the Warsaw school of art.

KONEWKA, PAUL, a German draughtsman, was born at Greifswalde in 1841. He first entered the atelier of the sculptor Drake and then studied painting under Menzel. He especially excelled in silhouettes. His principal works were his illustrations of 'Faust' and the 'Midsummer Night's Dream.' He died at Berlin in 1871.

KÖNIG, ANTON BALTHASAR, a Prussian engraver, was born at Berlin about the year 1693, and died there in 1773. He engraved several portraits and other subjects, among which are the following:

Frederick the Great, King of Prussia; *after Weidemann.*
Friedrich, Baron von Derfflinger, General of Cavalry.
Alexander Hermann, Count of Wartensleben. 1716.

KÖNIG, ANTON FRIEDRICH, the elder, a painter, designer, and engraver, was born at Berlin in 1722. He was the son of Anton Balthasar König, and after following him in the last two of the above departments of art, and drawing from life in the Academy, he turned to miniature painting, in which he was instructed by O. A. Blesendorf and A. Pesne. In 1767 the King of Prussia appointed him court painter of miniature portraits. He died in 1787. Among his best works are the portrait of Frederick the Great, and those of the hereditary Stadtholder of the United Provinces and his consort.

KÖNIG, ANTON FRIEDRICH, the younger, an engraver, but more especially a medallist, was the son of Anton Friedrich König the elder, and was born at Berlin in 1756. He was a pupil of Loos, and he removed to Breslau in 1776, and appears to have remained there, but the date of his death is not mentioned. He engraved a few portraits.

KÖNIG, FRANZ NIKOLAUS, a painter and etcher on copper, was born at Berne in 1765, and studied under Freudenberger. From 1798 to 1809 he lived in the neighbourhood of Interlaken, which he has commemorated in his 'Recollections of Interlaken and Untersee.' He died in 1832. One of his best paintings is 'The Staubbach in the Valley of Lauterbrunnen.' He also produced transparent pictures and several plates in etching and aquatint.

KÖNIG, GUSTAV, called 'Luther König,' was born at Coburg in 1808. In 1824 he entered Schmidt's porcelain painting establishment, where he designed from the antique under F. Müller, and received instruction in anatomy, perspective, and the laws of light and shade. Upon a journey to South Germany he made the acquaintance of Ludwig Uhland, and this led to his painting subjects from Uhland's poems, which the Duke of Coburg purchased. In 1830-2 he was at the Nuremberg school of art, and painted portraits. In 1833 he entered the Munich Academy, and studied under Julius Schnorr. Here he painted for the Duke of Coburg seven pictures from Saxon history, and this led to his designing forty-eight Reformation pictures, and twenty-nine initial letters to Luther's 'Spiritual Songs,' for King Frederick William IV. of Prussia. He also executed a large drawing of 'Boniface preaching Christianity to the Germans.' In 1864 he brought out a child's primer called 'The Golden A B C'; and then forty-eight plates on the Psalms. He died at Erlangen in 1869. Among his oil paintings were the following:

The Elector Johann Friedrich playing Chess. (*Painted for the King of the Belgians.*)
Nathan and David. 1861.
Luther and Zwingli at Marburg. 1862.
Twelve Scenes from the Life of David. (*Painted for King Frederick William IV.*)

KÖNIG, HERIBERT, painter and caricaturist, was born at Dresden in 1820, and pursued his studies in various places. From 1848 he worked at Munich for the 'Fliegende Blätter' and the 'Hauschronik'; after 1852 at Leipsic for the 'Gartenlaube' and the 'Illustrirte Zeitung'; and later still for the 'Kladderadatsch' at Berlin. In 1861 he published his 'Dresdener Humoresken.' He died at Niederlössnitz, near Dresden, in 1876. Queen Olga of Würtemberg has thirty-six water-colour drawings by him, entitled 'Types of the Years of War, 1866 and 1870.'

KÖNIG, JOHANN, was a painter of Augsburg about 1600, who executed for the town-hall of that city a 'Last Judgment' and 'Story of Ananias and Sapphira.' The University Library of Upsala contains an agate upon which he has painted the former of these subjects, together with 'The Passage of the Israelites through the Red Sea.' There is also an 'Entombment of Christ' by him, painted upon black marble.

KÖNIG, NICOLAUS, a German marine painter, the son of Johann König, flourished at Nuremberg about the year 1600. In the Dresden Gallery is a signed picture of 'A rough Sea.'

KONINCK, CHRISTIAN DE, born at Courtray, admitted as free-master into the Guild of St. Luke at Antwerp in 1580.

Cologne.	*Museum.*	Landscape.
Courtray.	*Museum.*	The Burning of Troy.
Ghent.	*Museum.*	Landscape.
Freiberg.	*Museum.*	Tobias and the Angel.

KONINCK, CHRISTIAN DE, son of the above, admitted into the Guild of St. Luke at Antwerp in 1613, died 1642-43.

KONINCK, SALOMON, a Dutch painter and etcher, was born at Amsterdam in 1609. He learned drawing under David Colyn, and painting under Francisco Fernando and Claas Moeyaert. In 1630 he entered the school of his native city and followed the style of Rembrandt. He chiefly excelled in portrait, genre, and historical painting. He was still working in 1663, but the date of his death is uncertain; it was not later than 1668. His principal pictures are:

Berlin.	*Gallery.*	Portrait of a Rabbi. (*A copy of a picture by Rembrandt at Chatsworth.*)
"	"	The Call of St. Matthew
"	"	Croesus showing his treasures to Solon.
Brunswick.	*Gallery.*	An old Philosopher.
Copenhagen.	*Gallery.*	Lady at her Toilette.

Copenhagen.	*Gallery.*	A Turkish Soldier.
Dresden.	*Gallery.*	A Hermit reading a Book.
,,	,,	An old Man.
,,	,,	An old bearded Man.
Frankfort.	*Gallery.*	David playing before Saul.
London.	*Bridgewater Gallery.*	Portrait of a young Man reading.
Madrid.	*Gallery.*	Portraits of two Persons of rank.
Petersburg.	*Hermitage.*	The Parable of the Labourers in the Vineyard.
,,	,,	Head of old Man.
,,	,,	The Wise Man.
Rotterdam.	*Gallery.*	The Gold Weigher.

He executed also some good engravings in the style of Rembrandt, as:

The Portrait of an old Man, in profile.
The Pen-cutter.

KONING, CORNELIS, a Dutch engraver, was born at Haarlem about 1624. He became burgomaster of his native city, where he engraved the portraits of the celebrated men of his day, and many likenesses of the princes of Friesland after Andriessen. He died in 1671.

KONING, DE. See KONINCK, DE.

KONING, JAKOB, a Dutch painter, born at Amsterdam about 1650, was a scholar of Adriaan van de Velde. He painted landscapes, with figures and cattle, in the style of his master, and also historical subjects of a small size. They are extremely rare. He went in 1680 to Denmark, and was living at Copenhagen in 1708.

KONING, WILLEM, a very indifferent engraver, and a printseller, resided at Amsterdam. He engraved a set of sixteen prints, representing the building, use, and destruction of ships.

KONINGSVELD, J. VAN, a Dutch portrait painter of Amsterdam. He was a pupil of the Academy, and afterwards studied under Kruseman, but subsequently abandoned painting for photography. He died at the Hague in 1866.

KONITSCH, THADDÄUS, (or KUNTZE,) a painter of Cracow in the 18th century, studied under Carlo Maratti at Rome in 1754, and then became court painter of Archbishop Zaluski, for whom he executed numerous altar-pieces. In 1758 he removed to Rome, where also he painted for churches, and helped to decorate the Vatican and Castel Gandolfo with wall paintings. He was afterwards invited to Spain, where he died. It has been conjectured that he was the father of Pedro Kunz.

KOOGEN, VAN DER. See VAN DER KOOGEN.

KOOGH, ADRIANUS VAN DER. See VAN DER KOOGH.

KOOI, VAN DER. See VAN DER KOOI.

KOOL, LAURENS VAN, was a Dutch portrait and historical painter, who was also a glass painter. He died at Delft in 1530.

KOOL, WILLEM GILLIS, (COOL,) a Dutch marine and landscape painter, was a native of Haarlem. In 1656 he was Dean of the Corporation. He died in 1666.

KOORNHAERT, DIRK. See CUERENHERT.

KOOTWYCK, JURIAAN, (or COOTWYCK,) a goldsmith and engraver, was born at Amsterdam in 1714, and is known to have been living as a member of the Academy there up to 1768. He engraved several plates, in imitation of the drawings of the Dutch masters, in aquatint and the crayon manner, as well as subjects from his own designs. Among others, the following are by him:

SUBJECTS AFTER VARIOUS MASTERS.

A Man in an Arm-chair; *after Rembrandt.*
Venus and Cupid; *after Vinkeles.*
A Sea-piece; *after Bakhuisen.*
A Herdsman playing the Flute; *after Berchem.*
Three Landscapes, with cattle; *after P. van Bloemen.*

SUBJECTS SUPPOSED TO BE FROM HIS OWN DESIGNS.

A Shepherd playing on the Flute to a Shepherdess.
An old Woman sitting, holding a Paper.
A Man holding his Hat on his Knee.
Three Landscapes.
An Ox and a Cow.
An Ass with Panniers.

KOPECKY, JOHANN. See KUPECZKY.

KOPISCH, AUGUST, a German landscape painter, was born at Breslau in 1799. He was educated at the Academy of Prague after 1815, and went from thence to Vienna, but returned in 1819 to Breslau, and thereupon undertook a journey to Italy. From 1828 he lived either in Potsdam or Berlin, where he died in 1853. Kopisch is better known as a poet and author than as a painter. The Berlin National Gallery contains a picture by him of 'The Pontine Marshes by Sunset' (1848).

KÖPP, WOLFGANG, Edler von Felsenthal, a painter and mosaicist, was born at Eisenstadt in Hungary in 1738. He was first instructed by his father, Christian Köpp, a painter and architect, and then in Vienna under Meytens and Maulbertsch. In 1774 he became a member of the Academy there, in 1785 of that at Florence, and in 1787 of that at Berlin. In 1803 he received his title of nobility. He died in Vienna in 1807. He was the inventor of a style of mosaic which he called the Spartan, in which he carried out some works in St. Stephen's cathedral in Vienna.

KÖRLE, PANCRAZ, a Bavarian genre and portrait painter, was born at Munich in 1823. He commenced painting in his fifteenth year, and against his parents' wishes entered the Munich Academy. He afterwards became the pupil of the portrait painter Bernhard in Vienna, and obtained great reputation for his graphic likenesses. In 1848 he returned to his native city, and devoted his attention to genre painting, and after many difficulties at last attained success. His pictures of the costumes of the period of Louis XV. attracted notice, as did his representations of scenes from high life, and magnificent interiors with figures. He succeeded particularly with his female figures, as instanced in his 'Broken Vase,' 'The Angry Lovers,' 'The Captive,' 'The Serving Girl,' 'A Slight Mishap,' 'Cavalier and Barmaid,' &c. He died at Munich in 1875.

KÖRNE, ANTON. See KERN.

KOROKNYAI, OTTO TROST, a Hungarian painter, was born in 1856. He obtained the Munkacsy Prize of 6000 francs for his picture 'Der Unverbesserliche,' which represents a scene from Hungarian life. He died at Budapest, April 1898.

KÖSTER, CHRISTIAN, a landscape painter and restorer, was born in Rhenish Bavaria in 1786. He first studied in Munich, especially from the works of Claude Lorrain, and then from nature at Mannheim. He after this became associated with the Boisserées at Heidelberg, and it is chiefly owing to him and his brother-in-law Jakob Schlesinger that the collection of these patrons of art passed into the Munich Gallery in so admirable a condition. Köster's landscapes are much esteemed for their appreciation of nature. He died at Heidelberg in 1851.

KOSTER, SIMON DE, a Dutch painter, was born at Middelburg in 1767. He studied for some time at the Academy, and afterwards became a pupil of Thomas Gaal. He came in 1788 to London, where he died in 1831. He painted chiefly portraits and ornaments.

KOTDYCK, J., was a Dutch painter, who worked in 1650, and by whom there is a picture of a 'Bon Vivant' in the Hermitage at St. Petersburg.

KOTSCH, THEODOR, a German landscape painter, was born at Hanover in 1818, where he practised drawing from the antique. In 1839 he went to Munich, and afterwards to Carlsruhe, where he studied under Schirmer. He died at Munich in 1884. Most of his pictures are in private collections in North Germany.

KOTTERBA, KARL, an engraver, was born in Teschen in 1800, and studied under Langer in Vienna, where he died in 1859. He engraved the portraits of A. Grün, Grillparzer, Halm, Lenau, and others, as well as numerous subjects, including:

The Virgin with Jesus and John; *after Raphael.*
Madonna; *after Palma Vecchio*
Hermann and Thusnelda; *after Angelica Kaufmann.*

KOUDELKA, PAULINE VON. See SCHMERLING.

KOUWENBERG, CHRISTIAAN VAN, a Dutch painter, was born at Delft in 1604, and was instructed in the rudiments of the art by Jan van Nes. He afterwards went to Italy, where he studied several years. On his return to Holland, he was employed by the Prince of Orange in several considerable works in the chateau of Ryswick, and the Palace in the Wood. He afterwards settled at Cologne, where he died in 1667. He had a son, ÆGIDIUS, who worked till 1691.

KOUWENBERG, WILLEM VAN, a Dutch landscape painter, was born in 1647. He resided in Paris, where he was called "Froide Montagne," and was received into the Academy in 1676. He died in Paris in 1685.

KOUWENHOVEN, JAKOB, a painter of landscapes and cattle, was born at Rotterdam in 1777, and was a pupil of Ommeganck, at Antwerp. Many of his pictures are to be found in English collections. He died at Rotterdam in 1825.

KOVATSCH, JOSEPH, an engraver, was born at Vienna in 1799, and died after 1843. He was first instructed by the elder Stöber, and then at the Vienna Academy. Among his best works are:

St. John; *after Guercino.*
St. Peter; *after Raphael Mengs*
Interior of a Peasant's Cottage; *after Teniers.*
The Belvedere Gallery; *after Perger.*

KRAAY, DIRK, a Dutch historical and portrait painter, who flourished at Amsterdam, was one of the forty-seven artists who founded in 1656 "The Society" at the Hague. In 1648 he was received into the Corporation. He died in 1666.

KRABBETJE. See ASSELIJN.

KRACKER, JOHANN, a German engraver, was born at Nuremberg in 1823. He was presented with a gold medal by Queen Victoria in 1873. He died near Munich in 1879. His best plates are:

Madonna at the Well; *after Meyer.*
Banquet of Wallenstein's Generals; *after Julius Scholz.*

KRAFFT, ANNA BARBARA, the daughter and pupil of Johann N. Steiner, was born at Iglau in 1764. She married an apothecary named Krafft, and lived in Prague, Salzburg, and Bamberg, in the last of which places she died in 1825. She painted portraits, and historical and genre pieces, and was a member of the Vienna Academy. Her works include:

Altar-piece in the church of Owenecz, near Prague.
Bishop Gotthard.
Joseph II.
Leopold II.
Francis II.

KRAFFT, DAVID, a Swedish artist, born in 1655, painted the portrait of Charles XII. at the command of his sister, afterwards Queen Ulrica Eleonora; but this monarch, who objected to being portrayed, was so displeased at the accuracy of the picture that he cut out the head. It had, however, already been transferred to copper, and also etched by several engravers. He died in 1724.

KRAFFT, JOHAN AUGUST, a genre painter, also a designer and etcher, was born at Altona of poor parents in 1798. He was sick and weakly in childhood, and was apparently dying when Gall the phrenologist, who was called in to see him, predicted great things of him, and to the efforts made upon this announcement, his recovery was doubtless owing. He is stated to have received his instruction first at Hamburg, then at the Copenhagen Academy, and at Dresden under Hartmann, and afterwards at Munich, and next at Vienna. He travelled in Hungary and studied the Slav race, and in 1826 proceeded to Rome and devoted himself to observing the popular life of that city. His health, however, failed whilst there, and he died in 1829. He was very successful in depicting the ways of children, but his health prevented his undertaking any large works. The following are among his best pictures:

Representations of German Home and Popular Life.
The Laughing Choir in the 'Huntsman's Bride.'
Guests in a Coffee-house.
The Bagpiper.
The Old Beggar. (*Copenhagen Gallery.*)
The Roman Carnival. 1828. (*Thorvaldsen Museum.*)
Afterwards etched by himself.

KRAFFT, JOHANN PETER, a portrait, genre, and historical painter, was born at Hanau in 1780. He studied in the Hanau School of Design, and then went to Vienna, and in 1802 to Paris, where he studied under David. Some years later he returned to Vienna, and was in 1823 made 'corrector' of the Academy, and in 1828 director of the Belvedere. The renovation of the frescoes of Andrea Pozzo in the University Chapel in Vienna was executed under his supervision. He died at Vienna in 1856. He painted some 2000 portraits. His principal works are:

The Militiaman's Farewell. 1813. (*Vienna Gallery.*)
The Militiaman's Return. 1820. (*The same.*)
Archduke Karl in the Battle of Aspern. } (*Prince*
The Meeting of the Allies after Leipsic. } *Kinsky.*)
Belisarius as a Beggar.
Ossian and Malwina. (*Liechtenstein Gallery.*)
Dorothea at the Fountain.
Manfred, from Byron.
Faust (*in water-colours*). (*Emperor of Austria.*)
The Emperor Francis on horseback (*in water-colours*).

KRAFFT, JOSEF, a portrait painter, the brother of Johann Peter Krafft, was born at Hanau in 1787. In 1801 he settled at Vienna, where he died in 1828. He painted in oils and in miniature upon ivory. Amongst his portraits are:

The Prince-Bishop of Vienna.
Sigmund, Count of Hohenwarth.
The Emperor Francis.
The Empress.

KRAFFT, PER, a painter of Stockholm, was born in 1777, and died in 1863. He produced in 1828 a series of pictures depicting the Coronation of the King in 1818, with portraits of the distinguished personages present.

KRAFT, FREDERIK CARL JULIUS, was a Danish painter, who was born at Copenhagen in 1823, and died there in 1854, by whom there is a 'Hunting Scene' in the Gallery at Copenhagen.

KRAFT, JAN LODEWYK, a Flemish engraver, was born at Brussels about 1700 or 1710. He etched several plates after Rubens and other masters, and published in 1733, 'Trésor des Fables choisies des plus excellents Mythologistes,' with 150 plates. He also engraved the portraits to the 'Histoire générale de la Maison d'Autriche' (Brussels, 1744). The following are among his etchings:

Job tempted by his Wife; *after Rubens.*
Christ giving the Keys to St. Peter; *after the same.*
Christ and Nicodemus; *after the same.*
Jupiter and Danae *after a drawing by Rubens from Titian.*
Venus and Cupid; *after the same from Giorgione.*
St. Martin; *after Van Dyck.*
The Village Goatherd; *after Teniers.*

KRAFT, TYMAN ARENDTSZ, an historical painter of Wormer, who flourished in the 17th century. He was eight years at Rome in the service of the Pope, but on returning to his own country, he settled at the Hague, where he died. In 1631 he was received into the Corporation of St. Luke.

KRAHE, JOHANN LAMBERT, a German painter and engraver, was born at Düsseldorf in 1712. He visited Italy in the suite of Count Plettenberg, but on the sudden death of his patron in that country he was glad to earn his maintenance by painting ecclesiastical pictures for a Jesuit. By studying Raphael, the Carracci, and others in his leisure hours, he contrived to make substantial progress, and acquired so much reputation that he became professor in the Academy of St. Luke at Rome, and also in that at Florence. Upon the recommendation of Cardinal Valentin, the Elector Palatine appointed him in 1755 director of the Academy of Düsseldorf, which he had first to assist in founding; later on he obtained the post of director of the Düsseldorf Gallery. He died in 1790. His works comprise:

The Frieze of the Electoral Library at Mannheim.
The Virgin sleeping. (*Mannheim Gallery.*)
Four Friezes in the Benrath Castle, Düsseldorf.
A Holy Family; *in the style of Rembrandt.*
The Rape of the Sabine Women.
His own Portrait.

KRAHE, PETER JOSEPH, a painter and architect, was born at Mannheim in 1758, and became in 1780 a teacher, chiefly of perspective, at the Academy of Düsseldorf. From 1785 he was principally occupied in architecture. He died in 1840.

KRAMER, FRANZ, an Austrian historical and genre painter, was born in 1797, and died at Vienna in 1834. The Imperial Gallery of Vienna has one picture by this spirited artist, viz.: 'German Chamois-hunters in the olden time.'

KRAMM, CHRISTIAAN, a Dutch painter and architect, was born at Utrecht in 1797, and commenced painting in his eighteenth year as a pupil of P. C. Wonder. He began with portraits and genre pictures, but afterwards chose historical subjects with architecture, and this led to his eventually adopting the latter as a profession. He published a 'Practical Perspective' from the French, and also in 1857-64 a work in Dutch on the 'Lives and Works of the Dutch and Flemish Painters, Sculptors, Engravers, and Architects,' which is a very valuable and trustworthy book. He died in 1875.

KRAMOLIN, JOSEPH, was born at Nimburg in Bohemia in 1730, and became in 1758 a Jesuit lay brother, and made himself known in his Order by the decoration of numerous edifices. He died at Carlsbad in 1800. His younger brother, WENZEL KRAMOLIN, practised the same art continuously at Nimburg, and died there in 1799.

KRANACH, LUCAS. See CRANACH.

KRANTZ, MARTIN NICOLAS, a French painter of landscapes and still-life subjects, was born at Nancy in 1774. He studied without a master, and settled at Epinal, where he became a professor at the college.

KRANZBERGER, JOSEPH, an historical painter, was born at Ratisbon in 1814. He went to Munich, where he attracted the attention of Cornelius. He painted an altar-piece for the cathedral at Ratisbon, and one for the chapel at the Mount of Olives, representing 'The Burial of Christ.' In 1840 he went with several others to Athens, where he painted several frescoes in the king's palace. He died in 1844.

KRATZ, BENJAMIN, a German genre painter, was born in Brunswick in 1829, and at an early age entered the Düsseldorf Academy under Christian Böttcher. He afterwards went to Berlin, but while there he lost his reason, and had to be placed in the asylum at Neustadt Eberswald, where he died in 1869. He produced a series of pictures termed 'Scenes from the Periwig Period'; but he was best known as an actor, especially in female parts.

KRATZENSTEIN-STUB, CHRISTIAN GOTTLIEB, a Danish painter and designer, born at Copenhagen in 1783, was the son of a Danish naval officer of the name of Stub, that of Kratzenstein being derived from his grandfather, a well-known chemist and natural philosopher of his day. He for a short time attended the painting school of Abildgaard, and after that was almost wholly self-instructed. In 1808 he went to Paris and thence to Rome, where he came under the influence of Thorvaldsen. In 1811 he returned home, and two years afterwards was received into the Academy. He died at Kallundborg in 1816, and his pencil drawings were engraved and published in the following year. His subjects were somewhat sentimental or idyllic, though he also tried portraiture. Among his best paintings were:

Hother in the Grotto of Walkyria.
Psyche awakening Cupid.
Orpheus and Eurydice.
Halcyone looking across the Sea.
The Son of Ossian and Alpin.

KRAUS, FRANZ. See KRAUSS.

KRAUS, GEORG MELCHIOR JOHANN, a German painter and engraver, was born at Frankfort in 1737. He was a pupil of J. H. Tischbein at Cassel, and afterwards went to Paris, where he became a scholar of J. B. Greuze and of Boucher. In 1768 he was admitted a member of the Vienna Academy, and afterwards of that of Berlin. In 1776 he came to the court of the Duke of Weimar, and two years later became director of the Academy at Weimar, where he died in 1806. He painted landscapes, portraits, and conversation pieces in oil and water-colours, including the portrait of Goethe, scenes from Wieland's 'Oberon,' and illustrations of Swiss cottage life. He etched several landscapes from his own designs, chiefly views in the vicinity of Weimar, which are neatly executed. The following, among others, are by him:

A set of six Landscapes, Views near Weimar.
A set of six Views of Châteaux in the Duchy of Weimar.
The Ducal Hunting Palace of Wilhelmsthal, near Eisenach.

KRAUS, JOHANN ULRICH, a designer and engraver, was born at Augsburg in 1645, and died in the same city in 1719. He was a pupil and son-in-law of Melchior Küsel, and imitated the manner of Sebastien Le Clerc, copied several of the prints of Albrecht Dürer and Lucas van Leyden, and engraved landscapes and perspective views, and many biblical subjects for the booksellers. The following are some of his plates:

The History of the Old and New Testament, in quarto, 188 subjects, four in each plate.
The Life of Christ, in thirty plates, two compositions on each plate; published at Augsburg in 1705.
A set of six pleasing Views of Gardens.
A set of six Landscapes.
Thirteen Views in Nuremberg; *after the designs of J. A. Graff.*
A View of St. Peter's at Rome; *after the same;* fine.

KRAUS, JOHANNA SIBYLLA. See KÜSEL.

KRAUSE, FRANZ, the elder, a painter of Frankenstein in Silesia, who died in 1803, was one of the superior artists of the 18th century. Two of the best of his works were 'The Magdalene' and 'Potiphar's Wife.'

KRAUSE, FRANZ, the younger, nephew and pupil of the elder painter of the name, was born at Frankenstein in 1773, and further instructed by Füger and Maurer at Vienna. He settled at Breslau, but the date of his death is not known. He has left historical pictures and portraits in oil, also copies from Raphael.

KRAUSE, FRANZ, a German landscape painter, was born in 1823, and died at Munich in 1878. His large Italian landscapes are very effective. Two of his most admired works are:

Castle at Ostia. 1869.
On the Isle of Friendship in Potsdam. 1873.

KRAUSE, FRANZ. See also KRAUSS.

KRAUSE, WILHELM AUGUST LEOPOLD CHRISTIAN, a German marine painter, was born at Dessau in 1803. He was without means, but Desmarées, the director in Dessau, allowed him to attend the drawing lessons, and Karl Wilhelm Kolbe (called 'Eichenkolbe') offered to continue his education at his own expense. He went to Dresden in 1821, and in 1824 to Berlin, where he obtained work from Gropius, and maintained himself by his voice, which procured for him an engagement at the Theatre. In 1827 he obtained Ahlborn's place, and in 1828 he attempted his first marine picture, without ever having seen the sea. In 1830 and 1831 he visited Rügen and Norway, and later on the Mediterranean, through the assistance of the King and Von Altenstein, his minister. He became a member of the Academy in 1832, and it was he who founded the Berlin Marine School of Art. He died at Berlin in 1864. Among his best paintings are:

View on the Pomeranian Coast. 1828. (*Berlin Gallery.*)
A Storm at Sea. 1831. (*The same.*)
Mouth of the Seine.
View of Arcona.
The Fisherman's Return.

KRAUSS, FRANZ, (or KRAUS, or KRAUSE,) was born at Söflingen, near Ulm, about 1705. He at first painted rooms for a subsistence at Augsburg, but by the help of a patron he went at an early period to Venice, where he studied some time under Giovanni Battista Piazzetta. On leaving that master he visited Paris, where he met with so little success, that he was under the necessity of quitting that capital, and perambulating the provinces in the south of France in search of employment, and was at length obliged to take portraits in crayons for subsistence. He passed through Langres and Dijon, and in the latter town executed his masterpiece, 'Mary Magdalene at the Table of Simon the Pharisee.' In Lyons he was engaged to paint some pictures for the church of La Sainte Croix, and a series of works for that of Notre-Dame, which occupied him for the remainder of his life. He died in 1755.

KRAUSS, SIMON ANDREAS, was born at the Hague in 1760, and was a pupil of Léonard Defrance, but formed his style from Ruisdael, and from nature. He painted landscapes with groups of figures and animals, as well as domestic scenes and candle-light effects. He died at the Hague in 1825. 'The Mill,' one of his paintings, ascribed to Ruisdael, is in the collection of Mr. J. W. Wilson.

KRAY, JOHANN MICHAEL, a German landscape painter, was born at Biberach, and flourished at the beginning of the present century in Augsburg.

KRAYER, GASPAR DE. See DE CRAEYER.

KREINS, HILAIRE ANTOINE, was a Flemish landscape painter and designer, who was born at Luxemburg in 1806, and died in 1862.

KREITMAYER, KATHARINE, a painter of the 18th century, was a nun in a monastery at Altomünster, near Aichach. She painted a great number of miniatures, one of which was sent every New Year's Day to the Pope. Her monastery still possesses many of her works.

KRELING, AUGUST VON, a German painter and sculptor, was born at Osnabrück in 1819. He at first devoted himself mainly to sculpture and modelling, but afterwards studied under Cornelius, and took exclusively to painting. In 1853 he became director of the school of art at Nuremberg, and in 1858 an honorary member of the Munich Academy. He died at Munich in 1876. He designed the cartoons for the pictures of German Emperors for the Nuremberg fortress, and a cycle of compositions in illustration of 'Faust.' His works as a painter comprise:

Nine ceiling pieces in the Theatre at Hanover.
Scenes from the History of Charlemagne. (*Altona.*)
The Coronation of King Louis of Bavaria. (*Maximilianeum, Munich.*)

KRETSCHMER, HERMANN, a German painter, was born at Anklam in 1811. He was conspicuous for his choice of Oriental subjects, and belonged to the school of which Gentz and Schreyer were dexterous exponents, all being followers of Fromentin, without his individuality and charm. He died in Berlin, February 5, 1890.

KRETSCHMER, ROBERT, an animal painter and designer, was born at Burghof, near Schweidnitz, in 1818. He studied first under Koska in Breslau, then in the Berlin Academy, and in Kolbe's studio. He was largely employed upon book illustrations, which he contributed to Brehm's 'Life of Animals,' Settegart's 'Zoology,' and many journals, including the 'Illustrirte Zeitung' of Leipsic. His water-colours, however, are so excellent, that it is to be regretted that he devoted his time to this class of work. He was a naturalist as well as an animal painter, and in 1862 he accompanied Duke Ernest of Saxe-Coburg-Gotha to Egypt and Abyssinia. He died at Leipsic in 1872.

KRETZSCHMAR, EDUARD, a German wood-engraver, was born at Leipsic in 1806, and studied under Friedrich Unzelmann at Berlin. He died at Leipsic in 1858. In addition to his work for the Leipsic 'Illustrirte Zeitung,' from 1846, his principal cuts were the following:

Menzel's Illustrations of the History of Frederick the Great, 1839-42.
Twelve Portraits from King Frederick's Time; *after A. Menzel.*
Illustrations to the Tales of Musäus, the Nibelungen Lied, and Washington Irving; *after Ritter and Camphausen.*
Illustrations to Tschudi's Animal Life of the Alps; *after Georgy.*
Illustrations to the Four Seasons; *after Rossmässler.*
Death of Gustavus Adolphus; *after J. Kirchhoff.*
German Forest Pond; *after W. Schirmer.*

KRETZSCHMAR, JOHANN KARL HEINRICH, (or KRETSCHMER,) a German historical and portrait painter, was born at Brunswick in 1769. He studied originally under Weitsch, and went in 1789 to Berlin, where he obtained the prize in 1800 for a scene taken from the battle of Fehrbellin, and thereupon travelled in France and Italy. In 1805 he returned to Berlin, where in 1806 he was elected a member of the Academy, and in 1817 professor of historical painting. He died at Berlin in 1847. The Berlin National Gallery has two paintings by him—a 'Portrait of Wach, the painter, when a boy,' and 'The Woman of Samaria.'

KREUL, JOHANN LORENZ, was born at Erlbach in Bavaria in 1765, and studied in Nuremberg under Zwinger. He died in 1840. He was most successful in portraiture, but he also executed a number of historical paintings, including a good copy of 'The Penitent Magdalene' of Correggio. His portrait of Jean Paul has been lithographed by Winterhalter.

KREUTZER, FELIX, a German landscape painter, was born in 1835, at Düsseldorf, where he studied and died in 1876. He excelled in wood and forest scenery, and moonlight effects.

KREUTZINGER, JOSEPH, a German painter and engraver, was born in 1750, probably at Vienna, where he died in 1829. He was imperial chamber painter, and painted the portraits of Maria Theresa, the Archduke Charles, the Emperor Francis I. (which he also engraved), and Ferdinand VII. of Spain. He also painted miniatures.

KREVEL, JOHANN WUNIBALD, was born at Bonn in 1776, and studied under Maurer. From 1808 he lived alternately at Bonn and Cologne, at which latter city he died in 1846. Among others he painted the portrait of the Archbishop of Cologne.

KRIEGER, CARL FRIEDRICH, was an obscure German engraver, who resided at Nuremberg, where he engraved some of the heads for a book containing the portraits of learned men, entitled 'Icones Virorum omnium ordinum.'

KRIEGER, FRIEDRICH CHRISTIAN, (or KRÜGER,) was born at Zeucha, near Forsta, in Lower Lusatia, in 1774. He was brought up to cutlery, but in 1800 he went to Dresden and became a portrait painter, working first in pastel and afterwards in oil. He changed his place of residence many times, and was at last professor of painting at Dresden, where he died in 1832.

KRIEHUBER, JOSEPH, a painter, designer, and lithographer, was born at Vienna in 1800. He was a student in the Vienna Academy, where he obtained several prizes whilst quite a youth. On leaving in 1818 he went to Slavuta in Galicia with Prince Sangusko, as drawing-master, and remained there three years, after which he returned to the Academy till 1825. He devoted himself to the drawing of animals and battles, but afterwards to portraiture in pencil, lithography, water-colours, and miniature, and the truth and expressiveness of these made him a favourite in Vienna. Over 7000 are attributed to him—4000 lithographs, 2000 water-colours, 1000 in pencil and miniatures. His landscapes in oil, water-colours, and lithography were also successful. He was court painter, and professor of the Academy, but his unfortunate circumstances drove him to solitude and to a distaste for his profession. In 1871 he exhibited a selection of 300 of his productions. Among his lithographs from classical paintings were 'The Madonna in green,' after Raphael; 'St. Justina,' after Moreto; and 'St. Ursula,' after Palma Vecchio. He died at Vienna in 1877. There is a view on the Danube by him in the Vienna Gallery. His son, FRITZ KRIEHUBER, who was also a successful portrait painter, was born in 1836, and died at Vienna in 1871.

KRIGAR, HEINRICH, a German genre painter, was born at Berlin in 1806. He studied at the Berlin Academy, and in 1827 entered the atelier of W. Wach, where he remained till 1836; he then went to Belgium, Holland, and France, and entered the studio of Delaroche in Paris, but his health compelled him to return in 1837 to Berlin, where he died in 1838. The Berlin National Gallery possesses his 'Georg and Lerse' (from Goethe's 'Goetz'), dated 1836; 'St. Cecilia,' 'An Astrologer,' and 'Aschenbrödel' are also among his best pictures.

KRIMMEL, JOHANN LUDWIG, was born at Ebingen in Würtemberg in 1785, but removed to Philadelphia, where he became a member of the Academy of Fine Arts and president of the Society of American Artists. He was constantly in narrow circumstances, but a large painting of 'The Landing of William Penn' opened better prospects to him; these, however, he did not live to enjoy, as he was drowned while bathing at Philadelphia in 1821.

KRINS, EVERT, was born at the Hague in 1568, and studied under Karel van Mander, and afterwards at Rome. He painted historical subjects and portraits, and died in Holland in 1627.

KROCK, HEINRICH, (or KROGK,) was born at Flensburg in 1671, and was instructed first by a portrait painter at Husum, but after 1688 at Copenhagen. In 1693 he went with Count Gyldenlöwe to Italy, to which country he paid several subsequent visits, and where he studied after Maratti, Cignani, Sacchi, and Loth. He was also repeatedly in France. He died at Copenhagen in 1738. He decorated many Danish churches and other edifices and mansions, but a large number of his works have perished by fire. Among his best paintings are:

The Meeting of Jacob and Rachel. (*Copenhagen Gallery.*)
The Last Judgment. (*Palna Chapel, Copenhagen.*)
Portrait of Frederick IV.
Ulrik Christian Gyldenlöwe.

KROCKOW VON WICKERODE, OSCAR, Count, a German animal painter, was born at Thine in Pomerania in 1826. At the age of seventeen he entered the studio of Wilhelm Krause. In 1849 he went to Munich, in order to pursue his studies under Albert Zimmermann; during 1856-59 he lived

in Paris; he then travelled in the Tyrol, Switzerland, Italy, and Russia, and in the last-named country he spent nine months in the forest of Bielowicz, studying the habits of the buffalo. At the close of these travels he settled in Berlin, where he died in 1871. As a passionate sportsman he loved to depict game, a talent which Zimmermann pointed out to him. A 'Boar Hunt' by him is in the Berlin National Gallery; others of his works are 'The Crags of the Lauteschthal, Tyrol,' 'Evening on the Banks of the Narewka,' 'Buffalo Hunt,' and 'A Buffalo Cow defending her Calf against Wolves.'

KRODEL, MATHIAS, a portrait painter of the 16th century, who died in 1605, was a pupil of his father, Martin Krodel, and of the elder Cranach. The Dresden Gallery contains a portrait by him, dated 1591. His father's brother, WOLFGANG KRODEL, painted from 1528 to 1561, and has left a work which is in the Darmstadt Gallery.

KROES, LEONHARD, a Dutch figure painter of the 16th century, is mentioned by Van Mander as a master of Gillis van Coninxloo.

KROGK, HEINRICH. See KROCK.

KROLIKOWSKI, JOSEPH AUGUSTE, Count, was a still-life and portrait painter, born at Przybiszewa in Posen in 1811. He settled in Belgium, where he died in 1879.

KRONENBERGH, STEVEN, was a Dutch painter of the 16th century, who resided at the Hague. He was a pupil of Frans Floris, and painted historical subjects.

KRUG, LUDWIG, (or KRÜGER,) died at Nuremberg in 1532. He followed the profession of a goldsmith and worker in steel and marble, but was also a painter and engraver. From the few prints which there are by him, and which are extremely rare, he appears to have imitated the style of Lucas van Leyden. He is sometimes called the "Master of the Pitcher," from his having usually marked his plates with an *L.* and a *K.*, having between them a pitcher (which his name Krug implies). The following prints are by him:

The Nativity. 1516.
The Adoration of the Magi. 1516.
The Virgin suckling the Infant Jesus.
An Ecce Homo, with the Instruments of the Scourging.
St. John the Evangelist writing, with the Virgin in the Clouds, and below, the Devil emptying his Inkhorn.
Two naked Women holding a Skull, with an Hour-glass upon it.
A naked Female seated, her back towards the Spectator.
St. Sebastian, and others.

Woodcuts: 'Expulsion from Paradise,' etc. Reliefs, medals (1525–26), and other works in the Berlin Museum.

KRÜGER, ANDREAS LUDWIG, a painter and engraver, was born at Potsdam in 1743. He was a pupil of Bernhard Rode, and became a member of the Berlin Academy in 1788. He died in 1805. His works included 'Jacob blessing his Sons,' after J. Lievens, and 'Belshazzar's Feast,' after F. Bol.

KRÜGER, EPHRAIM GOTTLIEB, an engraver, was born at Dresden in 1756, and studied in the Academy there, and in the studio of Giuseppe Camerata. In 1803 he became a member of the Academy, and in 1815 a professor-extraordinary. He died at Dresden in 1834. His best works are:

Joseph presenting his Father to Pharaoh; *after F. Bol.*
The Bean King; *after Jordaens.*
Susanna; *after Valentine.*
Madonna and Child; *after Gimignano.*

KRÜGER, EUGEN, a landscape and animal painter, was born at Altona in 1832. A visit in youth to Jersey disposed him to become an artist, and he sought first a lithographer at his birthplace, but after two years left him and entered a lithographic establishment at Vienna, where he practised painting in his leisure hours. In 1852 he studied under Gurlitt, and in the following year travelled in Hungary, and then went to Düsseldorf, where he worked extensively in the production of hunting scenes. His lithographic album of 'Wild und Wald' ('Game and Forest') appeared in 1860, and procured him in 1867 the gold medal of Prussia. After visiting England and Switzerland he went in 1870 to France, and brought out a 'War Album,' with chromolithographic sketches of battle-fields and interesting incidents. In 1873 he made a journey through Vienna, Italy, Southern France, and to Hamburg, and a series of colour-printed views, entitled 'Die Malerischen Reiseziele,' published in the following year, was the result. Ill health compelled him to spend some time in Sicily, but after his return he died at Düsternbrook, near Kiel, in 1876.

KRÜGER, FERDINAND ANTON, an engraver, was born at Loschwitz, near Dresden, in 1793. He studied under his uncle, Gottlieb Krüger, and in 1814 went to Stuttgart to complete his studies under Gotthold von Müller, and he there engraved the 'Ecce Homo,' after Guido Reni. In 1820 he went to Paris and on to Rome, but returned the following year. In 1824 he repaired to Milan, where he studied under Longhi, and engraved the 'Madonna del Cardellino,' after Raphael. In 1829 he was made a professor of the Dresden Academy, and died at Loschwitz in 1857. Among his best plates may be named:

Christ bearing the Cross; *after Luini.*
St. Bernard and St. Catharine; *after Niccolò di Foligno.* 1822.
Sofronia and Olendo; *after Overbeck.*
Philosophy; *after C. Vogel.* 1825.

KRÜGER, FRANZ, called 'PFERDEKRÜGER,' a portrait and animal painter, was born at Radegast, in Anhalt-Dessau, in 1797. In early youth he practised portrait painting without instruction, and continued his studies alone in Berlin. He painted for the Emperor of Russia a 'Parade of a Prussian Regiment under Frederick William III.' (1831), containing over a hundred portraits, and in 1844 and 1850 he spent some time in St. Petersburg. He died at Berlin in 1857. The Berlin Gallery contains the following paintings by him:

Going to the Meet.
Return from the Hunt.
In the Stable.
The Emperor Nicholas on horseback, with his Suite.
A Dead Rabbit.

KRÜGER, FRIEDRICH CHRISTIAN. See KRIEGER.

KRÜGER, JOHANNA ELISABETH. See WEYDMÜLLER.

KRÜGER, JOHANN KONRAD, a painter, engraver, and designer, was born at Stettin in 1733. He was educated under Dietrich and Hutin at Dresden, and became professor of drawing in the Academy of Berlin, where he died in 1791. He painted the portrait of Catharine II. of Russia, and engraved the plates to Schrockh's 'History of the World,' and to 'The Dramatic Art,' after Dietrich.

KRÜGER, KARL MAXIMILIAN, a landscape painter, was born at Lübbenau in 1834. He first studied

in the Academy at Munich; then under A. Michels at Weimar; and subsequently travelled through Germany and North Italy. In 1870 he settled in Dresden, and devoted himself to painting landscapes from the neighbouring country—more especially in the 'Spreewald,' hence he is frequently called "Spreewald-Krüger." A view of that forest, painted by him in 1866, is in the Berlin Gallery. He died at Gohlis, near Dresden, in 1880.

KRUMBHOLZ, FERDINAND, was born at Hof, Moravia, and was instructed at the Vienna Academy. He went in 1830 to Rome, and studied there for two years. In 1835 he went to Paris, and in 1845, on the recommendation of the Duke of Nemours, to Portugal, where he painted the portraits of the Queen Maria da Gloria, and other members of the Royal Family. He returned home in 1848, and shortly proceeded to Brazil, where he remained till 1852. Then he was two more years in Paris, and in 1854 went to Calcutta, but losing a great part of his property during the troubles in India, he returned to Paris and pursued his art there till the close of the Franco-German War. He died at Berne in 1878.

KRUMPIGEL, KARL, a landscape painter, was born at Prague in 1805. He was brought up to trade, but left it for painting, becoming a pupil of Pipenhagen, and then studying at Munich, where he died in 1832. His best works were forest sketches with waterfalls.

KRUSEMAN, CORNELIS, was born at Amsterdam in 1797. His first teachers were Hodges, Ravelli, and Daiwaille, and he afterwards went to Paris and Rome. Upon his return he devoted himself to historical, genre, and portrait painting, and was particularly successful in his female figures. He was a member of the Academy of Amsterdam, and obtained a gold medal at the Brussels Exhibition of 1851. He died at Lisse in 1857. His principal works are:

The Preaching of John the Baptist.
The Magdalene.
The Burial of Christ. (*In the possession of the Queen of the Netherlands.*)
Belisarius.
The Departure of Philip II. from Scheveningen.

KRUSEMAN, JAN ADAM, an historical and portrait painter, was born at Haarlem in 1804. He commenced studying in later life under his cousin Cornelis Kruseman. He devoted himself to copying from the great masters in the Amsterdam Museum, and going to Brussels enjoyed the advantages of David's acquaintance and advice. He returned to Amsterdam in 1825, and in 1831-35 was co-director of the Academy there, and one of the founders of the Society 'Artis et Amicitiæ.' He painted the portraits of the Emperor Alexander I., of Kings William I. and II. of the Netherlands, and of Count Styrum. He died in 1862. In the Rijks Museum at Amsterdam there is a painting by him of 'A Company of Dutch Poets.'

KRYNS, VAN DER MAES. See VAN DER KRYNS.

KÜCHLEIN, BALTHASAR, a painter, etcher, and designer, of Gmünd in Swabia, was born about 1570. His principal work consists of 239 plates etched in the style of Jost Amman, entitled, 'Representation of the Princely Procession and Tournaments at the Marriage Festivities of Duke Johann Friedrich of Würtemberg-Teck in 1609.

KUFNER, ABRAHAM WOLFGANG, (or KÜFFNER,) a painter, engraver, and designer, was born at Gräfenberg or at Petzenstein in 1760. He was designed for trade, but entered Altorf University, and at length became drawing-master at the Academy. Afterwards he went to Nuremberg, and designed and engraved extensively for literary works, but took also to false coining, and was in consequence committed to prison at Rothenberg in 1807. On his liberation he returned to Nuremberg, and died at Ingolstadt in 1817. His best works comprise:

The Emperor Louis IV. and the valiant Seyfried Schweppermann.
The Storming of Oczakow.
His own Portrait.

KÜGELGEN, GERHARD and KARL FERDINAND VON, twin brothers, were born at Bacharach on the Rhine in 1772. Their father was in the service of the Elector of Cologne, who, in 1791, sent the twins to Rome to complete their studies, commenced at Coblentz under Zick. Gerhard painted history and portraiture, while Karl adopted landscape. Gerhard afterwards went to Munich, but his brother remained in Rome under the patronage of Lord Bristol. In 1795 Gerhard went to Riga, where he was joined by his brother in the following year. In 1799 the two proceeded to St. Petersburg, where Karl Ferdinand met with a handsome appointment from the Emperor Paul. After a few years they married two sisters of a noble family of Curland; but Gerhard, after a few years, removed in 1804 to Dresden. Karl Ferdinand remained at St. Petersburg as court painter under Paul and Alexander, but made two or three journeys to the Crimea and Finland for the preparation of galleries from the scenery of those parts. Gerhard had established himself and obtained a high reputation at Dresden, where in 1813 he received the appointment of professor of painting at the Academy; but his career was suddenly cut short in a most melancholy manner, for he was murdered on the road from Pillnitz to Dresden, in 1820. It was a common highway robbery by a private soldier, who had no knowledge of his victim. His works are of a very unpretending character, and in most of them an abstract religious sentiment prevails, but there are amongst them the portraits of Goethe, Schiller, Herder, Wieland, and himself. 'The Prodigal Son' is in the Dresden Gallery. Karl Ferdinand painted many landscapes, and executed numerous drawings of the scenery of Russia, both in the northern and southern provinces. It is recorded that he painted 171 pictures, and made 290 finished drawings. He died at Revel in 1832.

KÜGELGEN, WILHELM VON, a son of Gerhard von Kügelgen, was born at St. Petersburg in 1802. He was educated at Dresden and at Rome, and from 1827 to 1830 resided in Russia, where he painted a 'Crucifixion' for the Olai church at Revel. In 1834 he became court painter to Alexander, Duke of Bernburg, where he died in 1867.

KUGLER, FRANZ THEODOR, an etcher and writer on art, was born at Stettin in 1808. He studied philology together with art at Berlin and Heidelberg, and in 1830 brought out, in conjunction with the painter Reinick, a 'Sketch-book' with etchings, followed in 1833 by a 'Song-book for German Artists' with designs. In the same year he started his art journal 'The Museum,' and became professor of art history and æsthetics at the Berlin Academy. From this time he abandoned the practical depart-

ment of art, and devoted himself exclusively to its literature. He died at Berlin in 1858.

KUGLER, LOUISE, afterwards WEYLER, a native of Paris, was an enamel painter, who was a pupil of Weyler, whom she subsequently married. From 1785 she painted portraits for the government, and she exhibited at the Salon from 1802 to 1812.

KUHBEIL, C. L., a German painter, etcher, and designer, was a pupil of the Academy of Berlin, and in 1805 became professor there. He then visited Rome and Florence, and on his return was made in 1811 a member of the Academy. He died in 1823. His first works were historical drawings, but later on he painted subjects of the same class from both sacred and profane history, as well as landscapes and architectural views, also glass paintings. He published:

Studies from the old Florentine Painters, in 57 plates, designed and etched by himself.
Twelve Views from Rome and its vicinity, designed and etched from nature by himself.

KÜHNEL, FRIEDRICH, was born at Lippoldiswald in 1766, and in 1781 came to Dresden, where he was instructed by Schenau and Casanova. He painted portraits and historical pictures; among the latter, one of 'Meleager and Atalanta.' The date of his death is not known.

KUHNEN, PIERRE LOUIS, was born at Aix-la-Chapelle in 1812. He settled at Brussels, where he painted landscapes and effects of light. He died in 1878.

KUIL. See VAN DER KUIL.

KULIK, KARL, a son and pupil of Johann Kulik, was born at Prague in 1670, and in 1700 was chosen as senior of the guild there. He died in 1719. He made drawings of several statues upon the bridge at Prague, and painted a 'Crucifixion' for the church of Mary in the Snow, in the Neustadt, and 'The Twelve Apostles' for that of Mary in the Cradle.

KULMBACH, HANS VON. See FUSS.

KUMMER, SIXTUS, was a portrait painter of Ulm, who flourished about 1660.

KUNIKE, ADOLF, (or KUNICKE,) a German lithographer, was born in Pomerania about 1776, and studied for a time under Senefelder. By dint of long exertions he, in 1828, brought out a lithographic reproduction of Jakob Alt's 'Views on the Danube.' He also wrote a handbook of lithography. He died at Vienna in 1838.

KUNKLER, ADRIAN, (or KÜNKLER,) a landscape and genre painter, was born at Geneva in 1826, and died there in 1866. He studied for a time at Düsseldorf. Some of his best pictures are:

Religious Assemblage in an Alpine Forest.
Grandfather rocking his Grand-daughter.
Rousseau in Thonon.
An Offer of Marriage. (*South Kensington.*)

KUNST, CORNELIS CORNELISZEN, born at Leyden in 1493, was instructed by Cornelis Engelbrechtsen, who is called his father by some writers, and his father-in-law by others. On the taking of Leyden he removed to Bruges. He painted historical subjects, portraits, and views of cities. He died in 1544. Among his works are 'Christ bearing the Cross,' 'The Lamentation of Mary,' and a 'Deposition from the Cross.'

KUNTZ, GUSTAV ADOLPH, a German subject painter, was born at Wildenfels in 1843, and died at Rome in 1879. There are in the Dresden Gallery three pictures by him: 'A Salutation from the World, 'A Roman Pilgrim kissing a Crucifix,' and 'Roman Pilgrim praying,' the last unfinished.

KUNTZ, KARL, a German landscape and animal painter, was born at Mannheim in 1770. He became a student of the Mannheim Academy under Rönger and Quaglio, and in 1790 he went to Switzerland and Northern Italy; later on he visited the galleries of Dresden, Cassel, Munich, and Berlin. In 1805 he was appointed court painter, and in 1829 director of the gallery at Carlsruhe, where he died in 1830. He was a follower of the style of Paulus Potter, but was at the same time a student from nature. He was most successful in representing cows and oxen. The following paintings by him may be noted, others are at Paris and St. Petersburg:

Berlin.	*Nat. Gall.*	Cattle at Pasture. 1824.
Munich.	*Neue Pinakothek.*	Two Landscapes with Cattle
„	„	Mountain Landscape, with Cattle.
„	„	Swiss Landscape, with Peasants upon Lake.

The following are among his aquatint plates:

Shepherd Family; *after Roos.*
Hagar; *after Claude Lorrain.*
The four Times of the Day.
Views of Lake Constance, Heidelberg, Mannheim, Baden-Baden, and Schaffhausen.

KUNTZ, PEDRO, a Spanish painter, but of German descent, and born at Rome, was a pupil of the Roman Academy of San Luca, and of his brother-in-law José Madrazo. He died in 1863. His 'Interior of St. Peter's' was very highly regarded in 1858.

KUNTZE, JOHANN CHRISTIAN, a painter and designer, the son of Christian Gottlieb Kuntze, was born at Bonn in 1761, and was educated at Düsseldorf. He worked extensively in miniature, and also made for Baron von Brabek a number of copies of the best paintings in his gallery. He went to Cologne in 1798, and became in 1815 drawing-master in the two gymnasia there. He died in 1832.

KUNTZE, THADDÄUS. See KONITSCH.

KUNZ, ——, was a Bohemian artist of the 14th century, who painted—in conjunction with Theodorich of Prague, Nicolaus Wurmser, and Tommaso da Modena—for Charles IV. in his castle of Carlstein. The work which is most probably by Kunz is the life of his patron, in the church of Our Lady at Carlstein. It is noteworthy for the gracefulness of the actions of the persons portrayed, and is, together with the works of the other Bohemian masters, in every way more advanced than the painting of this period in other parts of Germany.

KUNZ, MARIANNE. See KÜRZINGER.

KUPELWIESER, LEOPOLD, was born at Piesting, in Lower Austria, in 1796, and attended in 1809 the Vienna Academy, and in 1816 the Dresden Gallery. At an early date he painted the portrait of the Emperor Francis for the Court of Appeal at Prague, and there studied Hungarian costume pictures. In 1824 and the following year he travelled in Italy, where the works of Fiesole decided him to devote himself to religious subjects. After returning to Vienna, he in 1830 became corrector, and in 1837 professor of historical painting at the Academy. He died at Vienna in 1862. He painted a few portraits and box-lids, and drew in pencil, charcoal, sepia, and water-colours. In conjunction with Führich he brought out in lithography 'Efforts of Christian Art in the Aus-

trian Monarchy.' His historical works comprise especially:

The Birth of the Virgin. (*Klosterneuburg.*)
Christ on the Cross, and other frescoes. (*Altlerchenfelderkirche, Vienna.*)
Assumption of the Virgin. (*University Church, Vienna.*)
The Ascension. (*Kalocza Cathedral, Hungary.*)
Austria under the Protection of Religion, surrounded by symbolical Figures. (*Fresco for the Reception Hall of the Governor, Vienna.*)
Moses praying for Victory over the Amalekites.

KUPEZKY, JOHANN, was born at Pösing, near Pressburg, in 1667. He was the son of a weaver, who intended to bring him up to his trade, at which he worked until he was fifteen years old, when he left his father's house, and being destitute of every resource, was obliged to solicit charity at the gate of a German nobleman, who took compassion on his youth, and permitted him to take refuge in his castle, where a Swiss painter, named Klaus, was employed in ornamenting some of the apartments. The young Kupezky, in the absence of the painter, sketched some of the objects he had been painting with such exactness that his protector was led to question him as to who had instructed him in drawing, and finding he had no other assistance than his natural inclination, he engaged Klaus to take him under his tuition. He accompanied that artist to Vienna, and was soon able to assist him in his works. After studying under Klaus for three years, he went to Venice, with letters of introduction to Cavaliere Liberi. He afterwards visited Rome, where he worked under Johann Kaspar Füssly, and then was taken into the patronage of Prince Stanislaus Sobieski, who employed him for two years, and rewarded him with such liberality, that he was enabled to indulge his desire of visiting Lombardy, to study the works of Correggio, the Carracci, Titian, and Guido Reni. After a residence of twenty-two years in Italy, Kupezky returned to Germany, and on the invitation of Prince Adam von Liechtenstein settled at Vienna, where he was made painter to the Emperor Joseph I. On the death of that sovereign, he would have been continued in the same capacity by Charles VI.; but he declined the honour, being desirous of visiting the different courts of the empire. He passed some time at those of the Elector of Mentz, the Duke of Saxe-Gotha, and the Margrave of Anspach, whose portraits he successively painted. He is said by Descamps to have been invited to England by George II., when that monarch visited Hanover, but that he declined the proposal on account of his age, and the infirm state of his health. At Carlsbad he painted the likeness of Peter the Great, who wished him to enter his service, and accompany him to St. Petersburg; but the painter was too fond of *liberty*, and declined the honour. His patron, Joseph I., could not, however, protect him from the attacks of religious bigotry; he was accused of heresy, and to escape the Inquisition, he withdrew secretly from Vienna, and settled at Nuremberg, where he died in 1740. Examples of his works are:

Berlin.	*Gallery.*	St. Francis.
,,	,,	The Philosopher.
Brunswick.	*Gallery.*	The Artist and his Wife.
,,	,,	Portrait of the Artist.
,,	,,	Peter the Great.
,,	,,	A Young Girl.
,,	,,	A Man.
,,	,,	A Young Pole.
Brunswick.	*Gallery.*	A Hungarian Nobleman.
Darmstadt.	*Gallery.*	Portrait of the Artist.
Dresden.	*Gallery.*	His own Portrait.
Milan.	*Gallery.*	Portrait of the Artist.
Munich.	*Gallery.*	Portrait of the Bishop of Würzburg.
,,	,,	His own Portrait.
,,	,,	Portrait of a Girl.
Stuttgart.	*Gallery.*	Portrait of Himself and Wife.
Vienna.	*Gallery.*	Portrait of a Lady and Child.
,,	,,	Portrait of the Artist.

KURZBAUER, EDUARD, a genre painter, was born at Vienna in 1846, and worked first in the lithographic establishment of Reifenstein and Rösch in that city. During this occupation he attended the Academy in the evening, and afterwards devoted four and a half years exclusively thereto. He was not at first successful with his pictures, and had for some years to undergo privation. In 1867 he entered Piloty's school at Munich, where he died in 1879. His principal works comprise:

The Calumny. (*Dresden Gallery.*)
The Story-teller. 1867.
The Overtaken Fugitives. 1870. (*Emperor of Austria.*)
The Rejected Suitor. 1871.
The Old Granny.
The Village Feast. 1873.
Wine Tasting.
Groundless Jealousy. 1874.
The Stormy Betrothment-day. 1874.
Canvassing.
The Christmas Tree. 1875.
The Female Card-player. 1875.
The First Step. 1877.

KÜRZINGER, FRANZ, was born at Munich in 1730, and instructed first by Johann Georg Winter, and afterwards by Raphael Mengs during a three-years' stay at Rome. He then settled down in Munich as a painter of pictures for churches and monasteries. He died in 1790.

KÜRZINGER, IGNAZ, the son and pupil of Franz Kürzinger, was born at Munich in 1777. He for a time associated the drama with his art, and was theatrical director at Munich; but afterwards he devoted himself wholly to painting. The date of his death is not known. He produced altar-pieces like his father, and his works comprise also:

Twelve Scenes from the Drama of 'Agnes Bernauer.'
Jupiter giving the Golden Apple to Mercury.

KÜRZINGER, MARIANNE, daughter and pupil of Franz Kürzinger, was born at Munich in 1770. She was further instructed by Jakob Dorner, and became so accomplished an artist that the name of 'The Bavarian Angelica Kauffmann' was given to her. She married the actor and singer Johann Kunz of Munich, and died in 1809. Her best paintings include:

A Circassian Girl brought before the Sultan.
Circassian Girl dressed by a Woman.
Death of the first French Grenadier, Latour d'Auvergne.
Christ on the Mount of Olives.

KÜSEL, JOHANNA SIBYLLA, (or KÜSSEL,) the daughter of Melchior Küsel, was born at Augsburg in 1646. She was instructed by her father, and became the wife of the engraver Johann Ulrich Kraus. She engraved four landscapes, and 'Juno, Venus, and Pallas,' after Elsheimer; 'Satyrs and Peasants,' the head of a young Oriental Female, and a set of battles, from the designs of Le Clerc, She usually marked her plates with her initials. *J. S. K.* Her sisters, CHRISTINE and MAGDALENE KÜSEL. were also engravers.

KUSEL, MATTHÄUS, (or KÜSSEL,) a German designer and engraver, was born at Augsburg in 1621, and died at Munich in 1682. He etched and engraved several portraits and other subjects. Among others the following are by him:

PORTRAITS.

Christophorus Bender, Prætor Reipubl. Francofurtensis.
Carolus Sulzer, Patricius Augustanus; *after Ulric Mayr.*
Johannes Michael Dilherrus, Theologus; with an octagon border of sixteen medallions of Theologians; *after the same.*
Adolphus Zobelius, Patricius Augustanus; *after J. Beyschlag.*
Andreas Winkler, Lipsiensis.
Leonardus Weissius; *after Joh. Werner.*

SUBJECTS.

The Virgin and Child.
A set of forty-two etchings of the Scenes and Decorations of the Opera 'Il Pomo d'Oro'; *after Lodovico Burnacini.* 1668.

KÜSEL, MELCHIOR, the younger brother of Matthäus Küsel, was born at Augsburg in 1622. After learning the elements of art in his native city, he went to Frankfort, where he became a pupil of Matthäus Merian, whose daughter he married. He returned to Augsburg in 1651, and died there in 1683. There are a great number of plates engraved by this artist, in a highly finished style, but his principal work is a set of one hundred and forty-eight etchings, of various sizes, chiefly after the designs of Wilhelm Baur, known by the name of the 'Miniatures of the Emperor,' consisting of the Life, Passion, and Miracles of Christ, sea-ports and views in Italy, &c. He engraved also several portraits and other subjects. The following are among his works:

PORTRAITS.

Sebastian Kirchmaier, of Ratisbon; *after Ben. Block.* 1680.
Johannes Hozius, Augustæ Consul.
Maximilianus Curz. Lib. Baro in Senfftenau. 1658.
Antonius Schottius. 1680.

SUBJECTS.

The Life and Passion of Christ; twenty-five plates; *after Wilhelm Baur.*
A set of sixteen Landscapes and Views in Italy; *after the same.*
Seventeen Marines and Sea-ports; *after the same.*
Eighteen Views of Country Houses and Gardens; *after the same.*
Forty different Views; *after the same.* 1681.
Six plates of the five Senses, and a Title-page.

KÜSSNER, VALENTIN, was an artist of Stuttgart, who became court painter to the Prince of Nassau-Hadamar. Numerous home scenes by him are to be seen at Hadamar, where he died in 1725.

KUSTER, JOHANN KASPAR, was born at Winterthür in 1747, and after working for some time as a mechanic, betook himself to Düsseldorf and studied for an artist. He then went to Amsterdam, where he met with much success as a landscape painter; but the troubles in the Netherlands compelled him in 1784 to return home. He died in 1818. A chalk portrait by him of the painter Graff is in the 'Zofinger Künstlerbuch.' His wife, ANNA MARIA REINHARD, who was born in 1753, and died in 1826, was a painter of insects, flowers, and fruit.

KUVASSEG, JOSEPH, was born at Trieste in 1799, and after studying at Gratz, worked with his brother Karl Joseph at Vienna as a lithographer. After this he settled down in Gratz as a landscape painter in water-colours, and a writer of books of instruction in landscape drawing. He died at Trieste in 1859. He painted nineteen illustrations to Unger's 'Urwelt' ('Primæval World').

KUVASSEG, KARL JOSEPH, a landscape painter, was born at Trieste in 1802, and studied at the Gratz Academy. He followed Count Schomburg in his travels in Southern Europe and America, and then settled down in Paris, where he was naturalized. He died at Nanterre in 1877. Two of his best oil paintings are, 'Beach Sketch on the English Coast,' and 'View of the Cordilleras near St. Jago.' Among his water-colours are 'Villeneuve St. Georges' and 'The Harbour of Douardenez.'

KUYCK, JAN VAN, was born at Dordrecht in 1530. He was a painter on glass as well as in oil colours. He was accused of heresy, and imprisoned. He was kept in irons a long time, though Jan van Boudewinze endeavoured to procure his release. In gratitude for these endeavours, Kuyck painted a picture of the 'Judgment of Solomon,' in which he introduced the likeness of his benefactor as the principal figure. Afterwards he relapsed again into heresy, and was executed at Dordrecht in 1571.

KUYCK, JAN LODEWYK VAN, a Belgian animal painter, was born at Antwerp in 1821. He was originally a watchmaker, but his health compelled him to spend some time in the country, where he took to drawing for amusement, and then entered the Academy of Antwerp, where Van Bree and Wappers successively instructed him. He at first painted genre pictures, but afterwards confined himself almost entirely to painting the interiors of Flemish stables and farm buildings, and has been called the Flemish Morland. He gained the gold medal at the Brussels Academy, and at once started the production of the works which have given him a European renown, but the subjects of which he seldom varied, continuing on his regular lines as long as the works in question would sell. The number of such pictures which he must have produced is almost incredible. He died at Antwerp in 1874, and his paintings, although lacking in sentiment and often profoundly dull in episode, are remarkable for the beauty of their finish, the exquisiteness of their colouring, and the truth of their representations.

KUYPER, JACOB, a Dutch painter and designer, was born at Amsterdam in 1761, and studied first at the school of design there under J. M. Kok, and then under J. Schmidt and J. Andriessen. He at first painted wall-papers with Arcadian landscapes, and afterwards learnt modelling. In 1801 he became joint-director of the School of Design, and member of the Netherlands Institute. He died in 1808, after having done much towards the elevation of art in Holland. Stuart's 'Roman History' and numerous other works contain engravings from his designs.

KUYTENBROUWER, MARTINUS ANTONIUS, an amateur horse and landscape painter, was born at Venloo in 1777. He was a Major-General of Artillery in the army of the Netherlands, and died in 1850.

KWIATKOWSKI, THÉOPHILE ANTOINE, a French portrait painter, was a native of Pultusk in Poland. He studied under Léon Cogniet and at the École des Beaux-Arts, and exhibited at the Salon from 1839 to 1870. He died in Paris in 1871.

KYHN, PETER VILHELM KARL, a Danish painter and engraver, born at Copenhagen, March 30, 1819. He was originally intended for commerce, but

took up engraving, and entered the Copenhagen Art Academy in 1836. In 1845 he won the Neuhausen prize, and a scholarship entitling him to European travel. His first picture was 'Et bornholmsk Straudpasti' (1843). Among others that contributed to his fame we may mention: 'Vinteraften i en Skov' (1854), 'Kystparti ved Tarboek' and 'Sommeraften' (1863), the last-named being in the Copenhagen Gallery. He had no rival in his presentment of the wilder aspects of Danish scenery. He was made a member of the Copenhagen Academy in 1870, but it was only at the close of his career that he attained European celebrity. He died at Copenhagen in June 1903.

KYSELL, EDWARD, was an English engraver, who practised in London about the middle of the 17th century. His plates are chiefly portraits.

KYTE, FRANCIS, was an English mezzotint engraver, who lived early in the 18th century. In 1725 he was placed in the pillory for passing a forged note, and in consequence he Latinized his name into 'Milvius,' by which he afterwards went. He painted a few portraits. The following are among his mezzotints:

Gay, the poet; two portraits, one *after Aikman*.
Dryden, Wycherley, Prior, and Pope; on one plate
Rev. George Whitefield.
John Sturges. 1733.

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LAAK, MARIA VAN DER. See VAN DER LAAK.

LAAN, VAN DER. See VAN DER LAAN.

LAAR, J. O. VAN, the youngest brother of Pieter van Laar, is said to have accompanied his brother to Italy, and to have perished by falling into a mountain torrent while crossing a bridge near Rome.

LAAR, PIETER VAN, called BAMBOCCIO and SNUFFELAER, was born at Haarlem, in 1582. His parents were in easy circumstances, and so were able to indulge the inclination which he early showed for art, by having him instructed in the elements of design by Jan van Campen, and afterwards by Adam Elsheimer. He went when young to Italy, and resided for sixteen years in Rome, where he was distinguished by the uncommon vivacity of his genius and the amiability of his disposition. He lived in habits of intimacy with Nicolas Poussin, Claude Lorrain, and Sandrart, in whose company he made drawings of the most interesting monuments in the neighbourhood of Rome. These studies were of use to him in the composition of his pictures, as forming the backgrounds. He acquired the name of 'Bamboccio' most probably from his usually painting such subjects as the Italians call 'bambocciate,' such as fairs, rural festivals, huntings, and masquerades, rather than from any deformity of his body. In 1639 he left Rome and settled at Haarlem, where his pictures were not less admired than in Italy. His works are scarce, and are deservedly held in high repute. He died at Haarlem in 1642. The following are some of his chief paintings:

Brunswick.	*Museum.*	Scene before a Tavern.
Cassel.	*Gallery.*	A Quack Doctor.
Dresden.	*Gallery.*	Italian Peasants.
Florence.	*Uffizi.*	His own Portrait.
Munich.	*Gallery.*	Two Horses in a Stall.
Paris.	*Louvre.*	The Departure. The Shepherds.
Petersburg.	*Hermitage.*	Halt of the Travellers.
Vienna.	*Gallery.*	Peasant Scenes.

LAAR, ROELAND VAN, a younger brother of Pieter van Laar, was born at Haarlem in 1610. He painted in the style of his brother, with whom he travelled in Italy. He died young at Genoa in 1640.

LABACCO, ANTONIO. See ABACCO.

LABACCO, MARIO, was an Italian engraver, who flourished from 1551 to 1567. He engraved some of the plates to a work on architecture by his father, Antonio Labacco, published at Rome in 1559; and also copied Martin Schongauer's print of the 'Temptation of St. Anthony,' and Béatrizet's print, after Giotto, of 'Peter walking on the Sea.' No particulars of his life are recorded. Both this artist and his father are sometimes called Abacco.

LABADIE, ANDREAS, a German painter and sculptor, was born at Bautzen in 1731, and was instructed in art by Schwarzenberg at Leipsic. In 1763 he went to Berlin, where he was appointed a professor in the Academy, and where he died at the beginning of the present century.

LA BAER, JOHANNES DE. See DE LA BAER.

LABAES, JAKOB, was a Flemish painter, who flourished at Ypres about 1388, and executed some portraits for the magistracy of his native city.

LABAÑA, TOMAS, was a Spanish amateur painter, who flourished at Madrid in the reign of Philip IV (1621—1665).

LA BAUME, ——, was a French painter, who flourished in 1673, and executed some pictures for the Castle of Loo by command of Prince Frederick Henry of the Netherlands.

LABBÉ, NICOLAS, a French historical painter, flourished in Paris in 1570, in which year, on the king's entry into Paris, he and his son Camille were commissioned by the municipality of Paris to paint sixteen historical and allegorical pictures in the Reception Hall.

LABENSKY, F. X., a Russian painter, and conservator of the Royal Gallery at St. Petersburg, was born about 1765. In 1805 he published in two quarto volumes the 'Galerie de l'Hermitage,' containing plates in outline of many of the best pictures in the collection.

LABEO, TITIDIUS, or ATEIUS, prætor and proconsul of the province of Narbonne, A.D. 69, painted small historical pictures. He died at an advanced age in the reign of Vespasian.

LA BERGE, CHARLES AUGUSTE DE. See DE LA BERGE.

LABILLE DES VERTUS, ADÉLAIDE. See VINCENT.

LA BOISSIÈRE, SIMON DE. See DE LA BOISSIÈRE.

LABORDE, LÉON EMMANUEL JOSEPH SIMON DE, Marquis, was born in Paris in 1807. He distinguished himself as a lithographer, wood-engraver, and archæologist. He visited Arabia and the East in company with his father, and on his return was appointed secretary to the French Embassy in Rome, which post he subsequently held in London, the Hague, and Cassel. In 1841 he was elected a deputy, and in 1842 a member of the Academy. He was afterwards appointed Keeper of the Sculpture in the Louvre, and in 1856 Keeper of the Archives of the Empire and Senate. He published an account of his travels in the East, and also a history of engraving in mezzotint. He died at the château of Beauregard, Eure, in 1869.

LABOUCHÈRE, PIERRE ANTOINE, a French painter, was born at Nantes in 1807. After studying in Germany and England he was placed in a

house of business at Antwerp. In 1827 he made a voyage to the United States, and in 1832 to China. His residence at Antwerp had fostered the great love he had for art, and so in 1836 he definitely abandoned his commercial career, and after a year's travel in Italy, he went to Paris, and studied under his friend Paul Delaroche. He afterwards travelled in Africa, whence he brought back with him a large number of water-colour sketches. He died in Paris in 1873. His most important productions were:

Luther at Wittenberg in 1520. 1855.
Luther at the Diet of Worms. 1857.
Luther's Family at Prayer. 1865.
Lucas Cranach painting Luther's portrait. 1865.
Luther's Death at Eisleben. 1866.
Charles V. at the Battle of Mühlberg. 1855.
Erasmus at the house of Sir Thomas More. 1855.
A Huguenot. 1859.
Albrecht Dürer painting the Emperor Maximilian. 1848.
Olympia Morata at Ferrara. 1869.
Penserosa. 1870.

LABRADOR, JUAN, a Spanish painter, born at Badajoz about 1530, was a pupil of Morales. He painted fruit and flower pieces, which were admired for their truth and brilliancy of colour. He was also very successful in representing drops of water. He died at Madrid in 1600.

LABROUE, ALPHONSE DE, a French miniature painter, was born in 1792, and died at Metz in 1863.

LABRUZZI, CARLO, was born at Rome about 1765. He painted several large landscapes, and also had a reputation as a figure draughtsman. Most of his etchings are in outline, and among them may be mentioned those after the works of Masaccio and Michelangelo.

LABRUZZI, TOMMASO PIETRO, the son of Pietro Labruzzi, an historical painter, lived at Rome in the latter part of the 18th century, and painted several historical pictures. He died about 1808.

LABY, AUGUSTE FRANÇOIS, a French historical and portrait painter, was born in Paris in 1784, and studied under David. He was engaged on a picture for the church at Étale, in Belgium, when he died in Paris in 1860. Amongst his works are:

Miracle of St. Leu. (*Church of Ville-Thierry.*)
Passage of the Pass of St. Bernard.
The Crucifixion. 1827. (*Church of Villemomble.*)
Portrait of Louis XVIII. (*Société de l'Union, Lille.*)
Portrait of Charles X. (*Hôtel-de-Ville, Béziers.*)

LA CALLEJA, ANDREAS DE. See DE LA CALLEJA.

LACÉPÈDE, AMÉLIE DE, a French miniature painter, whose maiden name was Kautz, was born in 1796, and died in Paris in 1860.

LA CHAPELLE, GEORGE DE. See DE LA CHAPELLE.

LACHAUME DE GAVAUX, JEAN LOUIS, called CHÉRET, a French landscape and decorative painter, was born at New Orleans in 1820. He was the son of a French musician, and a pupil of Joseph Thierry. He exhibited landscapes at the Salon from 1835, but his best work was the scenery for 'Les Huguenots,' 'Le Roi de Lahore,' 'Michel Strogoff,' 'Paul et Virginie,' 'Aïda,' 'Le Roi Carotte,' 'Le Tribut de Zamora,' 'Le Prophète,' 'Quatre-vingt-treize,' and other famous pieces. He died in 1882.

LACHENWITZ, F. SIEGMUND, born at Neuss in 1820, was a student at the Düsseldorf Academy from 1840 to 1867, studying mostly by himself with animal life for his subjects. He died at Düsseldorf in 1868. The following are some of his best works:

Horses frightened by a Bear. 1848.
A Family of Lions disturbed by Tigers. 1850.
A Skirmish.
Illustrations of the Story of Reynard the Fox.

LACHNER, HANS, was a German painter and engraver, who flourished about 1580.

LACKMAIR, MELCHIOR, was a native of Munich, who died in 1625. He was a pupil of Sigmund Hebenstreit.

LACOMA, FRANCISCO JOSÉ PABLO, a Spanish genre painter, was born at Barcelona in 1780. He entered the Academy, where he carried off all the prizes and received a pension for five years, with which he visited Paris, and studied under Spaendonck, David, and Gros. In 1810 he received a gold medal in Paris, and in 1819 was appointed court painter. He painted portraits, among which was one of the King of Spain, engraved by Blan of Barcelona, and fruit and flower pieces.

LACON, ——, was a portrait painter, who died about 1757. He painted water-colour portraits, and set up a puppet-show at Bath.

LA CORTE. See DE LA CORTE.

LACOSTE, JEAN LOUIS JOSEPH CAMILLE, a French engraver on wood, was born at Toulouse in 1809, and died in Paris in 1866.

LACOUR, PIERRE, the elder, an historical painter, born at Bordeaux in 1745, was a pupil of Vien. After studying at Rome he settled at Bordeaux, and was appointed professor in the Academy of that city, and it is there that the greater number of his pictures are to be found in the churches and the collections of amateurs. Among his principal works are, 'St. Paulin, Archbishop of Bordeaux, opening his Palace to the Afflicted,' 'Orpheus bringing Eurydice from the Infernal Regions,' 'A Miser sleeping on his Treasure,' and 'A Mendicant.' He also painted portraits, landscapes, and marine subjects. He died at Bordeaux in 1814.

LACOUR, PIERRE, the younger, son of Pierre Lacour the elder, was born at Bordeaux in 1778. He was a painter, and succeeded his father as professor in the Academy of Bordeaux, though he is better known as an archæologist and engraver. He died at Bordeaux in 1859.

LA CROCE, JOHANN NEPOMUK. See DE LA CROCE.

LACROIX, GASPARD JEAN, a French landscape painter, was born at Turin in 1810. He studied under Corot, and died in Paris in 1878. Amongst his chief works are:

Catalan Fishers. 1842. (*Nantes Museum.*)
Labourers. 1849. (*Grenoble Museum.*)
A green Path near Meaux.
View in Auvergne.

LACROIX, PIERRE, a French historical painter, was born at Nimes in 1783. He afterwards went to Paris and studied under David and Gros. In the castle at Rosny is a picture by him of the Duchess de Berry and her children, which he also lithographed. In the church at Valence is 'The Preaching of St. Francis Xavier.' He died in 1856.

LA CRUZ. See DE LA CRUZ.

LADAM, GHISLAIN FRANÇOIS, was a Flemish historical painter, who flourished in 1659. He was made free of the Corporation of St. Luke at Tournai in 1659. In the cathedral of Tournai is a picture by him of 'Christ giving the Keys to St. Peter.'

LADAME, GABRIEL, flourished at Frankfort about 1650. Florent Le Comte mentions this artist

as the engraver of several plates, representing Holy Families, and other devotional subjects, in the style of Claude Mellan.

LADBROOKE, HENRY, a landscape painter, born at Norwich in 1800, was the second son of Robert Ladbrooke. He received a good education, and was brought up for the church, but at his father's wish he devoted himself to art. He did not exhibit at the Royal Academy, but his works appeared at the Norwich Society of Artists, in the catalogue of which he is described as "writing and drawing master." His works were faithful transcripts of nature, and his representations of moonlight effects were very successful. He died in 1870.

LADBROOKE, JOHN BERNEY, a landscape painter, the third son of Robert Ladbrooke, was born at Norwich in 1803. His attention was early devoted to art, for he exhibited at the Norwich Society of Artists as early as 1817. He was then described as "Master J. Ladbrooke," and was represented by two works after Morland and a flower piece. His style was chiefly based on that of Crome, and he excelled in depicting foliage. He did not often exhibit—he only appeared at the Royal Academy once or twice in the early part of his career—but he is said to have received good prices for his works. He died at Norwich in 1879.

LADBROOKE, ROBERT, a landscape painter of the Norwich school, was born in 1770. He began life as a printer, but his love for art triumphed, and he was content to commence the profession of an artist by painting portraits at five shillings each. He early became acquainted with "Old" Crome, and they married sisters. Together they were the moving spirits in the foundation of the Norwich Society of Artists in 1805, but later in life he quarrelled with Crome, and they headed opposition societies. Ladbrooke was a large contributor to the exhibitions of the Society. His works were chiefly views in Norfolk and on the Norfolk coast, with an occasional portrait. In the catalogues he is described as "drawing-master." He also exhibited pictures in London at the Royal Academy between 1809 and 1816, and published 'Views of Norfolk Churches' in five volumes. He died at Norwich in 1842.

LADD, ANNE, who was born in London in 1746, and died in 1770, painted portraits and fruit pieces.

LADDER, ——, was an English painter of the 18th century, who painted genre pictures in the style of Morland.

LADENSPELDER, JOHANN, or HANS VON ESSEN, an engraver, was born at Essen, a frontier city of the duchy of Berg, about the year 1512, according to the inscription on his portrait; but nothing further is known of his life, or of the time of his death. Bartsch and Passavant describe sixty-one prints by this master, the latest date on any one of these being 1554, some of them bear monograms composed of the letters *J. L. V. E. S.*, which he interprets *Johann Ladenspelder von Essen sculpsit.* Bartsch thinks he was a painter as well as an engraver, and that all the prints specified by him were after his own pictures, or designs; at least, there are several on which he put his name, with the word *in.* or *inventor*, besides the monograms mentioned. Among his prints are:

His own Portrait.
The Descent from the Cross.
The Man of Sorrows.
The Trinity.
The Four Evangelists.
The Conversion of St. Paul.

LADEY, JEAN MARC, a French painter of fruit and flowers, born in Paris in 1710, was a pupil of Belin de Fontenay. He became an academician in 1741, and died in Paris at the Gobelins Tapestry Manufactory in 1749. There is in the Louvre a painting by him of a 'Vase of Flowers,' dated 1743.

L'ADMIRAL, JAKOB, was born in 1699, and accompanied his brother Jan on his travels. He was employed in engraving insects.

L'ADMIRAL, JAN, a Dutch engraver, was born at Leyden of French parentage in 1680. He came to London, where he worked for Le Blon, and then went to Amsterdam, where he engraved the portraits for Van Mander's 'Livres des Peintres.' He also executed in colours many prints of anatomical subjects and natural history, and was much employed by Frederik Ruysch. He died in 1773.

LADRON Y GUEVARA, FELIPE DE, a scion of the noble house of Oñate, was no less distinguished for his valour than for his love of art. He accompanied the Emperor Charles V. to Bologna in 1530, and acquired there the friendship of Titian and other Italian and Flemish masters. From this intercourse and a careful study of their works he became an excellent amateur. He died at Madrid in 1563. He wrote a 'Commentary on Painting,' which after long neglect was published by Pony at Madrid in 1788.

LADURNER, ADOLPHE, was a French historical, portrait, and battle painter, who was born in 1798. He was a pupil of Horace Vernet. In 1829 he went to St. Petersburg, where he became painter to the Emperor Nicholas, and where he died in 1865.

LAECK, REINIER VAN, or VAN DER, was an historical and mythological painter, who flourished about 1640.

LAEGH, WILLEM VAN DER. See VAN DER LAEGH.

LAEN, THIERRY VAN DER. See VAN DER LAEN.

LAETHEM, JAKOB VAN, was a Flemish portrait painter of the 16th century, who in 1517 painted a portrait of the Emperor Charles V.

LAETHEM, JAN ALEXANDER, was a Belgian painter of genre subjects, whose works appeared at the exhibitions of Antwerp, Ghent, and Brussels, between the years 1825 and 1836.

LAETHEM, LIVINUS VAN, admitted as free master into the Guild of Saint Luke at Antwerp in 1462; was one of the artists employed on the decorations of the ducal palace at Bruges for the marriage of Charles the Bold and Margaret of York, and received as wage 21*s.* a day, which was at the same rate as Philip Truffin, and a third more than Hugh Van der Goes. He was also a miniaturist and illuminator, and is said to be one of those who adorned the pages of the celebrated Grimani Breviary. He had two sons, JAMES and LIVINUS, both admitted as free masters into the Antwerp Guild in 1493. Both were attached to the court of Philip the Handsome and Charles V., James as painter and his brother as goldsmith. James accompanied Philip when he went to Spain in 1501. He executed numerous decorative works for his sovereign between 1497 and 1522. The Bruges Gallery contains two wings of a triptych attributed to him, with full-length portraits of Philip and his queen Joan of Aragon, and a finely executed view of Brussels as seen from the palace.

Bibliography: A. Wauters, 'Recherches sur l'histoire de l'École Flamande,' Bruxelles, 1882. A. A. Reynen, 'Un triptyque historique,' Anvers 1887.

LA FABRIQUE, NICOLAES, a Flemish painter, was born about 1649 at Namur, where he was a pupil of Bouge. He went to Rome when quite young, and on his return settled at Liége, where he practised and died in 1736. There is a picture of 'The Money Counter' by him in the Brussels Gallery.

LA FAGE. See DE LA FAGE.

LA FARGUE, MARIA, sister of Paul Constantin La Fargue, practised painting in various subjects, which are well composed and highly finished.

LA FARGUE, PAUL CONSTANTIN, a Dutch painter, was born at the Hague. His pictures are generally small, representing views of the environs of his native city. His drawings are, however, more esteemed than his paintings in oil. He had considerable skill in copying the works of the older Dutch masters. He died at Leyden in 1782. There exist several etchings by him.

LA FERTÉ, M. DE. See DE LA FERTÉ.

LAFITTE, LOUIS, a French historical painter, was born in Paris in 1770, and studied under Desmarteau and J. B. Regnault. In 1791 he obtained the first prize with his work entitled 'Regulus returning to Carthage,' and was sent to Rome. After studying some time there he settled in Paris, and under the Restoration was appointed painter to the king, and became a member of the Institute and of the Academies of Rome and Florence. The work which first made him famous, representing a dying warrior, belongs to Mr. G. W. Younger of London. He died in Paris in 1828.

LA FLEUR, NICOLAS GUILLAUME DE. See DE LA FLEUR.

LAFOND, CHARLES NICOLAS RAPHAEL, was born in Paris in 1774. He was a pupil successively of Barthélemi, of Suvée, and of Regnault, and holds a distinguished rank among the modern French painters of historical and poetical subjects. His works are numerous, and are to be found in the Versailles and other public galleries, as well as in private collections. His pictures of the 'Good Samaritan,' 'Jacob blessing his Sons,' and 'Charles VII.' obtained for him the gold medal. He died in Paris in 1835.

LAFOND, DANIEL, a native of France, was born in 1760. During the religious troubles he removed from France to Switzerland, and settled at Berne. He was a pupil of Siegmund Freudenberger. He excelled chiefly in landscapes, and executed several Swiss views. He died at Berne in 1831.

LAFONTAINE, PIERRE JOSEPH, was born at Courtrai in 1758. He was first instructed by Kaplau van Neste, who assisted him to enter the Academy at Courtrai, and afterwards by Jean Douelle. Interiors of churches were his favourite subjects. He went to Paris, and in 1782 was elected a member of the Academy. The figures in his works were often painted by Taunay, De Marne, Swebach, or Drolling. To the profession of an artist he joined the business of a picture-dealer. He died in Paris in 1835.

LA FOSSE. See DE LA FOSSE.

LAFRENSEN, NICOLAUS. See LAVREINCE.

LAFRERY, ANTOINE, a French engraver, was born at Salins in 1512. In 1540 he went to Rome, and with his uncle, Claude Duchet, established a shop which had a great reputation for prints and maps. Among his engravings are 'Jupiter slaying the Giants,' after Raphael, and 'The Birth of Adonis,' after Salviati. He died about 1580.

LA FUENTE. See DE LA FUENTE.

LAGEMAN, HENDRIK, a Dutch engraver, was born at Amsterdam in 1765. He was instructed by Karel Konsé and J. G. Holtzhey, and he engraved several portraits. He died in 1816.

LAGNIET, JACQUES, was a French engraver of the 17th century, of whose life there are no details, but his works are rare and much sought after.

LAGOOR, JOHAN, was a painter and engraver of the 17th century at Haarlem, who entered the Guild there in 1645, and was living in 1649. His genre paintings are generally attributed to other artists. There are six very rare plates by Lagoor, among which are 'The Square Tower' and 'The Rotunda.'

LA GOURDAINE, JEAN PIERRE NORBLIN DE. See NORBLIN DE LA GOURDAINE.

LAGRENÉE, ANTHELME FRANÇOIS, a French historical, genre, portrait, and miniature painter, was born in Paris in 1774. He was a son of Louis Jean François Lagrenée, and studied under Vincent. In 1793 he served in the army, but on his release from military service he returned to art. He was patronized by the Emperor Alexander, on whose invitation he paid a visit to Russia in 1823. His latter years were entirely devoted to miniature painting. He died of cholera in Paris in 1832.

LAGRENÉE, JEAN JACQUES, a French historical and portrait painter, was born in Paris in 1739. He studied under his brother, Louis Jean François Lagrenée, and also in the Academy, where he obtained the second prize in 1760. After continuing his studies at Rome, he followed his brother to Russia. On his return he was received into the Academy in 1775, becoming assistant-professor in 1776, and professor in 1781. He was engaged on the decorations of the Louvre, and was also attached to the manufactory at Sèvres, where he did much good work. A process for producing designs on marble was invented by him. He died in Paris in 1821. Amongst his works are:

Angers.	*Museum.*	The Betrothal.
Auxerre.	*Cathedral.*	The Baptism of Christ.
"	"	St. Michael and the Devil.
Chalon-sur-Saône.	*Mus.*	Venus and Vulcan.
Grenoble.	*Museum.*	St. John preaching.
Orleans.	*Museum.*	Artemisia.
Paris.	*Louvre.*	Winter.
"	"	Melancholy.

LAGRENÉE, LOUIS JEAN FRANÇOIS, was born in Paris in 1725. He was a scholar of Carle van Loo. In 1749 his picture of 'Joseph interpreting the Dream of Pharaoh' obtained the great prize from the Academy of Painting, and he was sent as a pensioner to Rome. He returned to Paris in 1753, and was admitted a member of the Academy in 1755. His picture of admission was the 'Rape of Deianeira by the Centaur Nessus.' This and his 'Justice and Clemency,' painted in 1765, are in the Louvre. His reputation induced the Empress Elizabeth to appoint him to the office of director of the Academy at St. Petersburg, and to that of her principal painter. In 1781 he was made director of the French school at Rome; and there he painted some of his best pictures. They are chiefly from sacred and profane history, and the ancient poets, and the greater part have been engraved. He was professor-rector of the School of Fine Arts, and honorary conservator and administrator of the Musée, when he died in Paris in 1805. He etched several small plates from his own designs and others, with great spirit; among which are the following:

The Virgin, with the Infant sleeping; *after Guido.*
St. Peter and St. Jerome; two prints; *from his own designs.*

The Virgin and Child.
Charity and Justice; two emblematical subjects.
The Sacrifice of Noah.
A Sacrifice to Pan.

LAGUERRE, JOHN, called 'Jack Laguerre,' was the son of Louis Laguerre. He was born in London, and was instructed in painting by his father, and worked also under Hogarth, but having a talent for music and singing, he had recourse to the stage, where he met with considerable success. Towards the latter part of his life he painted scenes and decorations for the theatre. He etched a plate representing Falstaff, Pistol, and Doll Tearsheet, with other theatrical characters, in allusion to a quarrel between the players and patentees. He also engraved a set of prints to the farce of 'Hob in the Well,' which had a great sale, though indifferently executed. As a caricaturist he is considered the founder of a school. He was one of the class of pleasant, clever, and careless fellows whose disposition and habits preclude any great attainment. He died in poverty in 1748.

LAGUERRE, LOUIS, called 'Old Laguerre,' was born in Paris in 1663, and had Louis XIV. for his godfather. His father was a Catalan who settled in France, and became master of the Menagerie at Versailles. He placed his son to be instructed in literature in the college of the Jesuits, where he acquired sufficient learning to be of use to him in his historical subjects and allegories. He was for some time a scholar of Charles Le Brun, and frequented the Academy in Paris. In 1683 he came to England with one Ricard, a painter of architecture, and was first employed by Antonio Verrio to assist him in the numerous decorative works in which he was engaged. Laguerre painted the greater part of Verrio's work in St. Bartholomew's Hospital, and when he was little more than twenty years of age, got into very extensive business in painting saloons, ceilings, &c. in the mansions of the principal nobility. King William employed him at Hampton Court, where he repaired Mantegna's cartoons of the 'Triumphs of Julius Cæsar,' and painted, in chiaroscuro, the 'Labours of Hercules.' Horace Walpole states, that he was at first chosen unanimously by the commissioners for rebuilding St. Paul's, to decorate the cupola, but was set aside by the paramount interest of Sir James Thornhill. Sir Godfrey Kneller employed him to paint the staircase of his house at Whitton, where he distinguished himself beyond his usual performances. There is an etching by Louis Laguerre of the 'Judgment of Midas.' He died in 1721 whilst witnessing a performance in Drury Lane Theatre. Pope has immortalized him and his employer Verrio in the line, "Where sprawl the saints of Verrio and Laguerre." This, however, is unjust to Laguerre's ability. In the National Portrait Gallery is a portrait by him of William, first Earl of Cadogan.

LA GUERTIÈRE, FRANÇOIS DE. See DE LA GUERTIÈRE.

LA HAYE. See DE LA HAYE.

LAHDE, GERHARD LUDWIG, born at Bremen in 1765, studied at the Academy at Copenhagen, and distinguished himself as a designer and engraver. He obtained several medals, and was painter at the court of Denmark. He died at Copenhagen in 1820.

LA HÈLE, ISAAK DE. See DE LA HÈLE.

LA HIRE. See DE LA HIRE.

LA HUERTA. See DE LA HUERTA.

LA IGLESIA, FRANCISCO IGNACIO RUIZ DE. See RUIZ DE LA IGLESIA.

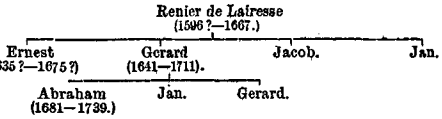
LAINATI, MARCO, a painter of the Parmese school, was born at Piacenza, and flourished about 1777. He was a pupil of Louis de La Forest. He worked at Carpi, where he executed several pictures.

LAING, JOHN JOSEPH, a Scottish wood engraver, was born at Glasgow in 1830. He practised for some time in his native city, but afterwards came to London, where he was chiefly employed on architectural subjects for the 'Builder.' He died at Glasgow in 1862.

LAIR, JEAN LOUIS CÉSAR, a French painter of historical subjects and of portraits, was born at Janville (Eure et Loire) in 1781, and died there in 1828, after passing the greater part of his life in Paris. He was a scholar of Regnault and David. He painted many religious subjects of large dimensions for churches, and a multitude of portraits and smaller pictures.

LAIRE, SIGMUND, a German miniature painter, was born in Bavaria about 1553. He studied painting under the Flemish painter, Francisco de Castello, at Rome, during the pontificate of Pope Gregory XIII. The greater part of his Madonnas went to India. He died at Rome in 1639, aged 86.

LAIRESSE FAMILY.



LAIRESSE, ABRAHAM DE, born at Amsterdam in 1681, was a son of Gerard de Lairesse, in whose style he painted. He died at Amsterdam in 1739.

LAIRESSE, ERNEST DE, the elder brother of Gerard de Lairesse, was born at Liége about the year 1635, and was instructed in design by his father. He painted animals and hunting scenes in distemper, and was sent to Italy to study, by his patron, the Elector Maximilian Heinrich of Cologne, who, on his return, appointed him his painter, and in whose service he died at the age of forty. His best work perished at the bombardment of Bonn.

LAIRESSE, GERARD DE, was born at Liége in 1641. He was the son of Renier de Lairesse, an artist of some celebrity, who had him instructed in the belles-lettres, poetry, and music, and taught him the principles of design. He afterwards studied under Bertholet Flemalle, and at the age of sixteen had made himself known as a portrait painter. He was soon after employed in some historical works for the Electors of Cologne and Brandenburg, and these established his reputation. Unfortunately an expensive and dissolute course of life kept him in indigence, although his gains were considerable. Not finding sufficient employment in his native city, he settled at Utrecht, and soon afterwards removed to Amsterdam, where he was regarded as the greatest historical painter of his time. Lairesse was afflicted with loss of sight in 1690, when he was only fifty years of age; but so great was his love for art, that he continued till his death to communicate his ideas on its theory and practice, in discourses from which were collected the materials for the treatise on design and colouring, published after his decease. He died at Amsterdam in 1711. His style is grand and poetical, he was perfectly acquainted with history and fable, possessed a lively and ready invention, and was attentive to propriety of costume. In his composition and

design he has been compared to Nicolas Poussin, but he has very slender pretensions to Poussin's classic elevation of thought, profound acquaintance with the antique, elegance of taste, and purity of design. He painted with an extraordinary facility, and is said to have finished in one day a picture of 'Mount Parnassus, with Apollo and the Nine Muses;' an achievement which Poussin would not have been ambitious of performing. His backgrounds are enriched with architecture, the principles of which he perfectly understood. A visit to Italy might have given more elegance and delicacy to his figures, which are occasionally ungraceful and too short. It is, however, surprising that he could arrive at so accomplished a style as is generally visible in his works, without the advantages of travel, and with no better models to consult than those he met with in his own country. Among his paintings are:

Amsterdam.	*Museum.*	A Festival of Bacchanals.
"	"	Legitimate Power.
"	"	Revolution.
"	"	Venus, Mars, and Cupid.
"	"	Venus, Mars, Cupid, and Mercury.
"	"	Diana and Endymion.
Berlin.	*Gallery.*	The Baptism of Achilles.
"	"	Satyr and Nymph.
Brussels.	*Gallery.*	The Death of Pyrrhus.
Cassel.	*Gallery.*	The Death of Germanicus.
Hague.	*Museum.*	Achilles recognized by Ulysses.
Paris.	*Louvre.*	Institution of the Eucharist.
"	"	Disembarkation of Cleopatra at Tarsus.
"	"	Dance of Children.
"	"	Hercules between Vice and Virtue.
Stockholm.	*Gallery.*	Achilles made known by Ulysses.
Vienna.	*Gallery.*	Neptune and Amphitrite.

Others are to be met with at Augsburg, Brunswick, Christiania, Dresden, Munich, &c.

As an engraver, Gerard de Lairesse claims particular notice. He etched a large number of plates from his own designs, executed with great freedom and spirit: the lights are broad and powerful, and the eye is carried at once to the principal figures of the composition. He sometimes marked his works with the initials *G de L; G L; G: D: L: pinx.; G L; G L fec et exc.: G L F; G L f; G. Laire; G. Laires.* The following are engraved by himself:

The Fall of our first Parents
Adam and Eve driven from Paradise.
Joseph and his Brethren.
Solomon consecrated by the High Priest.
The Infant Jesus explaining to his Parents the Divine Will.
The Incredulity of St. Thomas.
Saint Theresa.
The Parting of Hector and Andromache.
Antony and Cleopatra.
A March of Amazons.
A large Bacchanalian subject.
Venus lamenting the Death of Adonis.
The Four Seasons; designs for ceilings.
Diana and Endymion.
Bacchante, with Silenus asleep.

LAIRESSE, JACOB DE and JAN DE, were the younger brothers of Gerard de Lairesse, who distinguished themselves in painting flowers, fruit, and bas-reliefs. Their chief residence was at Amsterdam.

LAIRESSE, RENIER DE, a Dutch painter, was born at Liége about 1596. He was a pupil of Jan Taulier, whose daughter he married. He was principal painter to Ferdinand of Bavaria, Elector of Cologne and Prince Bishop of Liège. Among his historical pictures are, 'The Martyrdom of the Eleven Thousand Virgins,' 'The Martyrdom of St. Lawrence,' 'The Death of Seneca,' and 'The Rape of Helen.' He afterwards abandoned painting, and took to painting on wood to resemble marble and jasper and precious stones, in which art he specially excelled. He died at Vitry-le-Français in 1667.

LAJOUE, JACQUES, or DE LA JOUE, French painter of architecture, landscape, ornament, etc.; born July 1687. Little is known of his early life, but his reception at the Academy is recorded on April 26, 1721. He joined the group of artists who were busily employed under Louis XV. in decorating the Palaces and public buildings of Paris. 'A Perspective' in the Library of St. Geneviève, executed in 1732, obtained high recognition. He was much affected by Watteau and the painters of the Fêtes Galantes. He exhibited annually at the Salon, 1737–1753. His pictures are marked by elegance in arrangement; and, where he introduces figures, they are drawn with grace, and beautifully finished. Many of his paintings are enclosed in ornamental borders after the manner of Gillot-Audran. Several beautiful borders and designs for prayer-cards, and small panels, by him, were engraved 1730-1739, by the younger Cochin. One, entitled 'Prayer to Ste. Geneviève,' has a lovely miniature portrait of the Queen of France. Among his intimate friends and fellow-workers were Oppenor the architect, C. N. Cochin the engraver, the painters De Troy and Lemoyne, and M. Coustou l'aîné. Jacques de Favanne has preserved their caricatures, if not their likenesses, in his whimsical 'Portraits of Ten French Artists.' His patrons included Madame de Pompadour, for whom he painted a remarkable 'Allegory to the Glory of the King' (Louis XV.). He died in Paris, April 12, 1761. Among his works are the following:

Versailles.	*Museum.*	The Family of the Artist. 1737.
"	"	The Return from Hunting.
"	"	Landscape with Figures.

At the Mühlbach sale in Paris, 1899, two pictures were disposed of: 'The Dance,' in the famous Bosquet de Bacchus,—with the strange concert of 'Gilles' in place of the merry god,—and 'The Conjuror.'

At the British Museum is a drawing in black crayon on dark-grey paper of the frontispiece for 'The Works of Wouverman.'

LALA was a female portrait painter of Cyzicus, who flourished at Rome about B.C. 74. She painted in encaustic on ivory, and obtained a great reputation.

LALANNE, MAXIME, draughtsman and etcher, was born at Bordeaux in 1827. He was a pupil of Gigoux. He was an assiduous exhibitor at the Salon, where he won the orthodox medals and knighthood. His etchings are famous for the scientific clarity of their method, a method which he explained in his 'Treatise on Etching,' published in 1866. Lalanne died in 1886. Among his plates we may name:

Animals at Pasture; *after Berchem.* 1864.
Italian Landscape; *after Claude.* 1865.
Souvenir de Bordeaux. 1867.
Paris from the Trocadéro. 1867.
Cows crossing a Ford; *after Troyon.* 1873
The Cornfield; *after Ruysdael.*
Twilight; *after Crome.*
Paris from the Louvre.

LA LIVE DE JULLY, ANGE LAURENT DE. See DE LA LIVE DE JULLY.

L'ALLEMAND, FRIEDRICH, or more usually FRITZ, who was born at Hanau in 1812, studied at the Vienna Academy, and became a good painter of military subjects, for which he was very popular. He died at Vienna in 1866. An 'Episode in the Battle of Znaim,' dated 1845, is in the Vienna Gallery.

L'ALLEMAND, GEORGES, a French historical painter, who was a native of Nancy, executed in 1630 and 1633 the first and fourth 'mais' for the cathedral of Notre-Dame.

LALLEMAND, JEAN BAPTISTE, a French landscape and marine painter, was born at Dijon about 1710. He was originally a tailor, but abandoned the shears for the brush. He came over to England, then returned to France, and after a visit to Italy again came back to his own country, where he died about 1805.

L'ALLEMAND, THIERRY, a portrait draughtsman, was born at Hanau in 1809, and died at Hanover in 1881. He studied at the Academy of Vienna.

LALLEMANT, PHILIPPE, who was born at Rheims in 1629, and died in 1716, was a painter residing in Paris. In 1672 he was received into the Academy, on which occasion he painted the portraits of Perrault and Barbier du Metz, which are now at Versailles. He was the master of De La Hire, and the second master of Nicolas Poussin.

LAMA, GIOVANNI BERNARDO, the son of an artist of little celebrity, named Matteo Lama, was born at Naples in 1508. After learning the first principles of design from his father, he was placed under the tuition of Giovanni Antonio d'Amato. In 1527 the memorable sacking of Rome drove from that city the greater part of the inhabitants; among others, Polidoro da Caravaggio, who took refuge at Naples, and Lama had the advantage of his instruction. He, however, followed rather the style of Andrea Sabbatini, and his paintings are sometimes weak and affected. He died at Naples in 1579. Many of his works are to be found in the churches of that city; amongst them the following are noteworthy:

S. Severino.	The Entombment.
S. Gregorio Armeno.	The Ascension.
S. Lorenzo Maggiore.	The Marriage of St. Catharine.
S. M. della Sapienza.	Christ amongst the Doctors.

LAMA, GIOVANNI BATTISTA, was born at Naples about the year 1660, and was a fellow-student with Paolo de Matteis, under Luca Giordano. He painted history, and was much employed in easel pictures of mythological subjects, some of which were in the gallery of the Duke of San Niccola Gaeta, at Naples, and were admired for the elegance of their style and the sweetness of their colouring. Others are to be met with in the environs of the same city. He died after 1740.

LAMA, GIULIA, was an historical painter of Venice, who flourished in the 18th century.

LA MAIR, ——, was a painter of serpents, lizards, and other reptiles, in the manner of Otho Masseus, or Marcellis, as he is frequently named. He particularly excelled in the representation of butterflies; and his works are generally attributed to Masseus, but they are painted on a lighter ground. Neither the year of his birth nor that of his death is known, but he lived at Nymwegen in the 18th century.

LA MAISON, NICOLAS DE. See DELLA CASA.

LAMANNA, GIROLAMO, an historical painter and poet, was born at Catania, in Sicily, about 1580, and died in 1640.

LA MARE-RICHART, FLORENT I. DE. See DE LA MARE-RICHART.

LAMARS, D., was a Flemish historical painter, who flourished about 1621. In the Augustine Convent at Ghent is a picture by this artist of the 'Circumcision.'

LAMBERT, ANTOINE EUGÈNE, French landscape painter, born at Dijon, April 26, 1824; became a pupil of Thierry and Daubigny; first exhibited at the Paris Salon in 1857 his 'Souvenir du Bas-Bréau,' a landscape taken from the forest of Fontainebleau. He also painted scenes suggested by the country of the Oise, landscapes of Picardy, and Normandy coast scenes. In 1887 he obtained an Honourable Mention, and another at the Universal Exhibition of 1889. He died in Paris on January 30, 1902.

LAMBERT, GEORGE, was born in Kent in 1710, and was a scholar of William Hassell, and afterwards of Wootton, to whom he was greatly superior. His first employment was as a theatrical scene-painter, in which line he worked for the Lincoln's Inn Fields Theatre, but in 1736 he obtained the post of principal painter at Covent Garden, where his productions were numerous and important, but many of them perished in the fire of 1808. He has the credit of being one of the first of the English painters who treated landscape with a pleasing and picturesque effect. In conjunction with Samuel Scott, he painted some views of the settlements of the East India Company, for their house in Leadenhall Street, which has since been demolished. The Foundling Hospital possesses a landscape by him. Some of his English landscapes have been engraved by Vivares, Mason, &c. George Lambert etched, in a coarse but painter-like manner, two prints, now become scarce, one of which represents an upright landscape, with ruins, and three small figures. He died in 1765.

LAMBERT, JAMES, was a landscape painter, who gained a premium at the Society of Arts in 1770, and exhibited at the Society of Artists, the Free Society of Artists, and the Royal Academy from 1761 to 1778. He died near Lewes in 1779. His son, also named James, was a genre, fruit, and flower painter, who exhibited at the Free Society of Artists and the Royal Academy from 1769 to 1778.

LAMBERT, JEAN, was a painter of Liége, who flourished about 1427.

LAMBERT, JOHN, was born about 1620. He was of good family, and rose to the rank of major-general in the service of the Commonwealth. On the Restoration he was banished to Guernsey, where he employed himself in flower painting, having in his youth been a pupil of Jan Baptist Gaspers. He died in Guernsey in 1683. His son John was a portrait painter, who died at his estate in Yorkshire.

LAMBERT, JOSSE, was a Flemish engraver, who died at Ghent in 1556 or 1557. There is a curious engraving by him representing 'The Triumph of Christ,' after Titian, which is engraved on wood in ten pieces.

LAMBERT, MARK, a wood engraver, was one of Bewick's assistants. He was born in 1781, and died at Newcastle in 1855.

LAMBERT, MARTIN, who was born in Paris in 1630, was a portrait painter and a pupil of the cousins Beaubrun. He was elected an Academician in 1663; his picture of reception represented 'The Cousins Beaubrun working at the same easel:' it is now in the Louvre. He died in Paris in 1699.

LAMBERT THE LOMBARD. See SUSTERMAN.

LAMBERTI, BUONAVENTURA, was born at Carpi in 1652, and after residing some time at Modena, he established himself at Rome. He is said to have been one of the last and ablest scholars of Carlo Cignani. He painted some pictures for St. Peter's, which have been executed in mosaic by Ottaviani, and his fine picture of 'St. Francis of Paola resuscitating a dead Child,' in the church of the Spirito Santo de' Napolitani, has been engraved by Jacob Frey. His 'Virgin showing the Infant Saviour to St. Jerome' was engraved by Dorigny. There are several of his easel pictures in the Palazzo Gabrielli, which are deservedly admired. He died at Rome in 1721.

LAMBERTI, NICCOLÒ, a painter of the Florentine school, was living in 1382. He was a pupil of the Orcagnai, and painted in company with Jacopo in the palace at Volterra a fresco representing the 'Annunciation' with Saints.

LAMBERTINI, MICHELE DI MATTEO, was a painter of Bologna, who in 1447 painted in the church of San Giovanni at Siena the twelve articles of the Apostles' Creed. There are a 'Pietà' between SS. John, Mark, Roch, and Anthony Abbot, dated 1462, and a 'Virgin and Child,' dated 1469, by him in the Academy of Bologna. The churches of San Petronio and San Giacomo in the same city also possess specimens of his work; whilst the Academy of Venice has an altar-piece of the 'Virgin and Child,' with Saints and scenes from the life of St. Helena. No dates can be given of his birth or death.

LAMBERTS, GERARD, a Dutch landscape and architectural painter, was born at Amsterdam in 1776, and died in 1850. He was a conservator of the Amsterdam Museum and a member of the Academy.

LAMBINET, ÉMILE CHARLES, a French landscape painter, was born at Versailles in 1815, and studied under Drolling, Boisselier, and Horace Vernet. He died at Bougival in 1877. Amongst his works are:

Amiens.	*Museum.*	Les Baigneuses. 1849.
Avignon.	*Museum.*	The Banks of the Gardon. 1840.
Besançon.	*Museum.*	The Course of the Ivette. 1865.
Cambrai.	*Museum.*	Interior of a Cottage. 1835.
„	„	View of Senlisse. 1836.
Montpellier.	*Museum.*	Landscape.

LAMBORNE, PETER SPENDELOWE, an engraver, was born in London in 1722. He was chiefly engaged on architectural and antiquarian works, and practised at Cambridge. He also painted miniatures, and belonged to the Incorporated Society of Artists. He died at Cambridge in 1774.

LAMBRECHTS, C., was a Dutch historical and genre painter, who flourished in the 17th century.

LAMBRI, STEFANO, an Italian historical and portrait painter, who flourished about 1620, was a pupil and imitator of Malosso. He painted in 1623, for the Dominican Church of Cremona, a picture representing 'St. William and St. Louis Bertrand.'

LAME, BIAGIO DALLE. See PUPINI.

LAMEN, VAN DER. See VAN DER LAMEN.

LAMI, LOUIS EUGÈNE, French painter, born in Paris, January 12, 1800; became a pupil of Gros and of Horace Vernet, and in 1817 entered the École des Beaux Arts, where he remained for three years. At first his talent was devoted to lithography, but he afterwards took up water-colour and portrait-painting. His first pictures shown in the Salon of 1824 were 'Études de Chevaux' and 'Le Combat de Puerto de Miravente.' He illustrated Alfred de Musset, and supplied some charming plates for the 'Chronique de Charles IX.' and 'Manon Lescaut.' Two of his pictures, 'Interieur d'Église' and 'Charles Premier,' are in the Luxembourg, though it is as an illustrator that Lami's fame is alone likely to survive. His death occurred in Paris in December 1890.

LAMINIT, PAUL JAKOB, a German engraver, was born at Augsburg in 1773, and studied under Ignaz Sebastian Klauber. His plates represent:

Several Towns and Landscapes, in Lipowsky's Almanac.
Several Views, for the Emperor of Russia.

LAMINOY, SIMON DE, a French battle and landscape painter, was born at Noyon in 1623, and was made an Academician in 1663. He died at Verrines (Loiret) in 1683.

LAMION, JEAN, was a distinguished French miniature painter, who flourished at Troyes in 1336.

LAMMA, AGOSTINO, an Italian battle painter, was born at Venice about 1636. He was instructed by Antonio Calza, and his chief production is the 'Siege of Vienna by the Turks,' painted in the style of M. Stom. He died in Venice about 1700.

LAMME, ARIE, a Dutch landscape painter, was born at Heerensjansdam in 1748. He studied under J. Ponse at Utrecht, and practised in the style of Cuyp. He was much engaged on decorative work, and was also a poet. His daughter Cornelia was the mother of Ary Scheffer. He died in 1801.

LAMME, ARNOLDUS, a Dutch animal, landscape, and battle painter, the son of Arie Lamme, was a native of Dordrecht. He established himself as a fine-art dealer at Rotterdam, where he died in 1856.

LAMME, CORNELIA. See SCHEFFER.

LÄMMLEIN, ALEXANDRE, was born at Hohenfels, Bavaria, in 1813. At the early age of ten he was sent to Paris and placed under an engraver; subsequently he entered the École des Beaux-Arts and studied under Regnault and Picot. He distinguished himself as a portrait painter, but also executed religious and mythological subjects. With Alaux he restored the Primaticcio Gallery at Fontainebleau in the years 1835-39. Many etchings and paintings on enamel by him are to be met with. He was naturalized in France, and died in 1871. Among his paintings may be mentioned:

The Chastity of Joseph.
The Awakening of Adam.
Job.
Jacob's Ladder.
The Vision of Zechariah. (*Rochefort Museum.*)
The Awakening of Tabitha.
Diana and Endymion.

LAMO, PIERRE, was an historical painter, who died at Bologna in 1578. He was a pupil of Innocenzo da Imola.

LA MONCE, RAIMOND FERDINAND DE. See DE LA MONCE.

LAMORLET, JOSEPH, was a Flemish historical painter, who flourished about 1655. In 1651 he was made free of the Guild of St. Luke at Antwerp, and became its dean in 1672-3. He died between 1680 and 1688.

LAMOTTE, ——, was a French historical painter of the 18th century. In 1721 he took the second prize at the French Academy for his picture of 'Gideon's Sacrifice.'

LAMPARELLI, CARLO, an Italian portrait and historical painter, who flourished about 1680, was a native of Spello. He was a pupil of Giacinto Brandi.

Woodbury Co. photo] RED CAP [*Tate Gallery*

LAMPI, FRANZ VON, a painter of portraits and battle pieces, was born at Klagenfurt in 1783, and instructed in the art by his father, Johann Baptista Lampi the elder. He died at Warsaw in 1852. There are by him:

Portrait of the Empress Catharine II. of Russia.
Portrait of the Princess of Liechtenstein.
Portrait of the Dancer Heberle.

LAMPI, JOHANN BAPTIST VON, the elder, a Tyrolese historical and portrait painter, was born at Romeno in 1751. He became a professor at the Vienna Academy in 1786, but subsequently he resided in Russia, where he devoted himself to portrait painting, and amassed a large fortune. He died at Vienna in 1830. There are by him:

Darmstadt.	*Museum.*	The Portrait of a young Painter.
Petersburg.	*Hermitage.*	Portrait of the Empress Maria Fedorowna.
Vienna.	*Gallery.*	Repose of Venus.
"	"	Portrait of Himself.

LAMPI, JOHANN BAPTIST VON, the younger, an Austrian portrait painter, was born at Trent in 1775, and studied under his father, Johann Baptist Lampi the elder, and at the Academy at Vienna. He went afterwards to St. Petersburg, where he stayed thirteen years, and became a member of the Academy at that city as well as of that at Vienna in 1813. He painted many of the most distinguished personages of his time. Among his other works is to be mentioned a 'Venus' in the style of Füger. He died at Vienna in 1837.

LAMPSONIUS, DOMINICUS, a Flemish historical painter, was born at Bruges in 1532. He was a pupil of Lambert Lombard, whose life he afterwards wrote. He went in the suite of Cardinal Pole to England, and after his death in 1558 he settled at Liége, and was secretary to several Bishops in succession. He was also a sculptor and a poet, and wrote an elegy in Latin verse on the painters of Lower Germany, published in 1572. He died at Liége in 1599.

LAMSIN was a Flemish painter, who flourished at Ypres in 1290.

LAMSVELT, JAN, a Dutch engraver, was born at Utrecht about the year 1660. His style resembles that of Romeyn De Hooghe. There are by him some portraits, which are scarce, and some other subjects, of which the following are the principal:

Oliver Cromwell; an oval.
Jan De Wit, pensionary of Holland.
Cornelis Pieterszoon Hooft.
Joris Cassander.
Hubert Duishuis, of Rotterdam.
The Siege of Tournay, by the Duke of Marlborough and Prince Eugene.

LAMSWEERDE, SIMON ANTON VAN, a Dutch designer and engraver, was born at Utrecht about 1625, and was living up to 1683. He engraved several portraits in the style of Suyderhoef, though very inferior; among which are the following:

Franz Gomarius, professor of theology at Groningen.
Heinrich Alting, professor of theology at Heidelberg.
Anna Maria van Schurman. 1657.
Cyprian Regnier, jurist of Utrecht.
Karel De Maets, professor of theology at Utrecht. 1659.

LA MURA, FRANCESCO, (or DE MURA,) called FRANCESCHIELLO, was born at Naples in 1699. He was one of the numerous scholars of Francesco Solimena, and was much employed in ornamenting the churches and other public edifices in his native city. In the royal palace of Turin he painted, in competition with Claudio Beaumont, frescoes representing the Olympic Games, and the Life of Achilles. He died in 1782. The following frescoes by him are at Naples:

S. Chiara.	St. Clara putting the Saracens to Flight.
"	The Adoration of the Sacrament.
"	Solomon building the Temple.
Monte Cassino.	Scenes from the Old and New Testaments.
"	Lives of the Saints.

LAMY, CHARLES, a French historical painter, was born at Mortagne (Orne) in 1699, and became an academician in 1735. He died in Paris in 1743. An 'Assumption of the Virgin' by him is in the Museum at Tours.

LAMY, JEAN AUGUSTE, a French painter of still-life, was the son and pupil of Louis Auguste Lamy. He was born at Marseilles in 1773, and died there in 1844. Some of his works are in the Museum at Marseilles.

LAMY, LOUIS AUGUSTE, a French landscape painter, was born at Marseilles in 1746. He was received into the Academy in 1788, and died in his native city in 1831. Many of his works are in the Museum at Marseilles.

LANA, LODOVICO, a painter and engraver, was born at Modena in 1597, and was educated at Ferrara under Ippolito Scarsellino, but afterwards studied under Guercino at Bologna. The theatre of his triumph is, however, at Modena, where there are many admirable productions of his pencil; particularly his celebrated emblematical picture of the city of Modena delivered from the horrors of the plague, in the Chiesa Nuova; a production with which few works of art at Modena can be compared. Lana was a successful imitator of Guercino, and exhibits the vigorous opposition of his masses, to which he united something of the spirited movement of Tintoretto. He was the rival of Giovanni Battista Pesari, who appears to have yielded to him the superiority, by retiring to Venice when Lana established an Academy at Modena, which became famous through Italy. He died at Rome in 1646. Among his best etchings are:

The Empress Irene binding up the Wounds of St. Sebastian.
Six Labours of Hercules.
The Holy Family.
The Virgin.
The Death of Seneca.

There is a list of his prints in Bartsch's 'Peintre-Graveur,' vol. xviii.

LANCASTER, HUME, was a painter of marine subjects and coast scenery. He was a member of the Society of British Artists, and exhibited also at the Royal Academy. Some of his views off the coast of Holland are among his best paintings. He died at Erith, in Kent, in 1850.

LANCE, GEORGE, painter of still-life subjects and fruit and flower-pieces, was born at the Manor House of Little Easton, in Essex, March 24, 1802. His father had served in a cavalry regiment, and eloped with his mother (*née* Constable) from a boarding-school. He was first placed in a manufactory at Leeds, but disliking the work, and having artistic ambitions, he returned to London. A chance meeting with Landseer, then studying under Haydon, decided him to call on that painter, who took him into his studio as an apprentice. Here he remained for seven years, studying at the same time at the Academy schools. A study of fruit painted as a trial of colouring was bought by Sir George Beaumont, and Lance painted a second, which also was sold. He then began to devote

himself to this class of subject, being employed, amongst other commissions, on the decorations at Woburn Abbey. In 1824 he began to exhibit, first at the British Institute and Society of British Artists, and in 1828 at the Royal Academy, varying his still-life subjects with occasional genre or historical pictures, one of which, 'Melanchthon's First Misgivings of the Church,' gained the annual award of the Liverpool Academy for the best picture in 1837. His exhibited works were very numerous, and included 135 at the British Institution, 48 at the Society of British Artists, and 38 at the Royal Academy. Amongst these were: 'Captain Rolando showing Gil Blas the Treasures of the Cave' (1839), 'The Ballad' and 'Narcissus' (1841), 'The Microscope' (1842), 'The Village Coquette' (1843), 'The Grandmother's Blessing' (1844), 'The Biron Conspiracy' (1845), 'The Seneschal' (1852), and 'Harold' (1855). The remainder were mostly fruit and flower studies, or drawings of birds, such as 'Beautiful in Death' (1857), an exquisitely-painted peacock. The National Gallery contains 'A Basket of Fruit, Pineapple, and Bird's Nest' (1834), 'Red Cap,' a study of a monkey (1847), 'Fruit: Pineapple, Grapes, and Melon' (1848), 'The Biron Conspiracy,' mentioned above (1845), 'The Lady-in-Waiting,' and two minor fruit-pieces. A portrait of himself, painted at about the age of 30, is in the South Kensington Museum. Lance took a certain number of pupils, amongst whom Sir John Gilbert was the most prominent. He lived for some time at New Brighton, near Liverpool, and died at the residence of his son, in Birkenhead, on June 18, 1864. H.C.M.

LANCE, MICHEL, a French fruit and flower painter, was born at Rouen in 1613, and died in 1661.

LANCHARES, ANTONIO, was born at Madrid in 1586. He entered the school of Patricio Caxes, where he acquired a style so like that of his master's son, Eugenio, that it is difficult to distinguish between their works. He was employed to paint various pictures for the Jesuit Convent at Madrid, and for the Carthusians at Paular, all of which have perished. In 1625 he was commissioned to paint some pictures for the Convent of the Order of Mercy at Madrid, the subjects being taken from the life of Pedro Nolasco, a zealous redeemer of Christian captives in the 13th century. He also executed a large composition for the choir. He died at Madrid in 1658.

LANCILAO, one of the best masters of miniature painting, lived in the 16th century at Padua, and studied under Bartolommeo della Gatta.

LANCILOTTO. See BLONDEEL.

LANCISI, TOMMASO, was an historical painter, who was born at Città San Sepolcro in 1603. He was a pupil of Sciaminosso. Two of his brothers also were painters. He died in 1682.

LANÇON, AUGUSTE, a French water-colour draughtsman, sculptor, painter, and etcher, was a native of Sainte-Claude (Jura), and a pupil of Picot, and first exhibited at the Salon in 1872. He painted chiefly battle-pieces and animals, and was well known as an etcher. His best plates were a series of seventeen from the Franco-Prussian War of 1870–71. He died in May 1885. His heirs presented his 'Lionne en arret' to the Luxembourg, and his 'Tranchée devant Le Bourget' to the city of Paris. His etchings of episodes in the war of 1870–71, published in Véron's 'Troisième Invasion,' and his two albums, 'La Rue à Londres,' and 'Les Animaux,' show considerable ability.

LANCONELLO, CRISTOFORO, was a native of Faenza, who flourished about the year 1587. From his style, Lanzi thinks it probable that he was a disciple of Federigo Barocci. In the Palazzo Ercolani, at Bologna, is a picture by him of the 'Madonna and Child,' with a glory of angels, and St. Francis, St. Clara, and other Saints below.

LANCRENON, JOSEPH FERDINAND, a French historical painter and lithographer, was born at Lods (Doubs) in 1791. He entered the École des Beaux Arts in 1814, and after studying under Girodet-Trioson, was in 1835 appointed Director of the Museum at Besançon. He died in his native village in 1874. Amongst his works are:

Tobit restoring his Father's Sight. 1819. } (*Besançon*
Portrait of M. Courvoisier. } *Museum.*)
The Apotheosis of St. Geneviève. 1827. (*St. Laurent, Paris.*)

LANCRET, NICOLAS, a French painter of "fêtes galantes," was born in Paris January 22, 1690. He came of a worthy family, whose name had figured in the Roll of the Shoemakers' Guild for more than two hundred years. His parents were in a humble position, and his father died when he was quite young. He early received elementary instruction in drawing from an uncle, who was an engraver, but, becoming ambitious of higher things, he entered the studio of Pierre D'Ulin, one of the professors of the Academy. It was, however, to Claude Gillot that he chiefly owed his art education. With him he remained some years, and there he came into contact with Watteau. The style of the Valenciennes painter fascinated him, and he devoted himself heart and soul to his methods. His friendship with the master-painter of the "fêtes galantes" was not long-lived. According to Ballot de Sovot, the success obtained in two works exhibited by him, and which were attributed to Watteau, caused a rupture between the two painters. M. Pierre de Crozat, the eminent collector, sympathized with him, and introduced him to M. de Julienne and other distinguished patrons of art. He was a laborious worker, and allowed himself little leisure. He was accustomed, in summer time, to take his sketch-book into the country round Paris; whilst, in the winter, he worked assiduously in the life-school of the Academy. In 1714 his first pictures of importance appeared, 'Le Bal Champêtre,' and 'Une Danse dans un Bosquet,' and gave evidence of special characteristics. In 1719 he was received into the Academy as a painter of "fêtes galantes." One of his reception pictures, 'Une Conversation Galante,' is in the Wallace Collection. He was a regular frequenter of the Opera and La Comédie Française, and was a friend of the dancers La Camargo and La Sallé, whom he frequently represented in his works. His models, however, were, for the most part, found in the resorts of Society. His personality was attractive, and his amiability and good address helped him to make his way. In 1735 he was elected "Conseiller" of the Academy. His success lead to his presentation to Louis XV., who commanded him to paint six pictures at Versailles. It was not till 1740 that he married a granddaughter of the comic poet Boursault. His married life did not, however, last long, for he died in Paris on September 14, 1743. Lancret has sometimes been called the art-child of Watteau, but he lacks

LE MONTREUR DE LANTERNE-MAGIQUE

[*Neues Palais, Potsdam*

LA TASSE DE THÉ

[*Collection of Lady Wantage*

his warmth, and he fails to invest his works with the airy gracefulness which constitutes the great charm of that master. To truth and naturalness he added good execution. His art displays easy and graceful movement. His dominant colour is a beautiful silvery grey. The following is a list of his pictures in the chief public collections of Europe:

Angers.	*Museum.*	Wedding Breakfast. 1737.
Berlin.	*Altes Schloss.*	The interrupted Concert.
"	"	The Sleeper startled.
"	"	Children playing (2).
"	*New Palace.*	The Country Dance. 1732.
"	"	The Bird-catcher. 1739.
"	"	Children playing. 1739.
"	"	The Magic Lantern. 1743.
"	"	La Camargo dancing.
"	"	In the Forest.
"	"	Dance before the Tent.
"	"	Reunion in the open air.
"	*National Gallery.*	Fête champêtre. 1739.
"	"	A Pastoral.
Dresden.	*Royal Gallery.*	Under the Trees. 1730.
"	"	The Dance. 1734.
"	"	Fête champêtre.
Fontainebleau.	*Pic. Gall.*	Tiger Hunt.
"	"	The Music Lesson.
"	"	Innocence.
London.	*Wallace Collection.*	Fête in a Wood.
"	"	The Revels.
"	"	"La belle Grecque."
"	"	Italian Comedians.
"	"	La Camargo dancing.
"	"	The Bathers.
"	"	Conversation galante (2).
"	"	The Bird-catchers.
"	"	The charming Disaster.
"	*South Kensington.*	Conversation galante.
"	"	A Folding-screen. 1740.
"	*National Gallery.*	Infancy.
"	"	Youth.
"	"	Manhood.
"	"	Age.
"	*Buckingham Palace.*	Pastoral Scene.
Nantes.	*Museum.*	Columbine in a Carriage.
"	"	Bal costumé.
"	"	Portrait of La Camargo.
"	"	Conversation galante.
"	"	La Camargo dancing.
Orleans.	*Museum.*	Déjeuner au jambon.
Paris.	*Louvre.*	Spring. 1738.
"	"	Summer. 1738.
"	"	Autumn. 1738.
"	"	Winter. 1738.
"	"	The Bird's Nest.
"	"	The Turtle-doves.
"	*La Caze Collection.*	The Boy punished.
"	" "	The Italian Comedy.
"	" "	The Cage. 1738.
Potsdam.	*Stadt Schloss.*	La Moulinet. 1714.
"	"	Réunion in a Pavilion. 1714.
"	"	Fête in the open air.
"	"	The Swing.
"	"	The Burning-glass.
"	"	The Dance in the Forest.
"	"	Ball under a Colonnade.
"	*Sans Souci.*	Dance at the fountain.
"	"	Country Dance. 1732.
"	"	Blind-man's Buff. 1737.
"	"	End of the Repast.
"	"	Departure for Cithera.
"	"	Breakfast in the Forest.
"	"	A couple dancing.
Rouen.	*Museum.*	Girls bathing.
St. Petersburg.	*Hermitage.*	The Holy Family.
"	"	The Concert.
"	"	The young Bird-catchers.
"	"	Girls bathing.
"	"	A Kitchen Scene.
"	"	Kitchen Courtship.

LANDA, JUAN DE, was a Spanish painter of frescoes and historical subjects, who flourished at Pampeluna from 1570 to 1630. In 1599 he painted the high altar of Santa Maria de Tafalla, and in the following year a 'St. Michael' and a 'St. Catharine' for the church of Caseda.

LANDELLS, EBENEZER, a wood engraver, was born at Newcastle-on-Tyne in 1808. He was a pupil of Bewick, and came to London about 1829. He was much employed on the illustrated journals, contributing to 'Punch' and the 'Illustrated London News' from their commencement, as well as to the 'Illuminated Magazine' and the 'Ladies' Newspaper.' He died at Brompton in 1860.

LANDELLS, ROBERT THOMAS, the son of Ebenezer Landells, was born in 1833. He was a special artist on the staff of the 'Illustrated London News,' for which he depicted the Crimean, Danish, Austro-Prussian, and Franco-German Wars. In his later years he reproduced in oil and water-colours many of the scenes he had witnessed. He died in 1877.

LANDERER, FERDINAND, a German engraver, was born at Stein, in Austria, in 1743. He studied under Jacob Schmutzer, and became a member of the Academy at Vienna, as also a professor at the Imperial Military Academy. He died in 1796. He engraved several plates, both as etchings and in the crayon manner; among them are the following:

PORTRAITS.

Franz Moriz, Count Lacy; *after Konolitz*
Joseph Kurz, actor; *from his own design.*

SUBJECTS.

Samson and Delilah; *after Rembrandt.*
Two Landscapes, with ruins and animals; *after Dietrich.*
Two mountainous Landscapes; *after Pitlement.*
Two large Landscapes, with figures and cattle; *after De Loutherbourg.*
Sixteen plates of Heads; *after M. J. Schmidt.*

LANDFELD, ASSUERUS VAN. See LONDERSEEL.

LANDI, GASPARO, was born at Piacenza in 1756. He was a pupil of Pompeo Batoni and Corvi. Though brought up in the school of the Mannerists at Rome, he did not follow their principles. His study of the great artists of the 16th century caused him to paint in a style in which he united the broad colouring of the Venetians with the pleasing chiaroscuro of the Lombards. He is considered the founder of the modern Italian school. He was Director and President of the Academy of St. Luke at Rome, and obtained the first prize at the Academy at Parma in 1781. He died at Rome in 1830. There are by him:

		The Ascent to Calvary.
Florence.	*Pitti Palace.*	The Maries at the Tomb.
Piacenza.	*Cathedral.*	The Burial of the Virgin.

LANDI, GIUSEPPE ANTONIO, was an architectural painter of the 18th century. He was a pupil of Ferdinando Galli, and was received as an Academician of Bologna.

LANDI, NEROCCIO DI BARTOLOMMEO, was a partner of Francesco di Giorgio, from whom he parted in 1475. He was born in 1447, and followed the professions of painting and sculpture; his death occurred in 1500 at Siena. The 'Hellespontic Sybil' in the pavement of the cathedral at Siena was designed by him in 1483, and the Academy of that city possesses several pictures by him.

LANDINO, JACOPO, called JACOPO DI CASENTINO, was a member of the family of Cristoforo Landino, of Prato Vecchio, whence he is sometimes known as 'Jacopo da Prato Vecchio.' He was born in the first years of the 14th century, at Arezzo, and

was the pupil of Taddeo Gaddi, whom he followed to Florence, where he founded in 1349 the Company of Painters under the patronage of the Virgin and SS. John the Baptist, Zenobio, Reparata, and Luke. He appears to have remained at Florence until 1354, and then returned to Arezzo, where he superintended the rebuilding of the waterworks of the Fonte de' Guinizzelli. He is recorded as having executed a large number of frescoes in that city, the greater portion of which have now disappeared. Portions of the Duomo Vecchio, the Vescovado, and the church of San Bartolommeo, at Arezzo, were decorated by Casentino; the last-named building still contains a fresco by him of the 'Dead Christ bewailed by the Virgin and St. John the Evangelist.' He was the master of Agnolo Gaddi and Spinello Aretino. Little now remains of this artist's work, although it is known that he executed very many frescoes, both in Florence and in Arezzo. According to Vasari his death occurred at Prato Vecchio at the age of eighty, and he was buried in the Camaldolese church of Sant' Agnolo. The following are some of his paintings:

Florence.	*Uffizi.*	Coronation of the Virgin.
"	"	Predella with scenes from the life of St. Peter and eight Saints.
London	*Nat. Gallery.*	St. John the Evangelist lifted up into Heaven.

LANDOLT, SALOMON, a German battle, landscape, and sporting painter, was born at Zurich in 1741. He entered the military profession, and studied painting in Paris with Le Paon. In 1776 he went to Berlin and raised for Frederick II. a corps of Swiss troops. In 1784 he went to Eglisen on the banks of the Rhine in command of a body of volunteers, and in 1799 he was fighting with the Archduke Charles. In 1803 he returned to Zurich, and was made a member of the Council. He died at Andelfingen in 1818.

LANDON, CHARLES PAUL, a French historical painter, was born at Nonant (Orne) in 1760. He was a pupil of Vincent and of Regnault, and obtained the 'grand prix' in 1792. In 1816 he was appointed Curator of the Louvre Gallery, and also became a corresponding member of the Institute. He died in Paris in 1826. Amongst his chief pictures are:

Dædalus and Icarus. 1799.
Leda. 1806. (*Louvre.*)
Venus and Cupid. 1810.
Paul and Virginia. 1812.

He is, however, better known as a writer on art: his contributions to literature amounting to more than a hundred volumes. His chief works are:

'Annales du Musée,' 42 vols. 1800—22.
'Vies et Œuvres des Peintres les plus célèbres,' 25 vols. 1803—17.
'Galerie Historique des Hommes les plus célèbres,' 13 vols. 1805—11.
'Grandes Vues pittoresques de la Grèce, et de la Sicile, et des Sept Collines de Rome.' 1813.
'Numismatique du Voyage du jeune Anacharsis.' 1818.
'Choix de Tableaux et Statues des plus célèbres Musées et Cabinets étrangers,' 2 vols. 1819—21.

LANDRIANI, PAOLO, born at Milan in 1737, was a painter and architect, who studied under Gonzaga. He was employed at the Scala theatre, and became reputed as a decorator. He followed especially the principles of Bibiena, Bernardin, and Galleavi. Perego and Sanquirico were his pupils. He died at Milan in 1839.

LANDRIANI, PAOLO CAMILLO, called DUCHINO, was born at Milan about 1570. He was a scholar of Ottavio Semini, and painted history with considerable success. There are several altar-pieces by him in the churches at Milan, of which that of 'The Passion' is dated in 1602. One of his best performances is his picture of 'The Nativity,' in the church of Sant' Ambrogio. He died at Milan in 1619.

LANDRY, PIERRE, a French engraver, was born in Paris about the year 1630, and died there in 1701. He was much employed by the booksellers, and engraved a variety of frontispieces, portraits, and other subjects. His best prints are his portraits, some of which possess considerable merit. Among other plates, the following are by him:

PORTRAITS.

Louis XIV. of France; *after J. François.*
Louis de Bourbon, Prince of Conti; *after Gribelin.*
Charles de Bourbon, Bishop of Soissons. 1660.
Abel Brunier, Physician to the Duke of Orleans. 1661.
Charles Brulart, Marquis of Genlis.
Eustache de La Salle; *after C. Le Febre.*
Antoine Godeau, an ecclesiastic; *after Ardisson.*
François Lescuyer.

SUBJECTS.

St. Jerome.
The Virgin and Child.
Christ and the Woman of Samaria; *after Albani*
The Head of St. John the Baptist; *after Annibale Carracci.*

LANDSEER, CHARLES, a subject painter, was born in 1799. He received his early instruction from his father, John Landseer, the engraver, and from Haydon. In 1816 he entered the schools of the Royal Academy, where he first exhibited in 1828. He went to Portugal with Lord Stuart de Rothesay, and also to Rio de Janeiro, where he made a large number of sketches. He was elected an Associate of the Academy in 1837, and an academician in 1845. From 1851 to 1874 he conducted the instruction in the antique school of the Academy, as Keeper. He died in London in 1879, leaving £10,000 to the Royal Academy for the foundation of 'Landseer Scholarships.' Amongst his chief works are:

London.	*Nat. Gallery.*	Clarissa Harlowe in the Sponging House. 1833.
"	"	The Sacking of Basing House. 1836. (*Lent to the Corporation of Sheffield.*)
"	"	Bloodhound Bitch and Pups. 1839. (*Lent to the Walker Art Gallery, Liverpool.*)
"	"	The Pillaging of a Jew's House. 1839. (*Lent to the Corporation of Dundee.*)
"	*South Kensington Museum.*	The Temptation of Andrew Marvell. 1841.
"	"	Sterne's 'Maria.'
"	"	The Hermit. 1841.

LANDSEER, Sir EDWIN HENRY, the eminent animal painter, was the youngest son of John Landseer, A.R.A., and was born at 83, Queen Anne Street East, London, on the 7th of March, 1802. His artistic education was begun by his father at a very early age, but not before his innate genius had shown itself in sketching and drawing, and the boy was sent into the fields to sketch from nature sheep, goats, and donkeys. In the South Kensington Museum are nine drawings, executed at a very early period of his life, some of them having been made when he was but five years old. He also

SIR EDWIN LANDSEER

Woodbury Co. photo]

THE MONARCH OF THE GLEN

produced several etchings. His first appearance in public occurred in 1815, when on the walls of the Royal Academy Exhibition appeared a 'Portrait of a Mule,' and 'Portraits of a Pointer Bitch and Puppy.' In the same year he was advised by Haydon to study the Elgin Marbles, and to dissect animals, though he does not seem to have studied under him, as did his brothers Thomas and Charles. In 1817 he exhibited the portrait of 'Brutus,' having in the preceding year entered the Royal Academy as a student. In 1818 he exhibited 'Fighting Dogs getting Wind,' at the Exhibition of the Society of Painters in Oil and Water-Colours; and at the Academy a 'Portrait of a Donkey.' In 1819, at the British Institution was 'The Cat disturbed;' in 1820, 'Alpine Mastiffs reanimating a distressed Traveller;' and in 1821, 'The Seizure of a Boar,' and 'Pointers To-ho.' In 1822 he received a premium of £150 from the directors of the British Institution for 'The Larder invaded.' In 1824 he exhibited the 'Cat's Paw,' and in the same year he paid his first visit to the Highlands in company with Leslie. They visited Glasgow, Loch Lomond, Loch Katrine, and Loch Earn, and paid a visit to Sir Walter Scott at Abbotsford. In 1825 'Taking a Buck,' and 'The Widow,' were his contributions to the Academy, and 'The Poacher' to the British Institution. In 1826 appeared 'The Dog and the Shadow;' and in the same year he became an Associate of the Royal Academy, being then twenty-four, the earliest age at which the laws of that institution admitted of his election. In 1827 were exhibited 'The Chief's Return from Deer-stalking,' 'The Monkey who had seen the World,' now the property of Lord Northbrook, and 'Chevy Chase.' In 1829 he produced 'The Highland Whiskey-Still,' the property of the Duke of Wellington, and 'A Fireside-Party.' In 1831 he was elected a Royal Academician, and in the same year he exhibited at the British Institution 'High Life' and 'Low Life,' of which latter Ruskin says, "it is the intensest rendering of vulgarity absolute and utter with which I am acquainted." In this year appeared also 'Poachers deer-stalking;' and 'Too Hot.' In 1832 was exhibited 'Spaniels of King Charles's Breed,' or 'The Cavalier's Pets,' and in 1833 'The Harvest in the Highlands,' and 'Jack in Office.' In 1834 appeared 'Suspense,' 'The Highland Shepherd Dog rescuing a Sheep from a Snow-drift;' 'Bolton Abbey in the Olden Time,' the property of the Duke of Devonshire, and 'Highland Breakfast.' In 1835 came 'The Highland Drovers' Departure,' 'A Sleeping Bloodhound,' and 'Comical Dogs.' 'The Sportsman's Annual' was published in 1836, with illustrations by Edwin Landseer, A. Cooper, and C. Hancock. In 1837 came 'The Highland Shepherd's Chief Mourner,' which Ruskin in his 'Modern Painters' praises so highly, and 'The Shepherd's Grave.' The portraits of the Marquis of Stafford and Lady Evelyn Gower, one of Landseer's best portrait pictures, appeared in 1838, together with 'There's Life in the old Dog yet,' and 'A distinguished Member of the Humane Society.' 'Dignity and Impudence,' with the title 'Dogs,' was first shown at the British Institution in 1839, in which year was exhibited also 'Van Amburgh and his Animals,' now in the Royal Collection at Osborne House. In 1840 'The Lion Dog from Malta,' 'Laying down the Law,' and 'Roebuck and Rough Hounds,' appeared at the Academy. 'Otter and Salmon,' in 1842, was the fruit of one of those visits to the Highlands which had become annual. In the same year were exhibited the 'Highland Shepherd's Home;' 'Pair of Brazilian Monkeys;' 'Breeze,' a retriever; 'Eos,' a greyhound belonging to Prince Albert; and 'The Sanctuary.' In 1844 he exhibited 'The Otter speared,' 'Coming Events cast their Shadows before,' sometimes called 'The Challenge,' and 'Shoeing.' 'Peace' and 'War' appeared in 1846, as did also 'The Stag at Bay.' 'The Drive,' produced in 1847, was a hunting-piece, representing the shooting of deer in a pass of Glenorchy Forest. The pictures of 1848 were 'A Random Shot,' one of the most pathetic of Landseer's works; 'The old Cover Hack;' Alexander and Diogenes; and the 'Sketch of my Father.' These were accompanied by a series of etchings by C. G. Lewis, styled 'The Mothers,' from drawings made by Landseer in 1837. In this year also he received a commission to paint three subjects connected with the chase for the Peers' Refreshment Room in the new Houses of Parliament, but the matter came to nothing, as the House of Commons refused to vote the money. In 1849 Landseer paid his first visit to Belgium to collect materials for the 'Dialogue at Waterloo,' which appeared in 1850, in which year he was knighted. 'The Monarch of the Glen,' 'The Last Run of the Season,' and 'Titania and Bottom,' were the chief pictures of 1851. To 1853 belong 'The Combat,' 'Night and Morning,' and 'Children of the Mist.' In 1856 he contributed 'Saved' to the Academy Exhibition. In 1857 came 'Scene in Braemar,' a magnificent stag; 'Rough and Ready,' a portrait of a favourite mare; and 'Uncle Tom and his Wife for sale.' In 1858 appeared 'The Maid and the Magpie;' and 'Deer browsing,' an immense cartoon in coloured chalks. In the British Institution of the same year were 'Twa Dogs,' and a portrait of Sir Walter Scott. The year 1860 produced 'A Flood in the Highlands;' 1861, 'The Taming of the Shrew;' and 1864, 'Man proposes, God disposes,' an Arctic incident, suggested by the finding of the relics of Sir John Franklin. In 1865 was exhibited 'The Connoisseurs' (his own portrait); in 1867, 'Her Majesty at Osborne;' and in 1869 his last great picture, 'The Swannery invaded by Sea Eagles.' In 1869 the Lions at the four corners of the Nelson Monument were uncovered. On the death of Sir Charles Eastlake Landseer declined the Presidency of the Royal Academy, and in 1855 he received the large gold medal at the Paris Universal Exhibition. His later years were clouded by fits of depression, and he died at St. John's Wood, London, on the 1st of October, 1873, and was buried in St. Paul's Cathedral. The Winter Exhibition of the Royal Academy in 1874 was entirely devoted to his works, when 461 pictures, drawings, and sketches were exhibited, besides many touched proofs of engravings after his works. A complete catalogue of Landseer's works and of the engravings after them has been compiled by Algernon Graves. Chief among the engravers are his brother Thomas Landseer, Charles George Lewis, Charles Heath, Robert Graves, John Burnet, William Finden, Samuel Cousins, Francis Holl, James Stephenson, John Outrim, and Thomas L. Atkinson. A uniform series of small engravings in mezzotint has been in course of publication since 1880 by Messrs. Henry Graves and Co.

The following are the principal pictures by him in public and private collections:

Chatsworth.	*House.*	Bolton Abbey in the Olden Time.
"	"	Laying down the Law. 1840.
Edinburgh.	*Nat. Gallery.*	Rent Day in the Wilderness.
London.	*Nat. Gallery.*	Low Life—High Life. 1831.
"	"	Highland Music. 1830.
"	"	The Hunted Stag. 1833.
"	"	Peace. 1846.
"	"	War. 1846.
"	"	Spaniels of King Charles's Breed.
"	"	The Sleeping Bloodhound.
"	"	Dignity and Impudence.
"	"	The Defeat of Comus. (*Sketch.*)
"	"	Shoeing.
"	"	Highland Dogs.
"	"	Alexander and Diogenes.
"	"	The Maid and the Magpie.
"	"	A Dialogue at Waterloo. (*Lent to the National Gallery, Dublin.*)
"	*South Kensington.*	A Highland Breakfast.
"	"	The Highland Drovers' Departure.
"	"	The Dog and the Shadow.
"	"	A Fireside Party.
"	"	There's no place like Home.
"	"	The Twa Dogs.
"	"	A Jack in Office.
"	"	The Old Shepherd's Chief Mourner.
"	"	Tethered Rams.
"	"	Sancho Panza and Dapple.
"	"	The Angler's Guard.
"	"	A Naughty Child.
"	"	Suspense.
"	"	Comical Dogs.
"	"	The Eagle's Nest.
"	"	Young Roebuck and Rough Hounds.
"	*National Portrait Gallery.*	Sir Walter Scott.
"	"	John Allen, M.D.
"	*Buckingham Palace.*	The Defeat of Comus. (*Fresco.*)
"	*Apsley House.*	The Highland Whiskey-Still.
"	"	Van Amburgh and his Animals.
Osborne.	*House.*	Van Amburgh and his Animals.
Windsor.	*Castle.*	Eos.
"	"	The Sanctuary.
"	"	Dash, Hector, Nero, and Lorie

LANDSEER, GEORGE, the only son of Thomas Landseer, was born about 1834. When about twenty years of age he went to India, and whilst there he painted a great many portraits of Rajahs and other distinguished natives, and also made a large series of water-colour drawings of views in Cashmere and the hill country, which he brought back with him on his return to England about 1870, after which date he was an invalid and did little or no work. He died in London in 1878.

LANDSEER, HENRY, a landscape painter, was a brother of John Landseer, and a frequent contributor to the Exhibitions, especially to that of the Society of British Artists. His name appears at the British Institution Exhibitions of 1821, 1822, and 1823.

LANDSEER, JESSICA, a daughter of John Landseer, who died at Folkestone in 1880, also used the painter's brush and the etching-needle. She etched a few designs after her brother Edwin.

LANDSEER, JOHN, a line-engraver, was born at Lincoln in 1769. He was the son of a jeweller, and was apprenticed to William Byrne, the landscape engraver. The earliest works on which he was engaged were the illustrations after De Loutherbourg for Macklin's Bible, and Bowyer's 'History of England.' These were followed in 1795 by Moore's 'Twenty-five Views in the Southern Part of Scotland.' He devoted considerable attention to a series of engravings of animals after the great masters, which were afterwards published in a collected form. In 1806 he delivered a course of lectures on engraving at the Royal Institution, and in 1802 he was elected an Associate Engraver of the Royal Academy. He had previously attacked the Academy on account of the total exclusion of engravers from its honours, and his election did not prevent his continuing to urge their claims to full membership. Antiquarian pursuits had a great attraction for him, and he published 'Observations on the Engraved Gems from Babylon' (1817), and 'Sabæan Researches' (1833). He continued to exhibit at the Academy up to 1851. He died in London in 1852, and was buried at Highgate Cemetery. Two of his sons, Edwin and Charles, became Royal Academicians, and a third, Thomas Landseer, followed in his father's footsteps, and became an eminent engraver.

LANDSEER, THOMAS, the eldest son of John Landseer, was born in London in 1795, and was brought up by his father to the profession of an engraver; he also studied, with his brother Charles, under Haydon, by whose instruction he made chalk drawings from the cartoons of Raphael. His first engraving on copper was, it is said, a 'Study of the Head of a Sibyl,' after Haydon, which appeared in 1816; and from that time he continued to engrave diligently through a long life, the labours of which were somewhat tardily recognized by the Royal Academy in 1868, when he was elected an Associate Engraver. He died in London in 1880. Thomas Landseer's engravings are for the most part from the works of his brother Edwin, and it is no disparagement to the latter to say that his pictures owe much of their popularity and public appreciation to the faithful and sympathetic rendering which they have received at the hands of the engraver. The following are after Sir Edwin Landseer:

A Bull; *an etching.* 1811.
To-Ho; *an etching.* 1823.
Ratcatchers. 1823.
Brutus. 1824.
Neptune. 1824.
Intruding Puppies. 1827.
The Sleeping Bloodhound. 1837.
Odin (*the head only engraved*). 1839.
A Forest Joust (*a portion of the picture 'None but the Brave deserve the Fair'*). 1839.
A Distinguished Member of the Royal Humane Society. 1839.
Dignity and Impudence. 1841.
Eos. 1843.
Lion Dog from Malta. 1843.
Laying down the Law. 1843.
Not caught yet. 1845.
The Combat; *an etching.* 1845.
The Stag at Bay. 1848.
Alexander and Diogenes. 1852.
The Monarch of the Glen. 1852.
Dear Puss. 1854.
Children of the Mist. 1856.
Doubtful Crumbs. 1862.
Man proposes, God disposes. 1867.
The Sanctuary. 1869.
The Challenge. 1872.
Deer Family. 1873.
Indian Tent, Mare and Foal. 1875.
The Font. 1875.

Besides these must be mentioned his engraving of the 'Horse Fair,' after Rosa Bonheur; 'Ten Etchings illustrative of Coleridge's 'Devil's Walk,' 1831; 'Monkeyana,' 1827; and 'Characteristic Sketches of Animals,' 1832.

Woodbury Co. photo] THE OLD SHEPHERD'S CHIEF MOURNER [*South Kensington*

LANDTSHEER, JAN DE, a Flemish painter, born at Baesrode in 1750, was a pupil of the Antwerp Academy in 1779. He painted portraits, and historical and genre subjects. At Brussels is a picture of 'Venus clipping the Wings of Love;' and at Haarlem 'Two Children seated.' He died in 1828.

LANDULFO, POMPEO, a Neapolitan painter, was born about the year 1515. According to Dominici, he was of ancient family, and showing an early disposition for art, was placed under the care of Gian Bernardo Lama, where he discovered a superior genius, and whilst he was yet very young, painted an altar-piece for the church of San Matteo, at Naples, representing the 'Virgin with the Infant Jesus in the clouds, surrounded by angels.' He afterwards painted a fine picture for the church of La Pietà, of the 'Holy Family, with St. Francis, St. Catharine, and St. Lucia.' He died at Naples in 1590.

LANE, JOHN BRYANT, an historical painter, was born in Cornwall in 1788. Originally intended for the medical profession, he was enabled to study art through the patronage of Lord de Dunstanville. He exhibited some pretentious works at the Royal Academy from 1808 to 1813, and then went to Rome, where during the next fifteen years he was chiefly employed on an ambitious picture, 'The Vision of Joseph,' which proved a failure. He last exhibited at the Academy from 1831 to 1834, and died in 1868.

LANE, RICHARD JAMES, an engraver, was born in 1800. His mother was a niece of Gainsborough, and his father a prebendary of Hereford. At the age of sixteen he was apprenticed to Charles Heath, under whom he made good progress, but owing to the decadence of line engraving, he devoted himself to lithography, which he practised with much success. Among his works were a series of sketches by Gainsborough, followed by 'Imitations of British Artists,' and 'Sketches by Sir Thomas Lawrence.' He was appointed lithographer to the Queen, for whom he executed many portraits after Winterhalter and Chalon. In 1827 he was elected an Associate Engraver of the Royal Academy. He died at Kensington in 1872.

LANE, SAMUEL, a portrait painter, was born at King's Lynn in 1780. From his childhood he was deaf and almost dumb. His instructors in art were Farington and Sir Thomas Lawrence. The fidelity of his likenesses procured him a large practice, and he contributed many portraits to the Royal Academy from 1804 to 1857. He retired in 1853 to Ipswich, where he died in 1859. Amongst his works are:

G. Crompe. 1813. (*Clothworkers' Hall, London.*)
Thomas Clarkson. (*Wisbeach Town Hall.*)
Lord De Saumarez. 1838. (*United Service Club, London.*)
John Kaye, Bishop of Lincoln. (*Riseholme Palace.*)
Lord George Bentinck. (*King's Lynn Town Hall.*)

LANE, SOLOMON DE. See DE LANE.

LANE, THEODORE, a subject painter, was born at Isleworth in 1800. He originally studied engraving, which he early quitted for portrait painting, exhibiting at the Royal Academy from 1816. His forte, however, was in humorous subjects, and he was attaining some position when his death occurred in 1828 through falling through a skylight in Gray's Inn Road, London. His best works are:

The Christmas Present. 1827.
The Gouty Angler. 1828. (*National Gallery; but lent to the Corporation of Stockport.*)
Disturbed by the Nightmare. (1828.)

LANE, WILLIAM, a portrait painter, was born in 1746. He for some years practised as a gem engraver, but afterwards devoted himself to portraits in crayons. He had a large circle of sitters, and exhibited at the Royal Academy from 1785 to 1815. He died at Hammersmith in 1819.

LANEN, VAN DER. See VAN DER LANEN.

LANETTI, ANTONIO, a painter, was a native of Bugnato. He was a pupil of Gaudenzio, and had a reputation in Ferrara. He died about 1530.

LANEUVILLE, JEAN LOUIS, a French portrait painter, was a native of Paris, and a pupil of David. He exhibited at the 'Exposition de la Jeunesse' in 1783 and 1789, and at the Salon from 1791 to 1817. He died in 1826.

LANFRANCO, GIOVANNI, called CAVALIERE GIOVANNI DI STEFANO, was born at Parma, on the same day with Domenichino, in 1581. His parents placed him, when a boy, as page to the Count Scotti at Piacenza. While in the service of that nobleman he was perceived drawing with a piece of charcoal the frieze of one of the apartments; and the Count, desirous of encouraging his apparent disposition for art, introduced him to Agostino Carracci, who was at that time employed by the Duke Ranuccio at Ferrara. The young pupil made rapid progress under so able an instructor, and before he was sixteen he painted a picture of the 'Virgin and several Saints,' which was deemed worthy of being placed in the church of Sant' Agostino at Piacenza. By the advice of Agostino Carracci, he studied with particular attention the works of Correggio; but though he attained to some approach to his model in the grandeur of his conceptions and the bold variety of his foreshortening, he could not imitate the tender beauty of his expression and the graceful turn of his forms, the peculiar characteristics of the works of Correggio. Lanfranco was twenty years old when death deprived him of the lessons of Agostino. He then went to Rome, and became a student under Annibale Carracci, who employed him in the Farnese Gallery, and in the church of St. Giacomo, where he executed some frescoes from Annibale's designs. The works of Raphael were also the objects of his attentive admiration. In conjunction with his compatriot and fellow-student, Sisto Badalocchio, he etched the history of the Bible, from Raphael's Loggie in the Vatican, which they dedicated to Annibale. After the death of that master, Lanfranco was employed by Cardinal Sannese in some works, which first brought him into public notice at Rome, and he increased his reputation by his fresco paintings in the chapel of Buon Giovanni in the church of Sant' Agostino, the principal picture representing the 'Assumption of the Virgin.' He was taken under the protection of Paul V., who employed him in his chapel in Santa Maria Maggiore, and in the great saloon at the Quirinal, where he painted 'Moses striking the Rock,' 'Abraham sacrificing Isaac,' and 'The Flight into Egypt.' It was about this time that, by the death of Cardinal Montalto, the patron of Domenichino, he procured, through intrigue, the commission to paint the cupola of Sant' Andrea della Valle, which had been promised to Domenichino, who had previously painted the four angles. However one may lament that the work was not completed by that master, it is but justice to acknowledge that on this occasion Lanfranco surpassed himself. In wrestling with so formidable an antagonist, he assembled and put forth all his

powers. This celebrated work represents the 'Virgin seated in the Clouds, contemplating the figure of our Saviour,' which is in the upper part of the composition; on one side are St. Peter and St. Gaëtan; and on the other, St. Andrew and other Saints, the principal light emanates from a luminous glory surrounding the body of Christ, and spreads itself in tender and harmonious suffusion over the whole composition. The grandeur of the arrangement, the boldness of the design, the admirable disposition of the groups, and the intrepid daring of the 'di sotto in su,' rank this performance among the most extraordinary achievements of the art of that description, after Correggio's cupola at Parma. The increasing fame of Lanfranco spread to Naples, whither he was invited, in 1646, to paint the cupola of San Gennaro, which occupied him a year and a half; he there depicted the 'Ascension of the Virgin,' with a countless host of Saints. This great work has been destroyed by an earthquake, except the angles, which remain. In the church of San Martino also he decorated the cupola with 'The Ascension,' the Apostles, and the Miracles of Christ. Lanfranco was at Naples when Domenichino was engaged to paint the cupola of the Treasury, in which he had made considerable progress when the cabals of Lanfranco and some of the Neapolitan artists occasioned the work to be suspended. After the death of Domenichino, Lanfranco was employed to finish it: he destroyed all that had been done except the angles, which are still the admiration of the intelligent observer, and loudly proclaim the transcendent superiority of their author over his malevolent competitor. The troubles which soon after took place at Naples occasioned Lanfranco to return to Rome during the pontificate of Urban VIII., who employed him to paint a picture for the basilica of St. Peter, representing that apostle walking on the sea, which has been engraved by Gérard Audran; and in a series of pictures of the 'Passion of Christ,' for the chapel of the Crucifix. These productions were so much to the satisfaction of the Pope that he conferred on the painter the order of knighthood. The last works of Lanfranco were his pictures in the tribune of San Carlo ai Catinari, and they are the feeblest of his performances. He died at Rome in 1647. The following are some of his principal pictures:

Amsterdam.	*Museum.*	St. John the Baptist.
Berlin.	*Gallery.*	Mary Magdalene.
Brunswick.	*Gallery.*	The Finding of Moses.
„	„	Head of a young Man.
Dresden.	*Gallery.*	The Repentance of St. Peter.
„	„	Four old Magicians.
Edinburgh.	*Nat. Gallery.*	St. Christopher.
Florence.	*Uffizi.*	The Magdalene.
„	„	His own Portrait.
„	*Pitti Palace.*	The Martyrdom of St. Margaret of Cortona.
London.	*Nat. Gallery.*	Head of Saint.
„	„	St. Peter and St. Jude.
Madrid.	*Gallery.*	The Burial of Julius Cæsar.
„	„	Banquet of the Patricians.
„	„	A Roman Sea-Fight.
„	„	Consulting the Auspices.
„	„	Roman Soldiers receiving Wreaths.
Munich.	*Gallery.*	The Angel visiting Hagar.
„	„	Mater Dolorosa.
„	„	Christ on the Mount of Olives.
Naples.	*Gesù.*	Frescoes in the cupola.
„	*Apostoli.*	The Pool of Bethesda. (*Fresco.*)
„	*S. Martino.*	Frescoes.
Naples.	*Museum.*	Virgin glorified, rescuing a Child.
„	„	Herminia with the Shepherds.
„	*S. Chiara.*	Crucifixion.
„	*Cathedral.*	The Glory of the Blessed. (*Fresco.*)
Paris.	*Louvre.*	Hagar in the Desert.
„	„	St. Peter.
„	„	The Separation of St. Peter and St. Paul by the Soldiers.
Parma.	*Ognissanti.*	Christ surrounded by Saints.
Piacenza.	*Cathedral.*	Death of St. Alexis.
Rome.	*S. Andrea della Valle.*	Frescoes.
„	*S. Agostino.*	Frescoes.
„	*Quirinal.*	History of Moses.
„	„	The Last Supper.
„	*Corsini Palace.*	St. Peter succouring St. Agnes.
„	*Colonna Palace.*	The Deliverance of St. Peter.
Stockholm.	*Gallery.*	St. Peter.
Vienna.	*Gallery.*	Virgin and Child appearing to St. Paul and St. Anthony.

There are several etchings by this master, which are executed in a slight, spirited manner. The following are by him, and they are variously signed; *L. F., Gio L., Gio Lafo, Giovanni la,* etc.:

Twenty-eight plates of Biblical subjects; *after Raphael.*
The Messengers of Moses returning from the Land of Canaan.
An Emperor haranguing his Soldiers.
Part of the plates engraved conjointly with Sisto Badalocchio, from Raphael's Paintings in the Vatican.

LANG, GEORG JAKOB, a painter of Nuremberg, was born about 1680. He painted historical subjects, and landscapes with animals. He became director of the Art Academy of Nuremberg, and died in 1740.

LANG, MORITZ, a German engraver, flourished about 1670. He chiefly resided at Vienna, and was much employed by the booksellers, for whom he engraved a number of frontispieces, book-plates, and portraits, of which the last were the best. He worked with the graver, and executed several of the plates for Priorato's 'History of the Emperor Leopold.'

LANGE, ANGE LOUIS JANET. See JANET LANGE.

L'ANGE, FRANÇOIS, who was born at Annecy in Savoy, in 1676, was a pupil of André Cheville at Turin, where he was much patronized. He also painted with much success at Bologna, where he joined the Society of St. Philip Neri in 1735, and died in 1756. His chief merit, as an artist, was in small Scriptural pieces, which Lanzi saw at Vercelli, and of which he speaks in terms of commendation.

LANGE, FRIEDRICH, a German painter of Scriptural subjects, was born at Plau, in Mecklenburg, in 1834, and painted under the influence of Cornelius. His 'Christ on the Cross' and 'Faith, Love, and Hope' are in the Schwerin Gallery. He died at Strassburg in 1875.

LANGE, JAN HENDRIK, was a Flemish historical painter, who was a pupil of Van Dyck, and died at Brussels in 1671.

LANGE, JOSEPH, an Austrian painter, was born at Würzburg in 1751. On the death of his father he went to Vienna in 1767, and attended the Art School. He was better known as an actor, and painted several portraits of dramatic celebrities. He died at Vienna in 1831.

LANGE, JULIUS, was born at Darmstadt in 1817. He was instructed in the rudiments of art by Müller, the Inspector of the Gallery, and at the age of fifteen he made designs for a work of his

brother Ludwig, entitled 'Views of the Chief Towns in Germany,' which was published at Darmstadt in 1834. In this year he went to Munich, and studied historical painting at the Academy. In 1835 he went to Düsseldorf, and visited Switzerland with J. W. Schirmer. In 1840 Rottmann persuaded him to return to Munich, where he became highly esteemed for his mountain landscapes. In 1854 he visited Upper Italy, where he made a number of sketches for the Academy of Venice, of which he was made a member. In 1857 he was appointed drawing-master to the Archduchess Charlotte, Empress of Mexico. In 1858 he entered the service of King Maximilian of Bavaria, and in 1867 was appointed court painter to Louis II. He was a famous draughtsman in crayons. He died at Munich in 1878. Some of his principal works are:

Landscape in Upper Italy.
Two Views of the Gossau Lake. (*New Pinakothek, Munich.*)
View near Partenkirchen. (*The same.*)
The Göll.
Watzmann in the Tyrol.

LANGE, LUDWIG, born at Darmstadt in 1808, was an architect and painter. He studied landscape painting under Rottmann, with whom he visited Greece, where he stayed three years as master of design at Athens. He executed a series of Greek landscapes which are of considerable merit. He died at Munich in 1868.

LANGE, SØREN LÆSSØE, a Danish painter, was born at Faaborg, in the island of Funen, in 1760. He entered the Academy at Copenhagen in 1781, and his merit was deservedly rewarded with several medals of the Academy, and the gold medal of the court. His landscapes and portraits are distinguished for their beauty. He also etched on copper. He died in 1828.

LANGE JAN. See BOCKHORST, JOHANN VON.

LANGE PEER. See AARTSEN.

LANGENDYK, DIRK, born at Rotterdam in 1748, was a scholar of D. A. Bisschop. He designed and painted combats and battles, in the composition of which he showed extraordinary skill. He depicted the passions with great truth, and gave to the smallest details of his subject the highest degree of finish. His drawings are particularly admired, and some of his landscapes with cows and horses have been engraved. His paintings in oil are not numerous; they are, like his drawings, skirmishes and battles, by sea and land. In the Rotterdam Museum are pictures of 'A Camp,' 'A Cavalry Charge,' and 'A Wounded General,' and twenty-one etchings. He died at Rotterdam in 1805.

LANGENDYK, JAN ANTONIE, son of Dirk Langendyk, was born at Rotterdam in 1780. He went a voyage to St. Domingo, but afterwards returned to his own country, where he lived successively at Rotterdam, The Hague, Brussels, and Amsterdam, at which latter place he died in 1818. He painted in the style of his father, and has left some good engravings.

LANGENHÖFFEL, JOHANN JOSEPH, was born at Düsseldorf in 1750. After receiving his education in his native city, he made several etchings after the Italian masters, in which he displayed great proficiency. He became court painter at Mannheim, and afterwards director of the Gallery at Vienna, where he died in 1807. Among his historical paintings and portraits are:

The Rape of the Sabines.
Venus binding Cupid apprentice to Bion.
Portrait of the Emperor Leopold II.
Portrait of Augusta Wilhelmina, Queen of Bavaria.

His etchings are entitled:

'Recueil des Dessins gravés d'aprés les fameux Maitres à Düsseldorf,' 1780.

LANGER, JOHANN PETER VON, was born at Calcum, near Düsseldorf, in 1756. He studied at the Düsseldorf Academy under Krahe, and became professor in 1784, and director in 1789; as well as director of the Gallery. He visited Holland and Paris, and was afterwards appointed director of the Academy, which was founded at that time at Munich. He died at Munich in 1824. He was the follower of a stiff classicism, and though his religious and historical subjects are of excellent colouring, his compositions are cold and too studied. Many of his works are in the Gallery at Schleissheim. Among his best paintings are:

Six subjects from the fable of Psyche. (*A Saloon at Barmen.*)
'Let the Little Children come unto Me.' (*School-Chapel at Munich.*)
Portrait of Queen Theresa of Bavaria.

There are fifty-six etchings by him, of which the most important are:

Mercury cutting off the Head of Argus; *after Annibale Carracci.*
The Saviour with the Apostles; *after Marc-Antonio.*
The same subject; *after his own design.*

LANGER, ROBERT VON, a German historical painter, born at Düsseldorf in 1783, was instructed by his father Johann Peter von Langer, whom he accompanied to Paris, from whence he went afterwards to Italy, and stayed there one year. On his return to Munich he became professor of the Academy in 1806; in 1827, director of the Royal Cabinet of Design; and in 1841, director of the Central Gallery. He executed a series of pen and ink drawings for Dante's 'Divina Commedia.' He died at Haidhausen in 1846. Among his paintings are:

Haidhausen.	*Duke Maximilian's.*	Frescoes.
Munich.	*Ducal Palace.*	Frescoes.
"	*Frauenkirche.*	The Descent from the Cross.
"	*Franciscan Church.*	St. Francis of Assisi.
"	*Hospital Church.*	The Seven Works of Mercy.
Schleissheim.	*Gallery.*	The Education of Bacchus.
"	"	The Entombment.
"	"	The Adoration of the Kings.
"	"	Madonna, St. Gordianus and Epimachus.
Stuttgart.	*Gallery.*	Virgil leading Dante into Hell.

Among his best etchings is that of 'St. Jerome,' after Correggio.

LANGER, SEBASTIAN, an Austrian engraver, was born at Troppau in 1772, and was educated in the Academy of Vienna. The year of his death is not known. He worked chiefly for the booksellers, though he also executed some plates, among which were:

The Return of the Prodigal; *after Batoni.*
The Quack; *after G. Dou.*
The Old Jew; *after Hoogstraeten.*
St. Francis; *after Carracci.*
The Prophet Isaiah; *after Raphael.*
The Dentist; *after I. van Ostade.*

LANGETTI, GIOVANNI BATTISTA, was born at Genoa in 1635. He was first a scholar of Pietro da Cortona, but afterwards studied under Giovanni Francesco Cassana. Although celebrated by the

poet Boschini, his powers appear to have been chiefly confined to heads and busts of old men, of which there are many in private collections in the Venetian States, and in Lombardy. Lanzi notices a picture by him of 'The Crucifixion,' in the church of Santa Teresa at Genoa. In the Dresden Gallery is a picture of 'The Punishment of Marsyas,' and in the Brunswick Gallery is one of 'Archimedes.' He died at Venice in 1676.

LANGEVELT, RUTGER VAN, was born at Nymwegen in 1635, and was a pupil of the Academy of that town. Frederick William, Elector of Brandenburg, sent for him to Berlin, where he appointed him painter, architect, and mathematician to the court, and director of the Academy. In the Court House at Nymwegen is a historical picture by this artist. He died at Berlin in 1695. He had a son Wilhelm, who was a portrait painter at Berlin.

LANGJAN, REMIGIUS, a painter of the 17th century, was one of the best pupils of Van Dyck. In the Vienna Gallery is a picture by him of 'Herse going with her sisters to the Temple of Minerva.' He died in 1670, or 1671.

LANGLACÉ, JEAN BAPTISTE GABRIEL, a French landscape painter, was born in Paris in 1786. He exhibited at the Salon from 1817 to 1845, and also painted upon porcelain at the manufactory at Sèvres. He died at Versailles in 1864.

LANGLEY, THOMAS, a brother of Batty Langley the architect, resided in London during the first part of the last century. There are some plates of antiquities by him, and he published, in conjunction with his brother, several works on Gothic architecture, with the plates designed and engraved by himself. He died in 1751.

LANGLOIS, CHARLES, a battle and panorama painter, was born at Beaumont, Calvados, in 1789. He first attended the Polytechnic School, and afterwards studied under Girodet, Gros, and Horace Vernet. He travelled in Algeria and the Crimea, and died in Paris in 1870. At Versailles are pictures of the 'Battles of Castella,' 'Smolensk,' 'Polotsk,' and 'Borodino,' and 'The Taking of Morea.' His best panoramas were the 'Battle of Eylau,' the 'Battle of the Pyramids,' the 'Battle of Solferino,' and the 'Burning of Moscow.'

LANGLOIS, CLAUDE LOUIS, called LANGLOIS DE SEZANNE, a French portrait painter, was born at Sezanne in 1757. He was instructed by Beaufort, and painted the portraits of several famous French generals, many of which were engraved by Voissart for different publications. He was director of the Drawing School at Sens till 1830, when he removed to Paris. He died in 1845.

LANGLOIS, EUSTACHE HYACINTHE, a French landscape painter, draughtsman, and engraver, was born at Pont-de-l'Arche in 1777. His art training was due to Lemonnier and David. During the Revolution he was imprisoned, and was also drawn for military service, but owed his escape to the Empress Joséphine. He afterwards settled at Rouen, where he taught in the Academy. He devoted great attention to archæology, and published many works in connection with it, which he illustrated himself. He died at Rouen in 1837. His chief publications were:

'Description historique des Maisons de Rouen.' 1821.
'Essai sur la Peinture sur verre.' 1832.
'Essai sur l'Abbaye de Fontenelle.' 1834.
'Stalles de la Cathédrale de Rouen.' 1838.
'Essai sur la Calligraphie des Manuscrits du Moyen-Age.' 1841.
'Essai historique sur les Danses des Morts.' 1851.

LANGLOIS, FRANÇOIS, called CIARTRES, was a French engraver and printseller, who died in Paris in 1748. He has left the 'History of Psyche,' a series of thirteen plates after Raphael, and the 'Theological and Cardinal Virtues,' after the pictures at Fontainebleau.

L'ANGLOIS, GUILLERMO, a French artist, with whom Alexander Gonzalez Velazquez painted from the designs of Mengs a ceiling in the Palace at Madrid about 1750.

LANGLOIS, JEAN, a French engraver, was born in Paris in 1649. After learning the rudiments of design in his native city under Vien, he went to Rome, and became a member of the French Academy there. He died about 1712. He engraved several plates from the antique statues, and some architectural subjects from Andrea Palladio. There are also by him a few portraits, and other prints, among which are the following:

PORTRAITS.

Guillaume Brunetière, Bishop of Saintonge; *after Bon de Boullongne.*
Pierre Loisel, Doctor of the Sorbonne.
Julien Gardeau, Curé of St. Étienne-du-Mont; *after Lombard.*
John Law, of Lauriston; *after J. Hubert.*

SUBJECTS.

St. Luke painting the Virgin; *after Raphael.*
The Stoning of Stephen; *after Pietro da Cortona.*
Tobit and the Angel; *after Annibale Carracci.*
The Martyrdom of St. Paul; *after L. de Boullongne.*
Christ curing the Paralytic; *after Bon de Boullongne.*

LANGLOIS, JÉRÔME MARTIN, a French historical and portrait painter, was born in Paris in 1779. He studied under David, whom he assisted in many of his works, and obtained the second prize in 1805, and the grand prix' in 1809. After his period of study at Rome, he returned to France in 1815, and in 1824 went to Brussels to paint the portrait of his exiled master, David, to whose principles he was ever faithful. He died in Paris in 1838, having in the same year been elected a member of the Institute. Amongst his works are:

Bordeaux.	*Cathedral.*	St. Hilary.
Marseilles.	*Museum.*	Portrait of M. de Belzunce, Bishop of Marseilles.
Paris.	*Louvre.*	Cassandra imploring the vengeance of Minerva against Ajax. 1817.
"	"	Diana and Endymion. 1822.
Toulouse.	*Museum.*	Alexander ceding Campaspe to Apelles. 1819.
Versailles.	*Gallery.*	Several portraits.

LANGLOIS, NICOLAS, a French engraver, who flourished in the second part of the 17th century, was the son of François Langlois, called Ciartres, whose business as a printseller he continued to carry on. The following plates are by him:

The Holy Family; *after Raphael.*
St. Paul and Barnabas; *after the same.*
St. Paul; *after Le Pautre.*
The Repentance of St. Peter; *after the same.*

LANGLOIS, PIERRE GABRIEL, a French engraver, was born in Paris in 1754. He was a pupil of Simonet, and worked on the 'Galerie de Florence,' the 'Musée des Monuments Français,' by Lenoir, and on the edition of Voltaire's works published by Beaumarchais. He died about 1810. He reproduced several pictures of the Italian and Dutch schools, among which may be named:

BERNARDINO LANINI

Woodbury Co. photo] THE HOLY FAMILY [*National Gallery*

Silence; *after A. Carracci.*
The Alchemist; *after Teniers.*
The Virgin and Child; *after Titian.*
Roman Charity; *after Pellegrini.*
The Denial of St. Peter; *after Teniers.*
The Violin Lesson; *after Netscher.*

LANGLOIS, VINCENT MARIE, a French engraver, was born in Paris in 1756, and was instructed by his brother Pierre Gabriel Langlois. He engraved several vignettes after Moreau, Lebardier, and others. The date of his death is unrecorded. Among his plates are:

Portrait of Andrea del Sarto; *after himself.*
The Holy Family; *after Rubens.*
Venus in the Forge of Vulcan; *after Van Dyck.*
Virgin and Child; *after L. Carracci.*
The Muses; *after Le Sueur.*
The Four Evangelists; *after Valentin.*
The Garden Concert; *after Lawrence.*

LANGLOIS DE CHEVREVILLE, LUCIEN THÉOPHILE ANGE SOSTHÈNE, was born at Mortain (Manche), in 1803. He studied under Gros, and stayed afterwards for a considerable time at Rome, Pompeii, and Geneva. Subsequently he returned to France, and settled at Rouen, where he founded a studio for painting and perspective. Later on he went to Cherbourg as conservator of the Museum, and to Paris as professor of design at the College. He died in Paris in 1845. He was an excellent copyist and painter of portraits. Of his large historical subjects mention may be made of:

An Angel overthrowing a Demon. (*St. Pierre, Rouen.*)
An Apparition of the Virgin. (*St. Patrice, Rouen.*)

LANGOT, FRANÇOIS, a French engraver, was chiefly employed in copying the prints of other masters, particularly Cornelis Bloemaert and Huret.

LANGREMUS, M. F., an engraver, executed several book-plates, frontispieces, portraits, &c. He lived about the year 1649.

LANGUASCO, TERESA MARIA, a barefooted monk, was born at San Remo in 1651, and died in 1698. He studied under Giovanni Battista Carlone. In St. Niccolò at Tolentino are some saints of his order painted by him.

LANIERE, NICCOLÒ, or NICHOLAS, who was a native of Italy, born apparently in 1568, lived in England during at any rate the latter portion of his life. He possessed various talents, which were all suited to the taste of Charles I., being a musician, a painter, an engraver, and a connoisseur; and he had a great share in the purchases made for the royal collection. As a painter, he drew a 'Holy Family' for the king; and his own portrait, by himself, with a pallet and pencil in his hand, and a scrip of paper, with musical notes, is in the music-school at Oxford. He possessed a considerable collection of drawings, several of which he caused to be engraved, and etched some of them himself; on one of them is the inscription in Italian, 'Prove prima fatte a l'acqua forte da N. Laniere a l'età sua giovanile di settanta otto anni 1636.' He died in London in 1646.

LANINI, BERNARDINO, was born at Vercelli about the year 1520, and was a disciple of Gaudenzio Ferrari, whose style he imitated with such precision, that a picture he painted for the church of San Giuliano, at Milan, representing a 'Pietà,' might be taken for a work of that master, had he not signed it with his name, and the date 1547. At a later period of his life, he worked with more freedom, and painted an altar-piece of St. Catharine, for the church dedicated to that saint near San Celso, which is highly commended by Lomazzo. He was much employed at Milan, and in the State, and particularly at Novara, where he painted, in the cathedral, the 'Eternal Father,' the Sibyls, and some subjects from the life of the Virgin. In some of his works he aimed at the impressive style of Leonardo da Vinci, particularly in a picture in Sant' Ambrogio, of 'Our Saviour after the Scourging, between two Angels;' a production so full of pious and beautiful expression, and of such admirable relief, that it *is* esteemed one of the finest works of art in that basilica. He died about the year 1578. In addition to the above paintings, he has left:

Berlin.	*Gallery.*	Madonna and Saints.
London.	*Nat. Gallery.*	Holy Family. 1543.
Milan.	*Brera.*	Three Angels playing.
"	"	St. Martha.
"	"	Virgin and Child, with Saints.

LANINI, GAUDENZIO, and GIROLAMO, were the brothers of Bernardino Lanini, and followed his style at a humble distance. By the former, Lanzi mentions a picture in the sacristy of the Barnabites, representing the 'Virgin and Infant, with several Saints'; and by the latter, a 'Deposition from the Cross,' in a private collection at Vercelli.

LANKRINK, PROSPER HENRICUS, was born at Antwerp in 1628. His father, a soldier of fortune, had come to that city from Germany, and there he obtained a colonel's commission, and died. The young Lankrink received a good education, and was intended by his mother for a monk, but discovering an inclination for painting, he was permitted to attend the Academy, where his progress was considerable, and was promoted by his having access to study the best pictures in one of the finest collections at Antwerp. Lankrink went afterwards to Italy and especially studied the works of Salvator Rosa. On the death of his mother he came to England, in the reign of Charles II., and was patronized by Sir Edward Spragge, and more particularly by Sir William Williams, for whom he painted a great number of landscapes, which were destroyed when that gentleman's mansion was burned down. His pictures were in considerable estimation, and he was occasionally employed by Sir Peter Lely to paint his backgrounds. The scenery in his landscapes is wild and romantic, with rocks and broken grounds, in the style of Salvator Rosa. In later life he degenerated into an idle and dissolute character. He died in London in 1692.

LANOUE, FÉLIX HIPPOLYTE, a French landscape painter, was born at Versailles in 1812, and studied under Victor Bertin and Horace Vernet. After having obtained the first prize at the École des Beaux-Arts in 1842, with 'Apollo tending Sheep,' he visited Rome, Holland, and Russia. He died at Versailles in 1872. His chief merit consists in representing Italian scenes, especially those of the Campagna. Among his best landscapes are:

The Tiber at Acqua Acetosa. 1864.
View in the Island of Capri. 1848. (*Lisieux Museum.*)
View of the Roman Aqueduct over the Gard. 1850. (*Avignon Museum.*)
The Rock of the Nasos, in the Roman Campagna. 1866. (*The same.*)
St. Benedict in the Solitudes of Subiaco. 1853. (*St. Étienne-du-Mont, Paris.*)

LANSCROON, ——, a native of Flanders, came over to England and assisted Verrio and Laguerre.

He died in 1737, leaving a son who followed the same profession.

LANSE, MICHEL, a French painter of flowers and birds, was born at Rouen in 1613. He became a member of the Paris Academy in 1660, and died in 1661.

LANSYER, MAURICE EMMANUEL, French painter, born at L'Ile de Bouin (Vendée), February 18, 1835; at first studied architecture with Viollet-le-Duc, but at the age of twenty-five resolved to become an artist. To this end he worked with Harpignies and Courbet, though his early efforts met with scant approval. It was not until 1865 that he obtained a medal for his 'Vue de Douarnenez.' In 1869 he gained another, and in 1873 a third. Since that date his success was fairly assured. His 'Château de Pierrefonds' is in the Luxembourg, while in the vestibule of the Palace of the Legion of Honour hangs his view of the exterior of that building, taken from the Quai d'Orsay. His 'Mont Saint Michel,' 'Cour de la Sorbonne,' 'Château de Ménars,' and 'Ruines de la Cour des Comptes,' all count as representative examples of his finished and slightly over-elaborated method of painting. His death occurred suddenly in November 1895.

LANT, THOMAS, who was born about 1555, was in the service of Sir Philip Sidney, whose funeral procession he drew and published in 1587. He was created Windsor Herald in 1597, and died in 1600.

LANTARA, SIMON MATHURIN, was born at Oncy (Seine-et-Oise), in 1729. His father was a weaver, and at the age of eight he commenced life as a herdsman. The chalk sketches which he made on walls, rocks, &c., caused his talent to be appreciated by the son of his master, who took him to Paris, and placed him in a studio at Versailles. He made rapid progress, and entered the service of an artist in Paris, who paid his wages in painting lessons. There is little else known of Lantara; he lived a careless life from hand to mouth, working when he wanted food, never profiting from the success which his works enjoyed. He executed many drawings, landscapes, and marine views, in which Bernard, Joseph Vernet, Casanova, Berré, and Taunay, often inserted the figures. He died in extreme poverty in the Hôpital de la Charité, Paris, in 1778. Many of his works have been engraved by Duret, Lebas, Mouchy, Née, Beaugeon, and Couché. Among his principal works are the following:

Landscape: Morning Effect. 1761. (*Louvre.*)
Morning. (*Besançon Museum.*)
View on the Banks of the Loing. (*Châteauroux Museum.*)
Moonlight Scene. (*Nantes Museum.*)

LANZANI, ANDREA, was born at Milan about the year 1645. After receiving some lessons from Luigi Scaramuccia, a scholar of Guido, then resident at Milan, he went to Rome, where he entered the school of Carlo Maratti. His genius, however, led him to something less placid; and he particularly devoted himself to the study of the energetic productions of Lanfranco. His best pictures were those he painted immediately on his return to Milan, whilst his mind was impressed with the great principles of the Roman school. Such are his picture of 'St. Charles in Glory;' and a subject from the life of Cardinal Federigo, in the Ambrosian Library at Vienna. He also painted at the court at Vienna, and was there knighted. He died at Milan in 1712.

LANZANI, POLIDORO, called POLIDORO VENEZIANO, was born at Venice in 1515, and was one of the numerous scholars of Titian. He has left pictures of Madonnas and Saints in the church of the Servi, and in other public buildings at Venice, and a 'Madonna' and a 'Marriage of St. Catharine' are to be seen at Dresden. He died in 1565.

LANZENI, GIOVANNI BATTISTA, a painter and etcher, was born at Verona in 1659. His masters were Voltolino and F. Barbieri. He painted at Verona in oil and fresco for churches and private houses. In San Proclo he painted thirty-six Bishops of Verona, the 'Four Doctors of the Church,' and 'The Last Supper.' The date of his death is unknown. He had a son, ANGELO MARIA, who was also a painter.

LANZILAGO, an Italian historical and portrait painter, was a native of Padua, who flourished towards the close of the 15th century. He went to Rome and was an imitator of Bartolommeo della Gatta.

LAODICIA, was a painter of the Milanese school, and contemporary of Andrino di Edesia, who lived at Pavia in the first half of the 14th century. She was probably a Greek by birth.

LAP, JAN, a Dutch artist, flourished about the middle of the 17th century, and drew and painted landscapes with ruins and numerous figures, in the manner of Jan Both.

LA PEIGNE, HYACINTHE DE. See DE LA PEIGNE.

LA PEÑA, DE. See DE LA PEÑA.

LA PENAI, ——, was a French portrait painter, of the 16th century, and a pupil of Rigaud.

LAPI, GIOVANNI, an Italian engraver, flourished about 1750, and executed some of the plates for the 'Museo Etrusco.' There were other engravers of the name of Lapi.

LAPI, NICCOLÒ, an Italian painter, was born in 1661, and died in 1732. He was a scholar of Luca Giordano. At Florence is a 'Transfiguration' by him.

LAPIERRE, LOUIS ÉMILE, landscape painter, born in Paris in 1817, was a pupil of V. Bertin. He exhibited landscapes, many of them of scenes in the neighbourhoods of Rome and Fontainebleau. He died in 1886.

LAPIS, GAETANO, was born at Cagli in the Roman State in 1704, and studied at Rome under Sebastiano Conca. He was a painter of an original taste, possessing great fire, yet correct in his design. In the Palazzo Borghese at Rome he painted a ceiling representing the 'Birth of Venus.' He died at Rome in 1776.

LAPIS, GIROLAMO, an historical, portrait, and landscape painter, who flourished in the 18th century, was a native of Venice. He settled in Holland, and was living at the Hague in 1785. H. Lapis, the miniature painter, was probably his son.

LAPITO, LOUIS AUGUSTE, a French landscape painter, was born at Joinville-le-Pont (Seine) in 1803. He studied under Heim and Watelet, whose style, though differing in colouring, he followed. He died at Boulogne-sur-Seine in 1874. His best landscapes are:

Bordeaux.	*Museum.*	Landscape.
Cambrai.	*Museum.*	View from above the Lake of Brienz. 1833.
Paris.	*Louvre.*	View of Corte.
Stuttgart.	*Rosenstein.*	The Island of Capri.

LAPO, STEFANO DI, an historical painter, was

NICOLAS DE LARGILLIÈRE

JEAN FOREST [*Royal Gallery, Berlin*

born at Florence in 1301. He is supposed to have been grandson and pupil of Giotto. He painted at Pisa, Florence, Milan, Rome, Assisi, Perugia, and several other towns in Italy. He died in 1350.

LAPO, TOMMASO DI, called GIOTTINO, son of Stefano di Lapo, was born at Florence in 1324. He painted a picture of Gauthier de Brienne, who was driven from Florence in 1343. At Naples is a 'Virgin and Angels,' and some other works are at Florence. He died in 1356. See also GIOTTINO.

LA POINTE, F. DE. See DE LA POINTE.

LAPORTE, GEORGE HENRY, an animal painter, was an exhibitor at the Society of British Artists from 1825, and at the Royal Academy from 1827. He was a member and constant exhibitor at the Institute of Painters in Water-Colours, his subjects being animals and figures, military and Arab groups, and hunting-scenes. He was animal painter to the Duke of Cumberland. He died in 1873.

LA PORTE, HENRI HORACE ROLLAND DE. See ROLLAND DE LA PORTE.

LAPORTE, JOHN, an English landscape painter, chiefly in water-colours, was born in 1761. He exhibited at the Royal Academy from 1785, and taught drawing at the Military School at Addiscombe. He published 'Sketches of Trees' (1798-1801); 'Drawing Book' (1800); 'Progressive Lessons sketched from Nature' (1804); and 'The Progress of Water-Colour Drawing.' He died in London in 1839. The following drawings by him are at South Kensington:

Conway Castle.
Buttermere.
Forest Scene with Cattle. 1790.

LAPOSTELET, CHARLES, a French marine painter, was born in 1824. He was a pupil of Léon Cogniet, and obtained medals in 1870, 1872 and 1889. His 'Port de Dunkerque' is in the Luxembourg. He died August 1890.

LAPPICOLA, NICCOLÒ, a painter, was born at Crotona in 1730, and took lessons at Rome from Francesco Mancini. He supplied the designs for the mosaics for one of the chapels of St. Peter and in other parts. He died at Rome in 1790.

LAPPOLI, GIOVANNI ANTONIO, the son of Matteo Lappoli, was born, according to Vasari, at Arezzo in 1492, and was first a disciple of Domenico Pecori, but afterwards studied under Jacopo Caruzzi, called Pontormo. He went early in his life to Rome, where he formed an intimacy with Perino del Vaga and Il Rosso, and was favoured with the protection of Clement VII., who employed him in some public works, but the completion of them was interrupted by the sacking of Rome in 1527, when he was obliged to flee. He retired to his native city, where he painted several pictures for the churches and private collections. He died in 1552.

LAPPOLI, MATTEO, was born at Arezzo about 1450, and died in 1504. He studied under Don Bartolommeo. The greater part of his paintings have perished. There are still at Arezzo, in the refectory of the Bernardines, a 'St. Bernard,' and in Santa Maria a 'St. Sebastian.'

LAPOTER, ADÉLAIDE ISABELLE ANTONINE, whose maiden name was CHEREAU, was born at Les Riceys (Aube) in 1814. She was a pupil of Antoine Chazal and of Madame de Mirbel, and became well-known for her portraits in miniature. She died in 1880.

LA QUEWELLERIE, GUILLAUME DE. See DE LA QUEWELLERIE.

LAQUY, GUILLAUME JOSEPH, born at Bruel in 1738, studied in the school of Jan Remmers with Wybrand Hendriks, in whose landscapes he painted the figures. He was patronized by the celebrated amateur Braamcamp, and made copies of the works of Gerard Dou, Metsu, De Hooch, Paulus Potter, and other eminent masters in that fine collection. He also painted original pictures of cabinet size. He died at Cleves in 1798.

LARCHER, ANTOINETTE, was born in Paris in 1685, and flourished about the year 1725. She engraved some plates of historical subjects, among which is 'Judith with the Head of Holofernes,' after Raphael. She signed her name *Toinette Larcher.*

LAREDO, JUAN FERNANDEZ DE. See FERNANDEZ.

LARGILLIÈRE, NICOLAS DE, a French portrait painter, was born in Paris in October, 1656. When three years old, he was taken to Antwerp, where his father had settled as a merchant. This was not his only youthful experience of travel. At the age of nine he paid a visit to England, which lasted twenty months. On his return to Antwerp he became a pupil of Antoine Goubeau, whom he assisted by painting the still-life accessories in his pictures. About 1675, he paid a second visit to England, and found work in the Royal palaces, under Sir Peter Lely. This brought him to the notice of Charles II., whose portrait he painted, together with those of several of the nobility. After a stay of four years in this country, he settled in Paris, and at once obtained a large practice amongst the bourgeoisie and professional classes. He was fortunate enough to become intimate with Van der Meulen and Le Brun, the latter of whom proved himself a great friend. During the reign of James II. he paid another short visit to England, and painted the king's portrait, as well as those of Mary of Modena and the infant Prince of Wales. In 1686 he was received into the French Academy as an historical painter, on his portrait of his friend Le Brun. It is curious to note that though Largillière is now only remembered as a portrait painter, and as such has been styled the French Van Dyck, yet in his own day he had a great reputation as an historical painter. After the deaths of Le Brun and Mignard, he occupied the foremost position in the French school in this branch of art, although he did not court royal and aristocratic patronage. He filled successively all the offices of honour in the Academy, and died in Paris of paralysis on the 20th March, 1746. The chief name amongst his pupils is that of Oudry, the animal painter, in whom he took great interest. The French provincial Museums contain many specimens of Largillière's art, which it is not possible to particularize. Mention should, however, be made of the following works by him:

Besançon.	*Museum.*	Family of Boutin de Diencourt.
Chantilly.		Mlle. Lambert de Thorigny.
"		Dr. Gobinet.
Dresden.	*Gallery.*	Portrait of a Man in armour.
Florence.	*Uffizi.*	Portrait of himself.
"	"	Portrait of J. B. Rousseau.
Grenoble.	*Museum.*	Mlle. Barral.
London.	*Nat. Portrait Gallery.*	Prince Charles Edward Stuart
		Henry Stuart, Cardinal York
Paris.	*Louvre.*	Portrait of Charles Le Brun
"	"	Portrait of the Count de La Chatre.
"	"	Elevation of the Cross.

Paris.	*St. Geneviève.*	The Provost, of the Merchants and the Echevins of Paris. (*Sketch for the large picture painted in* 1687, *on the occasion of the convalescence of Louis XIV., for the Hôtel de Ville, Paris, and destroyed during the Revolution.*)
Petersburg.	*Hermitage.*	Preparation for a Fête at the Hôtel de Ville, Paris.
Stockholm.	*Nat. Gallery.*	Portrait of Louis XV.
Versailles.	*Gallery.*	Portrait of himself.
"	"	The Artist and his Family.
"	"	Nicolas Coustou, sculptor.
"	"	Thomas Morant, Councillor of State.
"	"	Jean Thierry, sculptor.

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LARIVE-GODEFROY, PIERRE LOUIS DE, was born at Geneva in 1753, and studied under Fassin at Rome. He worked for some time at Munich, Dresden, and Mannheim, and at last he settled at Persingue near Geneva. The expression in his works is most pleasing, and the arrangement is full of spirit, but he is too mannered. His etchings are also most spiritedly executed. He died at Persingue in 1814.

LARIVIÈRE, CHARLES PHILIPPE AUGUSTE DE, a French historical and portrait painter, was born in Paris in 1798. He entered the École des Beaux-Arts in 1813, and studied under Girodet and Gros. In 1819 he obtained the second prize, and in 1824 the 'grand prix,' which enabled him to pursue his studies at Rome. Specimens of his work as a decorative artist are to be seen in the Cathedral at Dreux. He died in Paris in 1876. Amongst the pictures which he produced are:

Bordeaux.	*Museum.*	Christ in the Garden of Olives.
Versailles.	*Gallery.*	The Taking of Brescia.
"	"	Many Portraits.

LARMESSIN, NICOLAS DE, the elder, a French engraver, was born about 1636, and died in Paris in 1694. He had a younger brother, also named Nicolas, to whom are usually ascribed all the plates of the period which bear this name, but M. Didot is of opinion that the greater number of them are in reality the work of the elder of the two brothers, and draws attention to the finished style of the portrait of Archbishop Adhémar de Monteil, which bears the date 1658, at which time the younger Larmessin would be but eighteen years of age.

LARMESSIN, NICOLAS DE, the younger, a brother of Nicolas de Larmessin, the elder, was born in Paris about the year 1640, and died there in 1725. There are by this artist several portraits, executed entirely with the graver, and possessing considerable merit. He sometimes marked his plates with the initials *N. L.*, and sometimes with the cipher . The following portraits are by him:

Philip de Bourbon, Duke of Orleans, brother to Louis XIV.
Henrietta, Duchess of Orleans.
Henri Jules de Bourbon, Duke d'Enghien.
Charles XI., King of Sweden.
Claudia Felicita of Austria, Empress of Leopold I.
Maximilian, Henry, Archbishop of Cologne.
Godefroi, Count d'Estrades, Marshal of France.
Gabriel Nicolas de la Reynie, Lieutenant of Police.
Louise Françoise, Duchesse de la Vallière, in the habit of a Nun.
Balthasar Moretus. Paolo Manuzio, Librarian of the Vatican. Laurens Coster, and Johann Gutenberg.

LARMESSIN, NICOLAS DE, the son of Nicolas de Larmessin, the younger, was born in Paris in 1684, and was instructed in engraving by his father. He acquired considerable celebrity by some prints he engraved for the Crozat Collection, became a member of the French Academy in 1730, and engraver to the king. He died in Paris in 1755. There are by him a great number of portraits, and historical and other subjects, engraved in a neat, finished style, in which he united the point with the graver. There is a want of correctness in the drawing of his figures, and his prints are without much effect. The following are his principal works:

PORTRAITS.

James II., King of England.
Mary of Modena, Queen of James II.
William III. and Mary II.
Louis XIV. decorating the Duc de Bourgogne.
Louis XV., young; *after Rigaud.* 1720.
Louis XV. on horseback; *after C. Parrocel.*
Louis XV. on foot; *after J. B. van Loo.*
Queen Marie Leczinska; *after the same.*
Marie, Dauphiness of France; *after the same.*
Charles Henry of Lorraine; *after Ranc.*
Woldemar de Loewendahl, Marshal of France; *after Boucher.*
Guillaume Coustou, sculptor; *after De Lien.* 1730.
Claude Hallé, painter; *after Le Gros.* 1730.
Philip Vleughel, painter; *after P. de Champaigne.*

FOR THE CROZAT COLLECTION.

Raphael and Jacopo da Pontormo; half lengths.
Federigo Carondeletto, Archdeacon of Bitonto.
Cardinal Pole; *all three after Raphael.*
St. Michael vanquishing Satan; *after Raphael.*
St. George and the Dragon; *after the same.*
St. John the Evangelist; *after the same.*
The Holy Family; *after the same.*
The Virgin and Infant Jesus; *after the same.*
The Vision of Ezekiel; *after the same.*
Christ bearing His Cross; *after the same.*

VARIOUS SUBJECTS AFTER FRENCH MASTERS.

The Four Seasons; *after Lancret.*
The Four Ages of Man; *after the same.* (*National Gallery, London.*)
Les Amours du Bocage; *after the same.*
La Coquette de Village; *after the same.*
Portrait of Mlle. La Sallé; *after the same.*
A set of Prints from the Fables of La Fontaine; *after Lancret, Pater, Vleughels, and Boucher.*
Le Passe temps; *after Watteau.*
L'Accordée de Village; *after the same.*
Le Départ pour Cythère; *after the same.*

LAROCHE, ARMAND, a French painter, born October 24, 1826, at Saint-Cyr-l'École, a pupil of Drolling and of Wachsmutti; his talent was proved by a number of excellent portraits. For a long series of years he was a regular exhibitor at the Salon, and in 1883 he obtained an honourable mention for his clever portrait of Monsieur G——. Among his best-known canvasses are 'Café Arabe, Alexandrie,' 'Le Pacte de Faust' (1855), 'Repos de Moissonneurs,' 'Silène et les Bergers,' 'La Jalousie,' &c. In 1888 he received a medal of the third class, and in the year following a portrait of his gained a bronze medal. His death occurred on July 6, 1903.

LAROON, MARCELLUS, called "Old Laroon," was born at the Hague in 1653, and learned the rudiments of painting from his father, with whom he came when young to England. Here he was placed with La Zoon, an obscure portrait painter, and was afterwards some time with B. Flechière. He, however, studied chiefly by himself. He lived in Yorkshire for some years, and then came to London,

where Sir Godfrey Kneller employed him to paint his draperies, in which branch he was eminent. He possessed the talent of imitating the different styles of the great masters with uncommon success; and painted historical subjects, portraits, and conversations. From 1680 he lived in Bow Street, but he died at Richmond of consumption in 1702. There are by this artist some slight spirited etchings of 'Dutch Boors regaling,' and similar subjects, in a style resembling that of Ostade, but very inferior. He also drew and engraved 'The Coronation Procession of William and Mary,' and Tempest's 'Cryes of the City of London,' 1688. He sometimes marked his plates with the cipher ML.

LAROON, MARCELLUS, an English subject painter and draughtsman, was born in London, in 1679. He was the son of "Old Laroon." In early life he accompanied embassies to Ryswyck and Venice. Then quarrelling with his father, he became an actor. Finally, in 1707, he obtained a commission in the army, and served in the campaigns in Flanders, in Spain, and in the Jacobite Rebellion of 1715. He retired from the service in 1734. He had great power as a draughtsman, and excelled in his groups of figures. He died in 1772.

LA ROSE, JEAN BAPTISTE DE. See DE LA ROSE.

LA ROULLIÈRE, ——, is mentioned by Papillon as an engraver on wood of some merit, who flourished about the year 1700.

LA ROUSSIÈRE, FRANÇOIS DE. See DE LA ROUSSIÈRE.

LARRAGA, APOLINARIO, was a native of Valencia, and has been erroneously stated to have been a scholar of Pedro Orrente, who most probably died before he was born, as Larraga outlived him upwards of eighty years. He is said, however, to have made Orrente's works the model for his imitation, and painted several pictures in his style in the convent of San Domingo, and in the churches of his native city. He died in 1728. His daughter, JOSEFA MARIA LARRAGA, an historical and miniature painter, was a pupil of her father.

LARSEN, CARL FREDERIK EMANUEL, a Danish marine painter, was born in 1823, and died in 1859. At Copenhagen are pictures of the 'Harbour of Nieuwe Diep,' 'The Coast at Marseilles,' and 'Morning on the Sand.'

LA RUE, PHILIBERT BENOÎT DE. See DE LA RUE.

LA RUELLE, CLAUDE DE. See DE LA RUELLE.

LAS CUEVAS, DE. See DE LAS CUEVAS.

LAS MARINAS, HENRIQUE DE. See DE LAS MARINAS.

LAS ROELAS, JUAN DE. See DE LAS ROELAS.

LASINIO, Conte CARLO, an Italian engraver, was born at Treviso about 1757, but worked chiefly at Florence. He was conservator of the Gallery at Pisa, where he died in 1839. He is known by several works illustrative of the older painters, including the following:

Forty plates of Frescoes and Oil Paintings at Florence. 1789.
Forty plates of Frescoes in the Campo Santo at Pisa. 1810.
Thirty-two plates of Frescoes of the Fourteenth and Fifteenth Centuries.

He was the instructor of his son, GIOVANNI PAOLO LASINIO, who was born in 1796, and who together with Rossi engraved forty-four plates of the Campo Santo at Pisa (1832), and took part in the decorations of the Galleries at Florence and Turin. He executed also the plates for Rosellini's 'Monumenti dell' Egitto e de la Nubia,' 1833-44. His signature was *L. F. scul.* He died in 1855.

LASINSKY, JOHANN ADOLF, was born at Simmern, near Coblentz, in 1808, and entered the Academy at Düsseldorf in 1827. Along with Lessing and J. W. Schirmer he was one of the first who cultivated landscape painting independently. In 1837 he painted for the Emperor Alexander at Coblentz. He went afterwards to Cologne, but returned to Düsseldorf in 1850, where he died in 1871. Among his landscapes may be mentioned:

Castle Elz on the Moselle. 1831.
An Old Watch-Tower by moonlight. 1835.
The Waterfall at Pyrmont. 1835.
The Narrow Pass at Dusk.
Panorama of Cologne.
A series of Landscapes of Hohenzollern, for the Duke of Hohenzollern.

L'ASNE, MICHEL, was one of the first of the French engravers who distinguished himself by a free and dexterous management of the graver. He was born at Caen in Normandy in 1596, and appears to have imitated the style of Cornelis Bloemaert and F. Villamena. He died in Paris in 1667. He was extremely laborious, and has left a great number of prints, consisting of portraits, and historical and other subjects. When he did not sign his plates with his name, he generally used the cipher ML. The following are his principal prints:

PORTRAITS.

Louis XIII., on horseback (the background, representing a battle, was engraved by *Callot*); signed *Michael Asinus, sculptor Regius.*
Bernard, Duke de La Valette (the background, with the town of Metz, was engraved by *Callot*).
Anne of Austria, Queen of France.
Armand, Cardinal de Richelieu.
Jules, Cardinal Mazarin.
Charles de Créqui, Marshal of France.
François de Bassompierre, Marshal of France.
Pierre Séguier, Chancellor.
Nicolas de Bailleul, President of the Parliament.
Francisco Fernandez, Franciscan.
Father Joseph, celebrated Capuchin.
Jean François Niceron, monk, and famous mathematician.
Giulio Strozzi, Venetian poet; *after S. Vouet.* 1627.
François Quesnel, painter to Henry III.; *from a picture by himself.*
Father Nicolas Caussin; engraved in the manner of *Mellan.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Rubens.*
St. Francis receiving the Infant Jesus from the Virgin; *after the same.*
St. Francis of Paloa; *after the same.*
Susannah; *after the same.*
The Visitation of the Virgin; *after L. Carracci.*
The Virgin, with the Infant sleeping, and St. John, called 'The Silence'; *after Annibale Carracci.*
The Dead Christ, with Mary Magdalene; *from his own design.*
Ecce Homo; *after Titian.*
Jesus Christ in glory, with St. Peter and St. Paul; *after Paolo Veronese.*
The Virgin, as Queen of Heaven; *after Albani;* oval.

LASSUS, ALEXANDRE VICTOR DE, was born at Toulouse in 1781. He was a pupil of David, and painted historical scenes, like his master. There is a large picture of 'Barbarossa' by him in the Museum of Angers.

LASTMAN, NICOLAES, the son of Pieter Lastman, was born at Haarlem about 1590 or 1595. After learning the principles of design from Jan Pinas, he was instructed in engraving by Joannes Saenredam. His plates are neatly executed, but without much taste. The following among others are by him:

Portrait of Karel van Mander; *copied after J. Saenredam.*
Christ praying in the Garden; *after Pieter Lastman.*
St. Peter delivered from Prison; *after J. Pinas.*
The Martyrdom of St. Peter; *after Guido.*
The Good Samaritan, in a landscape; *after his own design.*

LASTMAN, PIETER, was probably born at Amsterdam in 1562, and was a disciple of Gerrit Pieterszen. Afterwards he visited Italy, where he was influenced by Elsheimer. He painted historical subjects, generally composed of a great number of figures, in which it appears that his journey to Italy had not contributed to render his design either graceful or correct. There is, however, a broad difference between his works at different periods, and four distinct styles are recognisable: first, the spirited style up to 1608 (as those below at Berlin); second, the clumsy and mannered style, 1609-19 (as those at Brunswick and Copenhagen); third, the style of Caravaggio, 1620 to about 1630 (as those at the Hague and Rotterdam); fourth, a transparent style like Rembrandt's, after 1630 (as those at Haarlem and Utrecht). He was for a time the instructor of the last-mentioned painter, and also of Jan Lievens. He is supposed to have died at Haarlem in 1649. The following are examples of his works, which are signed *P. Lastm*, *P. as.*, or with a monogram.

Berlin.	*Gallery.*	The Repose in Egypt.
„	„	Baptism of the Eunuch.
Brunswick.	*Gallery.*	Ulysses and Nausicaa. 1609. (*The same at Augsburg.*)
„	„	David in the Temple. 1613.
„	„	The Murder of the Innocents.
Copenhagen.	*Moltke Col.*	Tobias. 1618.
Haarlem.	*Museum.*	Adoration of the Shepherds.
Hague.	*Museum.*	The Angel appearing to Manoah.
„	„	Christ on the Cross. 1625.
Rotterdam.	*Museum.*	The Flight into Egypt.
Utrecht.	*H. Kramm.*	The Raising of Lazarus. 1632.

Three etchings have been ascribed to him, but they are doubtful; two of them are:

Judah and Tamar, in a landscape.
A Female seated before an arch, her head covered with a veil, with her hands before her.

LATHAM, JAMES, an Irish portrait painter, was born in Tipperary about the beginning of the 18th century. He studied at Antwerp, and became a master in the Guild of St. Luke in 1724-5. He afterwards lived in London and Ireland, where he had a good practice, and died at Dublin about 1750. There is a portrait by him of Peg Woffington at the Royal Dublin Society.

LATILLA, EUGENIO, a subject painter, whose father was Italian and mother English, exhibited at the Society of British Artists, of which he was a member from 1838 to 1851. He afterwards emigrated to America, and passed several years in and near New York, where his sister married the American painter James E. Freeman, who now resides in Rome. Latilla died at Chataqua, Westchester county, in the State of New York, about the year 1860.

LA TOMBE, NICOLAAS, called STOPPERTJE, from his addiction to smoking, was born at Amsterdam in 1616. After learning the rudiments of the art in his native city, he travelled when quite young to Italy, and resided some years at Rome, where he was chiefly employed in painting small landscapes and architectural subjects, which he decorated with figures in the Italian costume. He sometimes painted views of the vestiges of ancient buildings and monuments in the vicinity of Rome, with landscapes in the backgrounds, in which he appears to have imitated the style of Cornelis Poelenborch. He also occasionally painted small portraits, especially after his return from Italy. He died at Amsterdam in 1676.

LA TOUR, ELISABETH M. DE. See DE LA TOUR.

LATOUR, JAN, an historical and portrait painter, was born at Liége in 1719. He was a pupil of Jan Baptist Coclers, and afterwards went to Rome, where he frequented the atelier of Giaquinto Corrado. He then went to Naples, but afterwards returned to Liége, where he executed several pictures. He visited London and Paris, and died in Picardy in 1782.

LATOUR, JOSEPH, a French landscape painter, was born at Toulouse in 1817, and died in 1863.

LA TOUR, MAURICE QUENTIN DE LA. See DE LA TOUR.

LA TRAVERSE, CHARLES FRANÇOIS DE. See DE LA TRAVERSE.

LATTANZIO DA RIMINI, an Italian artist, is registered in 1495 as one of the decorators in the Hall of Great Council at Venice. With Mansueti he worked at the church of the Crociferi, or Gesuati, at Venice, in competition with Cima.

LATTANZIO DI CREMONA, an Italian historical painter, flourished at Cremona in 1520. He studied in the school of the Milanese at Venice.

LAUB, TOBIAS, a German portrait painter and engraver in mezzotint, who flourished at Augsburg, was a pupil of Isaak Fisches, the elder. His name is affixed to a portrait of J. J. Scheuchzer, after J. H. Heidegger. He died in 1761, at the age of 76.

LAUBREIS, VEIT CARL, was born at Würzburg in 1769. He was instructed by A. H. Köhler, and afterwards went to the Academy at Mannheim, where in 1790 he gained the prize medal. He painted portraits and historical pieces, and executed anatomical drawings for works of medicine and surgery. He died about 1806.

LAUCH, CHRISTOPH, born in 1647, was gallery inspector and painter to the Empress Eleanor. In conjunction with J. Männl he published thirty volumes of the collections in the gallery. His portraits of the Empress Eleanor and of the Empress Maria have been engraved by Böner and Kusel. The portrait of the Emperor Leopold I. is in possession of the magistracy of Vienna. He died at Vienna in 1730.

LAUCHERT, RICHARD, a portrait painter, was born at Sigmaringen in 1823. He studied at Munich in 1839, went for improvement to Paris in 1845, and settled at Berlin in 1860. He was mostly employed by the courts of Germany, England, and Russia, and painted portraits with great taste and ability, but many of his earlier productions are inferior to those of his later period. He died at Berlin in 1868.

LAUDATI, GIUSEPPE, was born at Perugia in 1672, and studied under P. Montanini in that town, and under Carlo Maratti at Rome. He helped to raise the art of painting at Perugia from its decline.

J. H. Frezza etched after his works. He died after 1718.

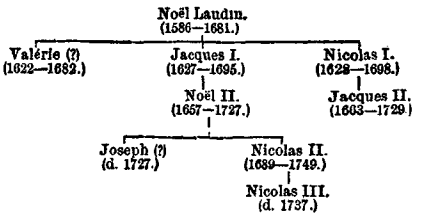
LAUDER, JAMES ECKFORD, a Scottish subject painter, was born at Silvermills, near Edinburgh, in 1812. He was the younger brother of Robert Scott Lauder, under whose guidance his early love of art was rapidly developed. After studying at the Trustees' Academy, he in 1834 joined his brother in Italy, and remained there nearly four years. On his return to Edinburgh he became an annual contributor to the exhibition of the Royal Scottish Academy, and he exhibited occasionally at the Royal Academy in London, where his works attracted much attention. In 1839 he was elected an associate of the Royal Scottish Academy, and in 1846 he became an academician. In 1847 he sent to the competition in Westminster Hall the 'Parable of Forgiveness,' for which he was awarded a premium of two hundred pounds. One of his most successful works, 'The Wise and Foolish Virgins,' was engraved by Lumb Stocks for the Association for the Promotion of the Fine Arts in Scotland. Lauder died at Edinburgh in 1869. Among his principal pictures are:

Hagar. (*National Gallery of Scotland.*)
The Unjust Steward.
The Wise and Foolish Virgins.
Scene from the 'Two Gentlemen of Verona.' 1841.
Cherries. 1842.
Hop-Scotch. 1843.
Night and Day. 1845.

LAUDER, ROBERT SCOTT, a Scottish subject and portrait painter, was born at Silvermills, near Edinburgh, in 1802, and at the age of fifteen he was admitted to the Trustees' Academy. He subsequently came to London, but returned to Edinburgh about 1826, and was elected one of the original members of the Royal Scottish Academy in 1830. He went abroad in 1833, and studied for some years in Rome, Florence, Bologna, Venice, and Munich. On his return in 1838, he lived chiefly in London, and exhibited at the Royal Academy. He competed in the Westminster Hall competition of 1847, sending his 'Christ walking on the Sea,' which was subsequently purchased by Lady Burdett-Coutts. His later years were passed in his native country, but owing to a paralytic stroke he did not practise after 1861. He died at Edinburgh in 1869. The following are amongst his best works:

Scene from the 'Bride of Lammermoor.' (*Bridgewater Gallery, London.*) 1839.
The Trial of Effie Deans. 1840.
Meg Merrilies. 1842.
Hannah presenting Samuel to Eli. 1845.
Mother and Child. 1848.
Portrait of John Gibson Lockhart.
Portrait of Rev. John Thomson of Duddingstone.
Portrait of William Simson, R.S.A.
Sentinels.
Christ teacheth Humility.
(*National Gallery of Scotland.*)

LAUDIN FAMILY. The members of this family of enamel painters of Limoges are very difficult to distinguish, owing to the frequent repetition of the Christian names, and to the identity of the initials in those cases in which the Christian names differ. The following genealogical table will serve to explain as nearly as possible the relationship between those members of the family of Laudin of whom further details are given below.



LAUDIN, JACQUES, the elder, was born about 1627, and died in 1695, at the age of 68. He was the elder son of Noël Laudin, and had his atelier in the faubourg Manigne at Limoges. He painted a great number of enamels in 'grisaille,' resembling those of the sixteenth century. Among them is a series of medallions of the twelve Cæsars, which may be seen in the Louvre and in several other collections.

LAUDIN, JACQUES, the younger, was born about 1663, and died in 1729, at the age of 66. He was the son of Nicolas Laudin the elder, and carried on his business at Limoges in the faubourg Manigne. He painted enamels in grisaille, and also in colours upon a white or black ground. Many of his works are in the Louvre.

LAUDIN, JEAN, is named by M. Ardant as an enamel painter of Limoges, but his existence has not been established. He is said to have been born in 1616, and to have died in 1688. The works ascribed to him are probably by Jacques Laudin the elder.

LAUDIN, JOSEPH, who died in 1727, was perhaps a son of Noël Laudin the younger. Like him he worked at Limoges in the faubourg Boucherie, but no enamel bearing his signature is known.

LAUDIN, NICOLAS, the elder, was born about 1628, and died in 1698, at the age of 70. He was the younger son of Noël Laudin, and practised his art 'près les Jésuites' at Limoges, executing chiefly enamels in colours.

LAUDIN, NICOLAS, the younger, born in 1689, was the son of Noël Laudin the younger. He died in 1749, and with him expired the art of enamel painting.

LAUDIN, NOËL, the founder of the family of enamel painters of this name, was the son of Pierre Laudin, an armourer. He was born about 1586, and died in 1681, at the age of 95. He resided in the faubourg Manigne at Limoges, but does not appear to have signed his works. This fact, combined with the great age to which he lived, has rendered it extremely difficult to assign to their respective artists many of the enamels painted by the Laudins. Two plaques in the Louvre, representing ladies in the costume of the reign of Louis XIII., are ascribed to him.

LAUDIN, NOËL, the younger, was born about 1657, and died in 1727, at the age of 70. He was the son of Jacques Laudin the elder, and had his establishment in the faubourg Boucherie at Limoges. His enamels are executed in colours on a white ground.

LAUDIN, VALÉRIE, who was born in 1622, and died in 1682, was probably the daughter of Noël Laudin. She possibly worked with one of her brothers, as no enamel bearing her signature is known.

LAUGÉE, DÉSIRÉE, French historical painter; born in 1823; studied for years with Picot, whose most brilliant pupil he was. Constant exhibitor

at the Salon from 1845 until shortly before his decease. He received several medals and *rappels*, and he is best known by his 'Mort de Guillaume le Conquérant,' 'Mort de Zurbaran,' 'Les Maraudeurs,' 'Louis IX. et ses Intimes,' and various decorative paintings in Parisian churches. His 'Cierge à la Madone' (1877) is in the Luxembourg. He was a Knight of the Legion of Honour. He died in February 1896.

LAUGIER, JEAN NICOLAS, a French engraver, was born at Toulon in 1785. He studied under Girodet and at the École des Beaux-Arts, which he entered in 1813, and died at Argenteuil in 1875. Amongst his best plates are:

Leonidas at Thermopylæ; *after David.*
Delille dictating his History to his Landlady; *after P. Danloux.*
Portrait of Châteaubriand; *after Girodet.*
The Virgin with the Rabbit; *after Titian.*
La Belle Jardinière; *after Raphael.*
The Plague at Jaffa; *after Gros.*
Napoleon I.; *after David.*
The Holy Family; *after Leonardo da Vinci.*
Zephyr; *after Prud'hon.*
Portrait of Washington; *after Cogniet.*
Portrait of Madame de Staël; *after Gérard.*

LAUNE, ÉTIENNE DE. See DELAUNE.

LAURATI, PIETRO. See LORENZETTI.

LAURE, JEAN FRANÇOIS HYACINTHE JULES, a French painter, was born at Grenoble in 1806. He was a pupil of Hersent, and painted genre and historical subjects. He died in Paris in 1861.

LAUREANO, JUAN, was an artist residing at Seville, who executed a good engraving of 'St. Ferdinand' in 1677. He was afterwards appointed chief goldsmith to the cathedral.

LAURENCE, SAMUEL, a portrait painter, was born in 1811. His first appearance in London was at the Exhibition of the Society of British Artists in 1834, when he contributed two portraits. In 1836 he sent to the Royal Academy portraits of Matthew Gisborne, Mrs. Somerville, and another. He died in 1884. His portraits are mostly in crayons, and among them may be named:

Right Honourable J. Erskine.
Charles Dickens ("Boz"). 1838.
Thomas Carlyle. 1841.
Sir Frederick Pollock.
John Hullah.
Professor Sedgwick.
Lord Ashburton.
Rev. Frederick Denison Maurice.
Sir Henry Taylor.
Dr. Whewell.
Leigh Hunt.
George Grote.
James Spedding.
Charles Babbage. (*National Portrait Gallery.*)
Captain Bourchier. (*The same.*)
Professor Wheatstone. (*The same.*)
William Makepeace Thackeray. (*The same.*)
Robert Browning.

LAURENT, ANDRÉ. See LAWRENCE.

LAURENT, JEAN ANTOINE, a French historical and portrait painter, was born at Baccarat (Meurthe) in 1763. He studied under J. Durand, and became curator of the Museum of the Vosges at Epinal. He published a work on linear drawing, and died at Epinal in 1832. Among his pictures are:

The Youth of Duguesclin.
Clotilde de Surville.
Charibert and Theodegilda. (*Auch Museum.*)

LAURENT, MARIE PAULINE, a French painter on porcelain, whose maiden name was JULLIEN, was born in Paris in 1805. She studied under Alaux, and from 1836 was employed at the Sèvres manufactory. She died in Paris in 1860.

LAURENT, PIERRE, a French engraver, was born at Marseilles in 1739. He studied a short time under Balechou, and afterwards from the works of Berchem, De Loutherbourg, and Poussin. He established himself in Paris, where he engraved several plates with considerable success, particularly landscapes. He published in 1803-11, in conjunction with Robillard-Péronville, the beautiful collection entitled 'Musée Français.' He died in Paris in 1809. Among others, the following prints are by him:

The Water-Mill; *after Boucher.*
The Washer-woman; *after the same.*
Saying Grace; *after Greuze.*
A Caravan; *after Van der Does.*
The Passage of the Ferry-boat; *after Berchem.*
The Shepherdess; *after the same.*
The Fortune-Teller; *after the same.*
Two Landscapes, with figures and animals; *after Dietrich.*
An Italian Landscape, with figures and cattle; *after H. Roos.*
Shepherds rejoicing; *after De Loutherbourg.*
A View of Mondragon, in Dauphiné; *after the same.*
A Sea-port, with architecture; *after the same.*
The Death of the Chevalier d'Assas; *after Casanova.*

LAURENT, PIERRE LOUIS HENRI, the son of Pierre Laurent, was born in Paris in 1779. He engraved twenty-two plates, of subjects from the life of St. Bruno, after Le Sueur; the 'Death of the Virgin,' after Caravaggio; the 'Martyrdom of St. Peter Martyr,' after Titian; and several landscapes after Potter, the whole of which form part of the 'Musée Français:' also, the 'Rape of the Sabines,' and the 'Finding of Moses,' after Poussin; the 'Communion of St. Jerome,' after Domenichino; and many others after the great masters. He published in 1816-22 the collection of engravings of the 'Musée Royal,' which forms a continuation of the 'Musée Français,' published by his father. He died in Paris in 1844.

LAURENTINI, GIOVANNI, called ARRAGONI, a native of Rimini about the year 1600, was one of the best disciples of Federigo Barocci. He mostly executed compositions of a large size. His best works are at Rimini, and include 'The Martyrdom of St. John' at the Augustines, and 'St. John' and 'St. Paul' in the churches dedicated to these two saints.

LAURENTIO, C., is mentioned by Strutt as the engraver of some of the portraits in Priorata's 'History of the Emperor Leopold,' 1660.

LAURETI, TOMMASO, called TOMMASO SICILIANO, who flourished throughout the latter half of the 16th century, was a native of Palermo, and a disciple of Sebastiano del Piombo. At an early period of his life he established himself at Bologna, where he painted several pictures for the churches. The principal are the 'Martyrdom of SS. Vitale and Agricola,' in the church dedicated to those saints; in San Giacomo Maggiore, the 'Resurrection of Christ,' and the 'Burial of St. Augustine,' the latter a grand and copious composition; in San Mattia, the 'Coronation of the Virgin;' and in the house of Signor F. Bolognetti, 'Venus embraced by Cupid.' He was invited to Rome by Gregory XIII., to finish the ceiling of the Sala di Constantino, left imperfect at the death of Clement VII. He was no less patronised by Sixtus V. and Clement VIII. By the latter, he was engaged to ornament one of the saloons in the Campidoglio,

where he painted in fresco scenes from Roman history, one of his most considerable works. He was the second president of the Academy of St. Luke after its foundation, and flourished at Rome in great esteem until his death at about eighty years of age.

LAUREUS, ALEXANDER, (or LAURÆUS,) a Swedish genre and landscape painter, was born at Abo in 1783. He visited Italy, after which he abandoned painting Swedish scenes and took to Italian subjects. He died at Rome in 1823.

LAURI, BALTASSARE, was born at Antwerp about the year 1570. He went to Rome when he was young, and became a scholar of his countryman, Paulus Bril, under whom he proved a skilful landscape painter. He died at Rome in 1642.

LAURI, FILIPPO, the younger son of Baltassare Lauri, was born at Rome in 1623. He was first instructed by his brother, Francesco Lauri, and on the death of that promising artist, became a scholar of Angelo Caroselli. The progress of Filippo was extraordinary, and he soon surpassed his instructor. He had a turn for poetry, was well acquainted with history and mythology, and was a master of perspective. He succeeded better in easel pictures than in life-size figures, though he painted some altar-pieces for the churches at Rome, particularly his picture of 'Adam and Eve' in La Pace. His best works are his bacchanals, and subjects of fable. He imitated Albani in a very pleasing manner, and was often employed to paint the figures in the pictures of Claude Lorrain. He died at Rome in 1694. His works have been favourites with engravers, and have employed the talents of Woollett, Byrne, Walker, Bragg, Major, Caroline Watson, Wright, Mason, Ravenet, and others. Among his paintings are:

Aix-la-Chapelle.	*Suermondt Gallery.*	The Glorification of Hunting.
Augsburg.	*Gallery.*	Jason and the Dragon.
Hague.	*Gallery.*	Landscape with Figures.
Hampton Court.	*Palace.*	Holy Family.
London.	*Bridgewater House.*	Virgin surrounded by Angels.
"	"	Bacchus and Satyrs.
Paris.	*Louvre.*	St. Francis of Assisi in Ecstasy.
"	"	Sacrifice to Pan.
"	"	The Punishment of Marsyas.
Petersburg.	*Hermitage.*	St. Anne teaching the Virgin to read.
"	"	The Magdalene meeting Christ in the Garden.
Rome.	*Doria Palace.*	Venus and the Seasons.
Vienna.	*Academy.*	Diana and Endymion.
"	"	Venus and Adonis.
"	"	The Chaste Susannah.
"	"	The Rape of Europa.
"	"	Alpheus and Arethusa.
"	"	Thetis and Polyphemus.
"	*Gallery.*	The Flight into Egypt.

LAURI, FRANCESCO, the elder son of Baltassare Lauri, was born at Rome in 1610. Having shown an early disposition for historical painting, his father placed him under the care of Andrea Sacchi. On leaving that master, he travelled through Italy, France, and Germany, and returned to Rome, where the expectations of his friends were destroyed by his premature death in 1635, at the age of 25. The only work mentioned as by him is a ceiling in the Palazzo Crescenzi at Rome, representing 'Three Goddesses.'

LAURI, GIACOMO, an Italian engraver, a native of Rome, flourished about the year 1610. He published, in 1612, a set of one hundred and sixty-six prints, entitled, 'Antiquæ Urbis Splendor,' consisting of views, executed with the graver, of the ancient buildings of Rome.

LAURI, PIETRO, (or LAURIER,) who flourished about 1650, was a native of France, though he resided the greater part of his life at Bologna, where he was brought up in the school of Guido. He painted several pictures for the churches at Bologna; some of which have the appearance of having been retouched by Guido. At the Cappuccini is a fine picture of the 'Virgin presenting the Infant Jesus to St. Felix'; and in La Madonna della Libertà, 'St. Anthony of Padua.'

LAURIE, ROBERT, (or LAWRIE, or LOWRY,) an engraver in mezzotint, who was also a printseller, was born in London about the year 1755. In 1771, and again five years later, he received premiums from the Society of Arts, the second for an invention in aid of the printing of colours in mezzotint. He died about 1836. There are by this artist some portraits, and various subjects, which possess considerable merit; among others, the following:

PORTRAITS.

George III.; *after Zoffany.* 1772.
Queen Charlotte; *after the same.* 1772.
The Prince of Wales and Duke of York. 1772.
Elizabeth, Duchess of Hamilton; *after C. Read.*
Étienne François, Duke de Choiseul; *after Van Loo.*
David Garrick; *after Sir Joshua Reynolds.* 1779.
The same, led off the Stage by Time towards the Temple of Fame; *after T Parkinson.* 1779.
The same, with Mrs. Bellamy, as Romeo and Juliet; *after B. Wilson.*

SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; *after Rubens.*
The Holy Family returning from Egypt; *after the same.*
The Crucifixion; *after the same.*
The same subject *after Van Dyck.*
The Incredulity of St. Thomas; *after Rembrandt.*
The Adoration of the Magi, *after A. Casali.*
Sun-rise, a landscape; *after G. Barret.*
A hard Gale; *after Joseph Vernet.*
A Squall; *after the same.*
The Quack Doctor; *after Dietrich.*

LAURIN, HEINRICH FRIEDRICH, a German engraver, was born at Dresden in 1756. He was a pupil of Adrian Zingg, and has engraved some landscapes in a neat and spirited style. Some of his first essays were after Salvator Rosa, Kobell, &c. He died in 1830. The following also are by him:

Two Landscapes; *after Kleughel.*
A pair, the Fishermen, and the Waterfall of Liebethal; *after Zingg.*
Two large Views of Fano; *after Theil.*
A Landscape and Cattle; *after A. van de Velde.*

LAURO, GIACOMO, called GIACOMO DI TREVISO, was born at Venice in 1550. He was a pupil of Paolo Veronese. In the church of the Dominicans is a fine picture by him of 'St. Roch interceding for the persons afflicted with the Plague.' He resided in Treviso, where he died in 1605.

LAUTENSACK, HANS SEBALD, a German painter and etcher, was a son of Paul Lautensack, a painter of Bamberg, where he was born in 1524. Whilst he was yet a child his parents settled in Nuremberg, and there he lived during the greater portion of his life. In 1556 he was working in Vienna, where he died between 1560 and 1563. There are by this artist several landscapes, etched in a dark, unpleasant style; and also some portraits, etched and finished with the graver, which

possess considerable merit. His engravings, which follow the style of Altdorfer, are generally marked with a monogram composed of the letters *H. S. L.* on a tablet, with the date, thus: The following are his principal works:

PORTRAITS.

Paul Lautensack, painter of Nuremberg. 1552.
Hans Sebald Lautensack. 1554.
Hieronymus Schurstab, half-length; on one side his arms, and on the other a village with a church. 1554.
Georg Roggenbach. 1554.
The half-length of a Nobleman, with a beard; on one side his arms, and on the other a fortified castle. 1554.

SUBJECTS AND LANDSCAPES.

A Landscape, with David and Goliath. 1551.
Christ curing the Blind at Jericho. 1559.
A Mountainous Landscape, with the History of Balaam and his Ass. 1559.
Villagers occupied in the Vintage. 1559.
A Landscape, with a Farm-Yard. 1551.
Two Landscapes; dated 1553 and 1555.
The Tournament at the Marriage of the Emperor Ferdinand; very scarce. 1560.
A representation of Public Games; very scarce. 1560.
A large View of Nuremberg, from the west; in three sheets. 1552.
A similar View of Nuremberg, from the east; in three sheets. 1555.

WOODCUTS.

Portrait of Johannes Aventinus.
A Standard-Bearer.

LAUTENSACK, HEINRICH, a painter and goldsmith, was born at Bamberg in 1522. He was a son of Paul Lautensack, with whom he went to Nuremberg whilst young. In 1550 he went to Frankfort, where he established the first collection of paintings, and in 1553 published a treatise on 'Perspective.' He died at Frankfort in 1590. Some plates are attributed to him, but on very insufficient grounds; they are in the style of Hans Sebald Beham, though much inferior.

LAUTENSACK, PAUL, a German painter and organist, was born at Bamberg in 1478, but in 1525, on account of his having embraced the reformed religion, he left that city and settled in Nuremberg, where he painted many subjects from the Apocalypse, and also wrote some treatises upon it, which were collected and published at Frankfort in 1619. He, however, became so troublesome by reason of his fanaticism, that he was in 1542 expelled from the city, but after a time he was allowed to return, and is believed to have died there in 1558. There are still in Bamberg some of his paintings, chiefly copies of the prints of Martin Schongauer and the woodcuts of Albrecht Dürer. His portrait, dated 1529, is in the Germanic Museum at Nuremberg.

LAUTERER, ADAM, was born at Vienna in 1700. He studied under Joseph Orient, and painted animals in the style of Berchem and Poelenborch. He died at Vienna in 1733. There is a picture by him in the Vienna Gallery, and others are at Augsburg and at Prague.

LAUTERS, PAUL, a Belgian painter, etcher, and lithographer, was born at Brussels in 1806. He studied under Malaise, and at the school of engravers at Brussels, of which he became a professor in 1836. He died at Brussels in 1875. Among his paintings are:

View in the Pyrenees.
Valley of the Reuss, Switzerland.
A Hollow Way. (*Brussels Gallery.*)
View in the Forest of Mariemont.

Among his plates are a series of twelve, representing Brussels and its environs; a series of twenty-six, representing the banks of the Saône; fifty plates for the 'Views of Java, Sumatra, &c.,' by C. W. M. van de Velde, and the 'Entrance into the Forest,' for which he obtained the prize at the Ghent Academy in 1852.

LAUTREC, HENRI DE TOULOUSE, French artist, born November 24, 1864, studied art with Cormon, and devoted his talent to portraying swift impressions of every-day life (much of it squalid and ultra-realistic), more particularly the life of Montmartre. His crayon sketches, lithographs, and posters form ironically realistic presentiments of life in the music-halls and in the sordid night haunts of dissipated Paris. Some of his portraits show great talent of characterization, and his early death in 1892, at a *maison de santé*, deprived French art of a really promising and individual exponent.

LAUVERGNE, BARTHÉLEMY, a French marine painter, was born at Toulon in 1805, and died in Paris in 1875.

LAUW, PIETER. See LOUW.

LAUWERS, COENRAED, the younger brother of Nicolaes Lauwers, was born at Leuze, about the commencement of the 17th century. He learned engraving at Antwerp, and executed several plates after the Flemish masters, and others, with the graver, in the style of his brother, though inferior to him. He was living in 1660-61. The following are by him:

PORTRAITS.

Aertus Quellinus, architect; *after J. De Duyts.*
Pieter Verbruggen; *after E. Quellinus.*
Marius Ambrosius Capello, Bishop of Antwerp; *after Diepenbeeck.*
Antoine Vigier, Jesuit; *after J. Cossiers.*

SUBJECTS AFTER VARIOUS MASTERS.

Elijah in the Desert, with an Angel bringing him food; *after Rubens.*
Christ bearing His Cross; *after the same.*
The Penitence of St. Peter; *after Cossiers.*
The Crucifixion; *after the same.*
The Virgin, with the Infant Jesus, St. Elizabeth, and St. John, in a landscape; *after Schiavone.*

LAUWERS, JAKOB JAN, was born at Bruges in 1754. After studying at the Academy of his native city, he went to Italy, where he only remained a short time. He then went to Paris, where he met with a rich Dutchman, who placed him at Amsterdam. He at first painted landscapes, and afterwards interiors. There is an interior by this artist in the Amsterdam Museum. He died at Amsterdam in 1800.

LAUWERS, NICOLAES, a Flemish engraver, was born at Leuze, near Tournay, towards the close of the 16th century. He studied at Antwerp, under the celebrated engravers after Rubens, and attached himself particularly to the style of Paulus Pontius, which he imitated with success. He was already a master in the Guild of St. Luke at Antwerp in 1620, and became dean in 1635-36. He died at Antwerp in 1652. There are several prints by him from various masters, but his best plates are those he engraved after Rubens. The following are his principal works:

PORTRAITS.

Isabella, Infanta of Spain, with two Children, one holding a crown, the other her arms; *after Rubens.*
Fra Lelio Biancatcio, commander of Malta; *after Van Dyck.*

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Magi; *after Rubens.*
Christ before Pilate; *after the same.* In the later impressions of this print, the name of *Bolswert* is substituted for that of *Lauwers.*
The Descent from the Cross; *after the same.*
The Dead Christ on the knees of the Virgin, with Mary Magdalene; *after the same.*
The Triumph of the New Law; in two sheets; *after the same.*
St. Cecilia, with Angels; *after Gerard Seghers.*
Gamesters and Smokers in a Tavern; *after the same.*
Jupiter and Mercury, with Baucis and Philemon; *after J. Jordaens.*
The Virgin appearing to a Carmelite; *after Diepenbeeck.*
St. Agabus before the Virgin; *after the same.*

LAVAL, PIERRE LOUIS DE, a French historical painter, was born in Paris in 1790. He was a pupil of Forestier and of Girodet, and exhibited at the Salon from 1810 to 1865. There are Scriptural subjects by him in some of the churches of Paris, and 'Psyche abandoned by Cupid' is in the Museum at Grenoble. He died in Paris in 1870.

LAVALLÉE-POUSSIN, ÉTIENNE DE. See DE LA VALLÉE.

LAVALLEY, GEORGES HENRI, French engraver *au burin*, born 1869 in Paris; a pupil of Henriquel Dupont, Cabanel and Maillot; in 1890 obtained the Grand Prix de Rome. Exhibited in the Salons of the Société des Artistes Français, where in 1896 he obtained an honourable mention. His most successful plates shown here were Botticelli's 'Spring,' Titian's 'Amour Sacré et l'Amour Profane,' 'Un Astronome,' after Roybet, and a fine reproduction of Delaunay's 'Pandore.' He died at Grez-sur-Loing (Seine-et-Marne), August 21, 1902.

LAVAUDEN, ALPHONSE, a French historical and portrait painter, was born at Lyons in 1796. He studied under Revoil and Gros, and painted the 'Battle of Beaugé' and two portraits for the Versailles Galleries. He died in Paris in 1857.

LA VEEQ, JAKOB. See LEVECQ.

LA VILLA-AMIL, GERONIMO PEREZ DE. See PEREZ DE LA VILLA-AMIL.

LAVILLE-LEROUX, MARIE GUILHELMINE. See BENOITS.

LAVIT, JEAN BAPTISTE OMER, a French landscape painter, who was a pupil of Duval, was born in Paris in 1771, and died in 1836.

LAVREINCE, NICOLAS, (LAFRENSEN, NICLAS,) a Swedish-French painter, born at Stockholm, October 30, 1737. His father, Niclas Lafrensen, was a portrait painter in that city, who also had considerable merit as a miniaturist. He imparted the rudiments of his art to his son, who, at first, devoted himself to miniature painting. On his father's death, in 1756, the lad was thrown upon his own resources; and, wishing to perfect himself in his art, and, at the same time, to see the great European picture galleries, he went first to Paris. He remained in France three years, and then, travelling through Germany, he returned to Stockholm. During this period his work was chiefly in water-colours; but he also was in considerable demand as a painter of portraits. In the Swedish capital he began a series of Swedish historical pictures. He was again in Paris in 1771, when he fell completely under the influence of Watteau. His compositions of the period were somewhat *rococo*, and resembled greatly the work of Baudouin, —the son-in-law of François Boucher,—but many were in excellent taste and well finished. In 1773 he was recalled to Stockholm, where he was elected a member of the Swedish Royal Academy, and also appointed Painter to the King. He returned once more to Paris in 1774, and painted conversations and portraits. He is remarkable for his delightful and accurate delineation of the fashions, customs, furniture, and decorations of the period in which he lived. His twenty years in France placed him at the head of painters of familiar scenes. No artist appealed so strongly to engravers; the burnishing graver of N. Delaunay and the colour facsimiles of Janinet owe their fame to his art. Among other men who engraved his French pictures were Vidal, Helman, Bréa, Tresca, Dequevauviller, and Copia. He also illustrated a number of literary works, Bellanger's architectural works, and others. He left an immense number of drawings and studies, which are characterized by delicacy of manipulation and grace of treatment. He returned to Stockholm in 1791, and completed his suite of historical paintings. He died in that city in 1807. Among his works are:

Stockholm. *Royal Castle.* Masked Ball. 1771.
" " Dancing School. 1774.
" *National Museum.* The Happy Moment. 1777.
" " The Billet-doux. 1778.
" *Rosenberg.* Portrait of Gustavus III. 1792.
The Absent One. *Engraved by Delaunay.*
The Concert in a Salon. (*Prince de Condé.*) } *Engraved by Dequevauviller.*
Assembly in a Salon. (*Duc de Luynes.*) }
The Dangerous Story. *Engraved by Helman.* 1781.
What does the Abbé say? *Engraved by Delaunay.* (*British Museum.*)
The Souvenir. (Style Louis XVI.)
Breakfast à l'Anglais. *Engraved by Vidal.*
Ebba Brahé.
Siri Brahé e Johan Gyllenstierne.
Catherina Jagelonia.
Eric XIV. and his Queen.
La Soubriette Confidente. *Engraved by Vidal.* (*British Museum.*)
The Comparison. *Engraved by Janinet.* 1786. (*British Museum.*)
The Difficult Avowal. *Engraved by Janinet.* 1787. (*British Museum.*)
Ah! what Sweet Pleasure. } *Engraved by Copia.* 1784.
I am almost quite happy. }

LAW, DAVID, born in Edinburgh in 1831, was apprenticed early in life to a landscape engraver, studying also at the Trustees' Academy. On the expiry of his apprenticeship in 1851, he obtained employment in the Ordnance Survey Office as a map-engraver, and this was his work, painting being his recreation, for over twenty years. Then he resigned his position and, coming to London, devoted himself to Art, exhibiting in the Royal Academy and other Galleries, chiefly in water-colour. He was an original Fellow of the Royal Society of Painter-Etchers, and was also a member of the Scottish Society of Painters in Water-Colour. His chosen medium was etching, and he produced a great number of plates, many after pictures, but mostly original landscapes, comprising two series of Thames subjects, a 'Trossachs' series, and many others which appeared occasionally in the Art Magazines. His water-colours were painted on the lines of the English school, suggesting somewhat the technique of Birket Foster. In etching, while his drawing was delicate and re-

fined, yet he used the needle more like the burin, and aimed at effects more legitimately attained by steel-engraving or mezzotint. He died in 1902.

LAWLESS, MATTHEW JAMES, a subject painter, was born in 1836. He was a student of the Langham school, and a pupil of Cary and Leigh. He executed the drawings for many of the woodcuts in 'Good Words' and 'Once a Week,' and was a member of the Etching Club. Among his pictures exhibited at the Royal Academy may be mentioned, 'The King's Quarters at Woodstock,' exhibited in 1861, and 'A Sick Call,' in 1863, which was his last contribution, as he died at Bayswater in 1864. Some of his earlier works were rather rough in subject and treatment, but those of a later date showed more refinement. He was a Catholic, and a man of peculiarly deep piety, very quiet in manner and reticent, but a well-read and most kind-hearted man.

LAWRENCE, ANDREW, (known in Paris as ANDRÉ LAURENT,) an engraver, was born at Westminster in 1708, and was taught drawing by M. Regnier, who was then residing in Soho. He also worked in crayons and in oil, but devoted himself likewise to other accomplishments, being skilled in languages and in music. Unfortunately he gave his mind also to alchemy, and by its means got through the fortune left him by his father, and had to leave the country. After proceeding to Bologna he came to Paris, where he worked at etching for very slender daily wages under Philippe Le Bas, and then under A. Pond. He died in Paris in 1747. He engraved the plates of the great gallery at Versailles, after the drawings of Cochin. There are also by him some plates after De Loutherbourg, and the following:

Saul consulting the Witch of Endor; *after Salvator Rosa.*
A Conversation; *after Teniers.*
The Hay Harvest, and its companion; *after Wouverman.*
Halt of Officers; *after the same.*
Le Soir; *after Berchem.*

LAWRENCE, MARY, (afterwards KEARSE,) was a flower painter, who exhibited at the Royal Academy under her maiden name from 1794 to 1813, and under her married name of Kearse from 1814 to 1830. She drew and engraved the illustrations for her 'Various Kinds of Roses in England,' published in 1797.

LAWRENCE, Sir THOMAS, was born at Bristol, on the 4th of May, 1769. Soon after his birth, his father, who had been a solicitor, and afterwards a supervisor of excise, took the White Hart Inn at Bristol, but not prospering there he went to Devizes, where at 'The Black Bear' young Tommy used to recite before the customers, and draw their portraits. From Devizes they went to Oxford, and from Oxford to Bath, at each of which places young Lawrence was fully occupied in drawing in chalks pastel portraits. In 1787 he first visited London, where he received much valuable advice from Sir Joshua Reynolds, who was then near the end of his career. In his first years in London he attempted classical art, but this proving a failure, he devoted himself to portrait painting, induced thereto by his portrait of Miss Farren, afterwards Countess of Derby, painted in or about 1790. After this he soon began to make his way. The King had already patronized him, and indeed went so far as to insist upon Lawrence being made an extra Associate of the Royal Academy, when he was only twenty-one. In 1792, on the death of Sir Joshua Reynolds, he was appointed to the office of painter in ordinary to His Majesty, as also to that of painter to the Dilettanti Society. In the same year he was commissioned to paint the portraits of the King and Queen as a present for the Emperor of China. In 1792 also he exhibited ten portraits, one of which was that of the King. In 1794 he was made an Academician, his presentation picture being 'A Gipsy Girl.' In this year also Lawrence removed from Old Bond Street to Piccadilly, from whence in 1797 he removed to Greek Street, Soho. From 1798 to 1813 he exhibited ninety portraits at the Royal Academy. In 1813 he removed to 65, Russell Square, where he spent the remaining years of his life, and amassed a matchless collection of drawings by the old masters, of which those by Raphael and Michelangelo are now in the University Galleries at Oxford. In 1814 Lawrence paid his first visit to the Continent, but he was recalled from Paris by command of the Prince Regent to paint the portraits of the allied Sovereigns, their statesmen and generals, which formed the commencement of the Waterloo Gallery at Windsor Castle. In the following year he was knighted by the Prince Regent. During the Congress that met at Aix-la-Chapelle in 1816, Lawrence was commissioned by the Prince Regent to paint its chief members for the Gallery. From Aix-la-Chapelle he went to Vienna, and from Vienna to Rome, where he painted the portraits of the Pope (Pius VII.), Cardinal Gonsalvi, and Canova. Leaving Rome in December 1819, he returned in the following year to London to find himself the elected President of the Royal Academy. Between 1825 and the year of his death, some of the finest of his works were painted and exhibited, and none more beautiful than his groups of mothers and children, in portraying whose beauty and vivacity no English portrait painter except Reynolds has been happier. In 1829 he received the freedom of his native city, Bristol. To the exhibition of this year—the one destined to be his last—he contributed eight paintings, and on the morning of January 7th, 1830, he expired suddenly from ossification of the heart. He was interred with much pomp in St. Paul's Cathedral, where he rests by the side of his predecessor, Sir Joshua Reynolds. Among the honours conferred on him in his lifetime were:—Member of the American Academy of the Fine Arts, 1818; of the Academy of St. Luke, 1816; of the Academy of Vienna, 1820; of the Academies of Florence, Venice, and Copenhagen, 1823; and of that of Bologna, 1824. The King of France in 1825 sent him the Cross of the Legion of Honour, and a set of Sèvres china. The following are some of his principal pictures:

Bristol.	*Corporation.*	William, third Duke of Portland.
Dulwich.	*College.*	William Linley.
Hampton Court.	*Pal.*	Baron Gentz.
Ireland.	*Sir John Colomb's Collection.*	The Marchioness of Thom, and niece and heiress of Sir Joshua Reynolds.
London.	*St. Bartholomew's Hospital.*	John Abernethy.
"	*Duke of Wellington (Apsley House)*	George IV.
"	" "	Marchioness of Worcester.
"	" "	Thomas Graham, Lord Lynedoch.
"	" "	Arthur, Duke of Wellington.
"	" "	Duchess of Wellington. 1814.
"	" "	Henry William, Marquis of Anglesey.

A TOPER

[*Collection of Viscount Powerscourt, K.P.*

Hanfstängl photo] [*National Gallery*

A CHILD WITH A KID

SIR THOMAS LAWRENCE

Hanfstängl photo] PORTRAIT OF MRS. SIDDONS [*National Gallery*

London.	*Duke of Wellington (Apsley House)*	Marchioness Wellesley.
„	„ „	Henry, third Earl Bathurst.
„	*Stafford House.*	Countess Gower and Lady Elizabeth Gower.
„	*Royal College of Physicians.*	Matthew Baillié, M.D.
„	*Dilettanti Society.*	Richard Payne Knight.
„	„	Sir H. Englefield.
„	„	Thomas, first Lord Dundas.
„	*Royal Academy.*	A Gipsy Girl.
„	„	His own Portrait.
„	*Nat. Portrait Gall.*	George IV.
„	„	Queen Caroline.
„	„	Thomas Campbell.
„	„	Elizabeth Carter.
„	„	Earl of Eldon.
„	„	Warren Hastings.
„	„	His own Portrait.
„	„	Sir James Mackintosh.
„	„	Samuel Rogers.
„	„	William Wilberforce.
„	„	Rt. Hon. W. Windham.
„	*National Gallery.*	John Julius Angerstein.
„	„	Mrs. Robertson.
„	„	Benjamin West, P.R.A.
„	„	Countess of Darnley.
„	„	Mrs. Siddons.
„	„	A Child with a Kid. (Lady Georgiana Fane.)
„	*British Museum.*	Sir Joseph Banks.
„	*South Kensington.*	Queen Caroline.
„	„	Sir Codrington E. Carrington.
„	„	Lady Carrington.
Liverpool.	*Corporation.*	Rt. Hon. G. Canning.
Oxford.	*Christ Church.*	Wm., first Lord Auckland.
„	*University College.*	Rt. Hon. W. Windham.
Paris.	*Louvre.*	Lord Whitworth.
Rome.	*The Lateran.*	George IV.
Windsor.	*Castle.*	George IV.
„	„	Prince Metternich.
„	„	General Tchernicheff.
„	„	General Overoff.
„	„	Earl Bathurst.
„	„	Prince Blucher.
„	„	Cardinal Gonsalvi.
„	„	Duke of Wellington.
„	„	Pope Pius VII.
„	„	The Hetmann Platoff.
„	„	Earl of Liverpool.
„	„	Baron Hardenburg.
„	„	Count Capo d'Istria.
„	„	Count Nesselrode.
„	„	Marquis of Londonderry.
„	„	Frederick William III., King of Prussia.
„	„	Francis II., Emperor of Austria.
„	„	Charles X., King of France.
„	„	Archduke Charles.
„	„	Alexander, Emperor of Russia.
„	„	Donna Maria da Gloria, Queen of Portugal.
„	„	Sir Thomas Lawrence, P.R.A.
„	„	Prince George of Cumberland, afterwards King of Hanover.
„	„	Sir Jeffry Wyattville, R.A.
„	„	Duke of Cambridge.
„	„	Duke of York.
„	„	Prince Schwarzenberg.
„	„	Rt. Hon. George Canning.
„	„	Princess Amelia.
„	„	Sir Walter Scott.
„	„	George III.
„	„	William IV.
„	„	Princess Charlotte.
„	„	Earl of Eldon.

See 'Sir Thomas Lawrence,' by Lord Ronald Sutherland Gower.

LAWRENSON, THOMAS, an Irish portrait painter, who practised in London, was a member of the Incorporated Society of Artists, where he exhibited from 1764 to 1773. In the National Portrait Gallery is a portrait by him of O'Keeffe.

LAWRENSON, WILLIAM, was a portrait and subject painter, who practised in London in the latter half of the 18th century. He was the son of Thomas Lawranson, and like him a member of the Incorporated Society of Artists, where he exhibited from 1765 to 1770. He also exhibited at the Royal Academy from 1774 to 1780. Amongst his works were:

Nan Catley, as Euphrosyne.
Palamon and Lavinia.
Rosalind and Celia.
Cymon and Iphigenia.
Lady haymaking.

LAWRIE, ROBERT. *See* LAURIE.

LAWSON, CECIL GORDON, was born at Wellington in Shropshire in 1851. His father, William Lawson, is a portrait painter, from whom he learnt the elements of painting. He was always inclined to art, and from fourteen years of age till he was seventeen he employed himself in making careful studies of fruit and flowers, bits of landscape, and special clouds, or blossoms, or grasses. In 1866 he took his first sketching tour through Kent, Sussex, and Surrey. His first appearance in public was at the New British Institution in Bond Street, where he exhibited a grey landscape called 'Ice on the River.' In 1870 he took to drawing on wood for the engravers, and made his first appearance at the Academy with 'Cheyne Walk, Chelsea.' In the Royal Academy of 1871 he exhibited 'The River in Rain' and 'Summer Evening in Cheyne Walk.' In 1873 he made a tour in Ireland, and in 1874 he went to Holland, Belgium, and Paris. In the same year he settled down at Wrotham, and there commenced his picture of the 'Hop Gardens of England,' which was in the Academy of 1876. In 1878 'The Minister's Garden,' in the Grosvenor Gallery, excited much attention. In 1879 he married, and went to live at Haslemere, where in 1880 he painted 'The August Moon,' which was presented by his widow to the National Gallery. His health, however, began to fail, and though he was in the Riviera in the winter of 1881, he returned too soon, and died at Chelsea in 1882. Besides those already mentioned he painted the following pictures:

A Lament. 1872.
A Pastoral in the Vale of Miefod, North Wales. 1873.
The Voice of the Cuckoo. 1880.
Wharfedale, Yorkshire. 1881.
The Storm-Cloud, West Lynn, North Devon. 1882.
The Wet Moon, Old Battersea. 1882.
An Autumn Sunrise.
Sundown.
Strayed; a Pastoral.
On the Road to Monaco.

LAZERGES, JEAN RAYMOND HIPPOLYTE, painter, was born at Narbonne, July 5, 1817. He was a pupil of David d'Angers and of F. Bouchot, and painted religious and historical subjects, exhibiting a large number of works at the Salon between 1840 and 1880. He was much employed in decorative painting for French churches. Examples of his work in this genre are to be seen in the Église Saint-Laurent at Orleans, and in the Église de Notre Dame de Recouvrance; also in the church of St. Eustache in Paris. A 'Death of the Virgin' by him, in the Tuileries Chapel, perished with the palace. He died in Paris, October 1887.

LAZERGES, PAUL, French painter of distinction, born 1845, worthily sustained the reputation of his talented father, noted for his Algerian subjects. For thirty-three years he exhibited regularly at the Salon, his work being characterized by delicate inspiration and genuine poetic feeling. He had a horror of the hard, crude effects of light and colour which many of the younger school of Oriental landscape painters seem anxious to obtain, but confined his attention to the more severe aspects of morning or night in the East, reproducing with charming delicacy the subtler effects, chromatic and atmospheric, of Algerian landscape. His last canvases exhibited at the Salon in 1892 were 'Passage d'un Gué, la nuit, près de Biskra,' and 'Campement à Beni-Mora,' which have all his special qualities of imagination and of technique. At the Exhibition of 1900 he obtained a bronze medal; he was a member of the Society of French Artists; he gained a medal of the third-class in 1884, and a second-class medal in 1898. He was also an officer of the Academy. His death occurred at Asnières, May 22, 1902.

LAZINSKY, GUSTAV, an historical painter, was born at Coblence in 1811. He was a brother of Johann Adolf Lazinsky, and with him went to Düsseldorf in 1829. He died at Mayence in 1870. Among his pictures are:

Death of Tell.
The Cross-Bearer.
Departure of Gustavus Adolphus.
Death of Prince Ludwig.

LAZZARI, DONATO, commonly known as BRAMANTE, the architect of the basilica of St. Peter at Rome, and whose name has now been proved to have been DONATO BRAMANTE, was born at Castle Durante, now Urbania, near Urbino, in 1444. Of his early life little is known; but he is recorded to have been from about 1472 to 1499 in Milan, where he executed numerous architectural works of note. Of his paintings, some damaged frescoes in the Casa Prinetti (formerly Panigarola), Milan, are all that remain; though he is recorded to have decorated the façades of houses in that city, where for a long time the 'Four Evangelists' were preserved in a church as specimens of his bold foreshortening. Bramante was also an engraver; there exist three impressions of a plate by him, representing persons standing and kneeling around an altar in a chapel; it has been engraved in outline in Rosini's 'Storia della Pittura Italiana.' One of these is in the British Museum. Bramante died at Rome in 1514, and was buried in the crypt of St. Peter's.

LAZZARINI, GIOVANNI ANDREA, a painter, poet, and art-writer, was born at Pesaro in 1710. He was instructed in painting by Francesco Mancino, and studied at Rome under Fantuzzi from 1734 to 1749, and subsequently at Venice and Forli after Cignani. He distinguished himself as a fresco-painter: his design is correct and his compositions are excellent. He was, however, a better teacher than artist. His chief works are to be met with at Gualdo, near Rimini, at Osimo, Foligno, Ancona, and Pesaro. He died at Pesaro in 1801.

LAZZARINI, GREGORIO, was born at Villanuova in 1657. He was a pupil of Francesco Rosa, a Genoese painter, who resided some time at Venice, but he soon abandoned the dark and gloomy style of his instructor, and aimed at the higher excellences of the simple and natural. On viewing the works of Lazzarini, one would suppose him to have been educated in the Bolognese, or rather in the Roman school. Lanzi, however, asserts that he never quitted Venice, and that by the impulse of his genius alone he conciliated the esteem of the most distinguished professors of his time, particularly Carlo Maratti, who was not much accustomed to over-rate the talents of his contemporaries. When the Venetian ambassador, then resident at Rome, proposed a commission to the Roman artists to paint a picture for the Sala dello Scrutinio, at Venice, Carlo Maratti had the generosity to refuse the offer, expressing his surprise that the ambassador should apply to the painters of Rome while Venice possessed such an artist as Lazzarini. Of the justice of Maratti's appreciation of his talents, Lazzarini has given proof in the picture he painted on that occasion, representing the triumphal memorial of the Morosini. He distinguished himself still more in his picture of 'St. Lorenzo Giustiniani,' at the Patriarcale, which is esteemed by Lanzi the finest oil painting of the Venetian school of the period in which he lived, whether in regard to the grandeur of the composition, the elegance of the contours, or the variety in the heads and attitudes.. In the Academy at Venice there are four paintings by him. Tiepolo was one of his pupils. Lazzarini died at Venice in 1735.

LEADER, WILLIAM, was a mezzotint engraver, by whom there are a few prints after the old masters; among others, a small upright plate, representing 'Samson,' after Rembrandt. He was working in London about the middle of the 18th century.

LEAHY, EDWARD DANIEL, a portrait and subject painter, was born in London in 1797. He exhibited at the Royal Academy portraits and subject pictures from 1820 to 1853. He died at Brighton in 1875. In the National Portrait Gallery is a portrait by him of Father Mathew, the Apostle of Temperance in Ireland.

LEAKE, HENRY, an English portrait painter, flourished in the latter half of the 18th century. He studied under William Hoare, and practised in London about 1764-6. He then went to the East Indies, where he died.

LEAKEY, JAMES, a portrait and landscape painter, was born at Exeter in 1775. He was about to enter the studio of Sir Joshua Reynolds, but was unfortunately prevented by that artist's death. He painted also a good many miniatures, and was much patronized in the West of England. From time to time he exhibited pictures at the Royal Academy, amongst others 'The Fortune Teller,' and 'The Marvellous Tale.' His style was much after the manner of the Dutch School, and he was called on one occasion by Sir Thomas Lawrence the 'English Wouverman.' He died at Exeter in 1865, after having for many years been obliged to give up the practice of his art.

LEAL, JUAN DE VALDES. See VALDES LEAL.

LEAL, SIMON DE LEON. See LEON LEAL.

LEANDER. See REDER.

LEAR, EDWARD, draughtsman and landscape painter, was born in 1813 (?), on the Earl of Derby's estate near Knowsley, in Lancashire, his father being an *employé* of the Earl. He was the youngest of twenty-one children, and by the help of friends was enabled to become an accurate zoological draughtsman. In 1835 he came to London, and first exhibited at the Suffolk Street Gallery in the following year—'A Study of Dead Birds.' It was his practice to make minute studies of birds in

the Zoological Gardens, and many of the drawings in Gould's earlier volumes were by him. He also worked much in hospitals as a pathological draughtsman. The outcome of a visit to Knowsley was 'The Knowsley Menagerie,' now a rare and highly-prized book. He became a constant visitor at Knowsley, and there composed that 'Book of Nonsense,' by which he is best known. He had meanwhile been devoting himself seriously to landscape painting, and when his delicate health began to give way under the severity of English winters, the successor of his first patron started a subscription which enabled him to go to Rome for further study. In 1846 he published his 'Illustrated Excursions in Italy,' which he gratefully dedicated to the then Earl of Derby. A kindred work was 'Sketches of Rome and its Environs.' Journeyings in Greece, Albania, Sicily, Malta, Corsica, Palestine, Syria and Egypt, &c., were all industriously recorded in like picturesque fashion with pen and pencil, drawing from Tennyson the 'Lines to E. L. on his Wanderings and Travels in Greece.' Lear never became popular, however, as a landscape painter, and in his later years he can scarcely be said to have risen above the rank of a topographical artist, as which he was accustomed modestly to describe himself. In character he was a man of great amiability and personal charm, and his social gifts attracted to him an immense circle of friends in the various countries he visited. Towards the close of his life he lived in great retirement at San Remo, where he had built himself a house, and where he died, January 29, 1888. Besides the illustrated books above mentioned, Lear further published 'Illustrations of Parrots,' 'More Nonsense Pictures,' and 'Laughable Lyrics.'

LEBARBIER, JEAN JACQUES FRANÇOIS, called LEBARBIER L'AÎNÉ, a French historical painter, was born at Rouen in 1738. After gaining prizes in his native city, he studied painting under Pierre, first painter to the king. He next made drawings in Switzerland for Zurlauben's 'Tableau topographique de la Suisse,' and afterwards went to Rome. On his return he was elected an academician in 1785, on which occasion he painted 'Jupiter asleep on Mount Ida,' now in the magazines of the Louvre. His works prepared the way for the revolution begun by Vien and carried out by David. He made designs for the illustration of editions of Ovid, Racine, Rousseau, and Delille, and also published some works on art. The Louvre contains his 'Courage of the Spartan Women,' dated 1787. He died in Paris in 1826.

LE BAS, JACQUES PHILIPPE, a French engraver, was born in Paris on July 8, 1707. His father was a master-hairdresser. His mother taught him to read, and when he was fourteen years old she placed him with M. Hérisset, an engraver of architecture. He soon developed extraordinary intelligence and facility. Leaving his first master, he went to Nicolas Tardieu, where he found his true style. M. de Crozat took him up, and, because he did his commissions so brilliantly, he doubled the prices he had agreed to give him. In 1733 he married Elizabeth Duret. He was received at the Royal Academy on February 28, 1743, his reception work being a 'Conversation galante' after Lancret. He excelled in landscapes and small figures, which he touched with infinite spirit and neatness. He availed himself much of the freedom and facility of etching, which he harmonized in an admirable manner with the graver and dry point. The popularity of his works procured him a number of scholars, whose talents were employed in advancing the plates which he afterwards finished and published with his name. He had a charming personality, and was devoted to music, in which he excelled as a violinist. His hard work, independence, and means stirred up much jealousy and adverse criticism among smaller men. Diderot and Balechou were especially bitter. His studio was a manufactory of engravers, for out of it came, among many others, Cochin the younger, Moreau the younger, Eisen, Ficquet, Gouaz de Ghendt, N. de Launay, Gaucher, De Longueil, Le Mire, and the Englishmen, Strange and Ryland. Le Bas was looked upon as "the incarnation of the engraving of the 18th century." He died in Paris on April 14, 1783. Among his more conspicuous works were:

The Milk-pot, 1739; The Italian Chase, 1739; The Boar-hunt, 1741; Cavalry Halting, 1742; *after Wouwerman.* Eight plates, English Translation 'Roben,' 1740. Une Conversatione Galante, 1743; Grandval, a portrait; Le Maitre Galant, 1748; Le Repos Italien; *after Lancret.* Two plates, 'Beauvais,' 1745; Pensent ils au raisin? *after Boucher.* Le Négligé, 1742; L'Education, 1757; L'Étude de dessin, 1757; *after Chardin.* Seven Works of Mercy, 1747; The End of the March, 1772; A Village Festival, 1772; The Start, 1774; Environs of Antwerp, 1775; Day after Marriage, 1775; Flemish Recreations, 1775; Flemish Fête, 1775; *after Teniers.* Satyrs and Dryads, 1772; Return to the Farm, 1775; *after Berghem.* Daybreak, 1777; End of Day, 1777; *after A. van de Veldt.* Environs of Groningen, 1771; Environs of Guelders, 1771; *after J. Ruysdael.* The Bull, 1773; *after Paul Potter.* The Holy Family, 1773; *after Rembrandt.* Revers de la Maison du Roi; *after Le Paon.* Mlle. d'Angeville; *after Pater.* Sixteen plates, 'Les Ports de France'; *after J. Vernet.* L'Assemblée Galante; *after Watteau.* He also did many plates *after Rubens, Ostade, Pynacher, Van der Meer, Salvator Rosa, Desportes, Oudry, N. N. Coypel, Eisen, Greuze, Natoire, J. B. van Loo, Vleughels, etc.*

LEBAS, MICHEL OLIVIER, was born in Paris in 1783. He was a pupil of Regnault and of Langlois, and distinguished himself especially by his engraving in mezzotint. He died in 1843. He engraved for Landon's 'Annales du Musée.' One of his best plates is 'The Bull,' after Paulus Potter, in the Le Brun Gallery.

LE BEAU, PIERRE ADRIEN, a French engraver, was born in Paris in 1744. He has engraved several portraits, and other subjects, after different masters, among which are:

Louis XVI., King of France; six different portraits, *after Binet, and others.*
Marie Antoinette, Queen of France; ten different portraits, *after Le Clerc, Binet, and others.*
Louis Philippe, Duke of Orleans.
Hyder Ali; *after J. Year.*
Mlle. Raucourt, actress.
Abbé Terray, comptroller of finance under Louis XV.
A. R. J. Turgot, comptroller under Louis XVI.; *after De Troy.*
Jacques Necker, director of finances under Louis XVI.; *after Le Clerc.*

LEBEDEV, MIKHAIL, a Russian landscape painter, was born in 1812. He studied at the Academy of St. Petersburg, and afterwards travelled in Italy. He painted several views of Rome and Naples, at which latter city he died from cholera in 1837.

LEBEL, ANTOINE, a French landscape painter, was born at Montrot (Haute-Marne) in 1705. He

was received as an academician in 1746, upon a 'Sea-piece,' which is now in the Museum at Caen. He was the master of Aved, and died in Paris in 1793.

LEBEL, CHARLES JACQUES, a French historical painter, who was a pupil of David, exhibited at the Salon from 1801 to 1827. He produced several interesting works relating to the French nation: among them, 'Napoleon visiting the Hospice of Mont St. Bernard;' 'The Reduction of the City of Paris by Henry IV.;' 'A Trait of Humanity in a French Grenadier;' and others of a similar kind. The picture of 'Turenne asleep on the field of battle, in winter, and his officers sheltering him with their cloaks from the inclemency of the weather,' was in the collection of the late Baron Bolland. Lebel also painted a great number of portraits.

LEBEL, CLÉMENT LOUIS MARIE ANNE, a French subject and animal painter, who was a pupil of Lemoine, was born in Paris in 1772, and died in 1806. Some of his works are in the Museums of Orleans and of Caen.

LE BERT, ——, a French designer and engraver, flourished about 1770. He engraved the following portraits after Cochin:

King Henry IV.
The Duke of Orleans.
The Count of Artois.
King Louis XV.
The Dauphin, afterwards Louis XVI.

LEBERT, HEINRICH, an Alsatian landscape draughtsman and flower painter, was born at Thann in 1794, and died at Colmar in 1862.

LEBLANC, ALEXANDRE, a French landscape painter, was born at Châteauneuf in 1793, and died in 1866. His 'End of the Deluge' is in the Museum at Angers.

LE BLANC, HORACE, a French painter, who resided at Lyons in the 17th century, was employed by the Duke of Angoulême in his gallery of Gros Bois, near Paris. He was the master of Jacques Blanchard.

LEBLANC, THÉODORE, a French battle painter, born at Strassburg in 1800, was a pupil of Charlet. He became a captain in the engineers, and died from wounds received at the siege of Constantine in 1837. Three of his works are at Versailles.

LE BLON, JACOB CHRISTOPH, was born at Frankfort in 1670, and was first instructed by C. Meyer at Zurich. From there he went to Italy, where he is said to have been a scholar of Carlo Maratti. At the solicitation of Bonaventura van Overbeck, he accompanied him to Amsterdam, where he was employed for some time in painting portraits in miniature, which were much esteemed. He quitted Holland, and came in 1720 to London, where he set on foot a project for printing mezzotint plates in colour, so as to imitate the pictures from which they were engraved. He executed some large plates in this way, and disposed of the prints by a kind of lottery. In 1730, he published a work explanatory of the process, entitled 'Il Coloritto, or the Harmony of Colouring in Painting, reduced to mechanical Practice, under easy Precepts and infallible Rules.' The book was printed in English and in French. He soon afterwards projected a plan for copying the cartoons of Raphael in tapestry, and he made some fine drawings from the originals for that purpose; houses were bought, and great expense incurred, but the scheme failed of success, and Le Blond left England, and went to Paris in 1732, where he was not more successful, and died, it is said, in a hospital in 1741. The following are the principal prints he published, which, independent of the novelty of the manner, certainly possess considerable merit:

PORTRAITS.

George II.
Queen Caroline.
Louis XIV. of France.
Prince Eugene of Savoy.
Cardinal de Fleury.
The Children of Charles I.
Petrus Paulus Rubens.
Anthonius van Dyck.

VARIOUS SUBJECTS.

St. Agnes; *after Domenichino.*
St. Cecilia; *after the same.*
The Repose in Egypt; *after Titian.*
The Entombment of Christ; *after the same.*
Venus; *after the same.*
The Triumph of Galatea; *after C. Maratti.*
Cupid making his Bow; *after Correggio, or Parmigiano.*
The Chastity of Joseph; *after C. Cignani.*
Christ on the Mount.
Mary Magdalene.
St. Mary of Egypt.
St. John embracing the Infant Jesus; *after Van Dyck.*

LE BLOND, JEAN, a French historical painter and printseller, was born in Paris in 1635. He was received into the Academy in 1681, his picture of reception being 'Jupiter hurling thunderbolts at the Giants,' now in the Louvre. He was sometimes assisted in his works by Willem De Gheyn, a Dutch painter. He died in Paris in 1709.

LE BLOND, MICHEL, a German engraver, was born at Frankfort in 1587. He chiefly resided at Amsterdam, but travelled with Sandrart in Italy, and stayed several years in England. He appears to have been principally employed at Amsterdam on ornaments for the goldsmiths. In 1626, he published a set of ornaments, foliage, fruit, and flowers, engraved with great neatness. His prints, which are all very small, are executed entirely with the graver in the finished manner of Theodorus De Bry. He sometimes marked his plates with the accompanying cipher . He died at Amsterdam in 1656. The following prints are by him:

St. Jerome, seated at a desk writing, with an ornamental border; a small circular plate, about the size of a shilling; dated 1610.
Figures dancing, in a small oval, with an ornamental border; signed *M. Blondus*, 1612.
The Representation of a Marriage; *M. Blondus*, 1615.
Two ornaments for goldsmiths; inscribed *Wilhelm van Weelichkeit.*
A very small plate of Ornaments with three Goblets.
Six plates, numbered, of Arabesque Ornaments for Knife-handles; *Michael Blondus fecit*; very highly finished.
The Arms of Albrecht Dürer.

LEBORNE, LOUIS, a French painter and lithographer, was born at Versailles in 1796. He was a pupil of Regnault, and became in 1843 director of the School of Design at Nancy, and in 1848 conservator of the Nancy Museum, where there are paintings by him. He died in 1865.

LE BOSSU, DANIEL, a French engraver, flourished from about the year 1670 to about 1700. He imitated the style of François de Poilly, but without much success. He is said to have resided some time at Rome, where he engraved some plates after

MARIE LOUISE E. LE BRUN

CALLED

MADAME VIGÉE LE BRUN

Woodbury Co. photo] [*The Louvre*

MADAME MOLE-RAYMOND

the Italian painters, among which is 'The Resurrection of Lazarus,' after Giacinto Brandi.

LE BRUN, CHARLES, a French historical painter, was born in Paris, February 24th, 1619. He received his first instruction in art from his father, who was a sculptor, and from an obscure painter named Perrier. At the age of eleven he was fortunate enough to be noticed by the Chancellor Séguier, who placed him in the studio of Vouet, and ever proved a constant friend to the rising young artist. During the next few years his progress and industry were remarkable. He attracted the notice of Poussin, and in 1642 accompanied him to Italy, whither he was enabled to proceed by the generosity of his patron. He was received by the Barberini, then paramount in Rome, and presented to Pope Urban VIII. His stay lasted about four years, during which period he painted a few works, but chiefly occupied himself in studying from the antique. There is still extant a letter written by him at this period, which shows how greatly he was attracted by the smallest details of classical antiquity. During his journey home, he made a short sojourn at Lyons, where he executed some commissions. Arrived at Paris, where his reputation had preceded him, he at once settled down to the practice of his profession. Orders quickly flowed in upon him. He was one of the numerous band of artists who worked for the President Lambert de Thorigny on the decoration of his hôtel on the Île St. Louis. The magnificent Fouquet employed him at his château at Vaux, and gave him a pension of 12,000 livres. For the oratory of Anne of Austria, he painted a 'Crucifixion,' and she presented him with her portrait set in diamonds. By Mazarin he was introduced to Louis XIV., and through the king's patronage became, after the death of Le Sueur, the head of the French school, exercising unlimited sway in all matters relating to art in France. In 1648, he took the principal part in the foundation of the Academy, which was always an object of great solicitude to him, and in which he filled successively all the offices of honour. This was not the only service French art owed to him. He was greatly instrumental in the establishment of the French school at Rome, and he was the first director of the Gobelins manufactory on its foundation by Colbert. During all this time he was painting unceasingly for his royal patron. After the fire at the Louvre in 1661, the works in the Apollo Gallery were entirely confided to him. He also found employment at the royal château at Sceaux, and at the Pavilions at Marly. But his greatest work was at the King's new and costly hobby at Versailles. There he designed fountains, statues, decorations, &c., besides painting the gigantic series of allegories commemorating his royal patron's achievements. On the death of Colbert in 1683, his supremacy began to suffer an eclipse at the hands of Louvois, who favoured his rival Mignard. He gradually withdrew from court, and fell into a state of melancholy, which continued until his death at the Gobelins in Paris, on February 12, 1690.

The failings of Le Brun's art are neither few nor small. His drawing is heavy, and his colour unpleasing. Generally speaking, his execution fails to reach the standard of his ideas, and his efforts after the heroic are frequently overstrained, becoming pompous and scenic. Still he was in many cases inspired by great conceptions, and his fertility was very wonderful. In the history of French art he holds an important place from the unlimited sway which he exercised, not beneficially it must be owned, for so long a period.

The pictures by him in the French provincial galleries are too numerous to mention. The following is a list of his works in some of the chief European collections:

Berlin.	*Gallery.*	Family of Eberhard Jabach.
Dresden.	*Gallery.*	Holy Family.
Dulwich.	*Gallery.*	Massacre of the Innocents.
"	"	Horatius Cocles.
Florence.	*Uffizi.*	Jephtha and his Daughter.
"	"	His own Portrait.
Lisbon.	*Academy.*	Allegory.
Modena.	*Este Gallery.*	*Moses in the Land of Midian.*
"	"	Moses and Jethro's Daughter.
Munich.	*Gallery.*	La Vallière as a Magdalen.
"	"	St. John in the Isle of Patmos.
Paris.	*Louvre.*	Series of five pictures illustrating the History of Alexander. 1661—68.
"	"	The Fall of the Angels.
"	"	The Repentant Magdalen.
"	"	Christ on the Cross surrounded by Angels.
"	"	The Elevation of the Cross.
"	"	The Adoration of the Shepherds.
Petersburg.	*Hermitage.*	The Agony in the Garden.
"	"	The Crucifixion. 1637.
Vienna.	*Gallery.*	The Ascension.

O.J.D.

LEBRUN, FRANÇOIS JEAN BAPTISTE TOPINO. See TOPINO LEBRUN.

LE BRUN, GABRIEL, the brother and scholar of Charles Le Brun, was born in Paris in 1621, and died there after 1657. He never arrived at any great eminence as a painter, but is somewhat better known as an engraver. He executed several plates after the designs of his brother, and also after Tintoretto, Carracci, and other masters, among which are the following:

Portrait of Charles Fevret de St. Mesmin. 1657.
Allegory on the Peace of Cardinal Mazarin.
Frontispiece for the Memoirs of Vittorio Siri.
The Twelve Apostles; *after Charles Le Brun.*
The Saviour; *after the same;* on two sheets.
St. Martin; *after the same.*
St. Anthony; *after the same.*
A Thesis; dedicated to the Parliament of Normandy; *after the same.*

LE BRUN, MARIE LOUISE ELISABETH, whose maiden name was Vigée, was born in Paris in 1755. Her father was a portrait painter, but he died in 1768. At the age of fifteen she executed a portrait of her mother. She received lessons from Davesne and Briard, and excellent advice from Joseph Vernet. She supported herself and her mother with her copies from great masters till her mother married an avaricious jeweller, who took all her earnings, and refused to supply her with even the necessaries of life. Her reputation soon began to spread, and in 1779 she painted her first portrait of Marie Antoinette, whom she afterwards painted no less than twenty-five times, and with whom she was on terms of the greatest intimacy. In 1776 she married Jean Baptiste Pierre Le Brun, a painter and picture-dealer, and the grand-nephew of Charles Le Brun. (He was born in Paris in 1748, and died there in 1813.) In 1782 she paid a visit to Belgium, and on her return Joseph Vernet proposed her for the Academy, which Pierre opposed, but she was nevertheless admitted in 1783, when she painted for her reception 'Peace bringing back Plenty.' When the Revolution broke out

In 1789 she went to Italy and visited Bologna, Rome, Naples, and Florence, painting a large number of portraits, and was admitted a member of different academies. She then went to Vienna, and in 1795 was at St. Petersburg, where she remained painting portraits till 1801. She then returned to France, but in 1802 she came to England, where she lived three years. In 1808 and 1809 she was in Switzerland, and on her return to France, she bought a country house near Marly, which in 1814 and 1815 was pillaged by the Prussians and the allied armies. She then went to live in Paris, where she continued painting, and where her salon was the rendezvous of the best society till her death, which took place in Paris in 1842. Late in life she published her 'Souvenirs,' which appeared in Paris in 1837-39. She painted a number of very pleasing semi-allegorical subjects, and many portraits of distinguished persons; among which were Lady Hamilton, in the characters of a Sibyl and a Bacchante; Madame de Staël, as Corinna; Madame Catalani at the piano; La Bruyère; the Abbé Fleury; and several princes and royal personages. In some of her pictures she imitated the style of Greuze. The Louvre possesses by Madame Le Brun two paintings of herself and her daughter, the portraits of Hubert Robert and Joseph Vernet, the painters, and that of Giovanni Paisiello, the composer.

LE BRUN, NICOLAS, a French painter, the brother of Charles Le Brun, was, according to Guillet de St. Georges, the author of the landscape in Le Sueur's 'Plan de l'ancienne Chartreuse de Paris, porté par deux Anges,' now in the Louvre. It gives a view of the Tuilleries, the Louvre, the Seine with the Pont-Neuf, and a part of the quay opposite the Louvre.

LEBSCHÉE, CARL AUGUST, a painter, etcher, and lithographer, was born at Schmiegel, Poland, in 1800. He studied at Munich, where his parents settled in 1807. He painted landscapes and architecture in oil and water-colours, and designed in the style of different masters. His etchings are executed with great spirit, and he signed with the initials *C. L.*, or a monogram. He died at Munich in 1877.

LE CAPELAIN, JOHN, a water-colour landscape painter, was born in Jersey about 1814. He had no regular art instruction, and, unaided, acquired a pleasing, though vague, style. He drew the views for the Jersey Album presented to Queen Victoria after her visit to the island. There is a large collection of his works in the Jersey Museum. He died in 1848.

LE CARPENTIER, CHARLES LOUIS FRANÇOIS, a French painter, born at Pont-Audemer (Eure) in 1744, was a pupil of Doyen and of J. B. Descamps. He was professor at the School of Fine Arts at Rouen, and devoted himself chiefly to writing on art. He died at Rouen in 1822.

LE CAVE, P., a water-colour painter, flourished in the latter half of the 18th and in the beginning of the 19th century. His works are chiefly landscapes with cattle and figures, and are in the tinted style. His life was passed in poverty, and the date of his death is unknown. There are four specimens of his work in the South Kensington Museum, one dated as late as 1806.

LECCIO, MATTEO DA. See ALESIO.

LECKERBETJEN, VINCENT, a native of Antwerp, who flourished about 1650, was called MANCIOL, because he had lost his right hand. He lived chiefly in Rome, where he executed several landscapes and battle-pieces. At the castle of Vincennes in France he painted four frescoes representing scenes in the battles of Alexander the Great.

LECLAIRE, VICTOR, a French flower painter, was born in Paris in 1830. He was a pupil of his brother, Léon Louis Leclaire, and died in 1885. His 'Fleurs d'automne,' painted in 1879, is in the Luxembourg Gallery.

LE CLEAR, THOMAS, an American portrait painter whose works are better known to English critics than those of many of his contemporaries by reason of his having frequently exhibited at the Royal Academy. He was a native of Owego, New York State, born in 1818, and early developed an aptitude for art which led him to paint portraits of his school companions on rough boards while he was yet a lad, and to create some sensation at the school where he was being educated. In 1832 he was taken by his family to Canada, but returned into the States a few years afterwards and settled in New York, where he passed the remainder of his life. His portraits of Edwin Booth the actor, of George Bancroft, of Bayard Taylor and of William Page are amongst his greatest achievements, and his portraits were always fine in colour, graceful and pleasing in tone, and exhibiting in a marked degree some of the rare qualities of great portraiture. He died in 1882.

LECLERC, DAVID, was born at Berne in 1680. He was instructed by Werner, and at the age of eighteen went to Frankfort. He worked afterwards at the courts of Darmstadt and Cassel, and then went to Paris and studied under Rigaud. He returned to Frankfort, and in 1715 visited England, but he eventually settled at Frankfort. He painted flowers, historical subjects, and portraits, of which latter that of Prince Louis of Hesse is in the Darmstadt Gallery. He died at Frankfort in 1738.

LECLERC, ISAAC, the brother of David Leclerc, was an engraver at the court of Cassel, where he succeeded his father. He died in 1746.

LECLERC, JACQUES SÉBASTIEN, the son of Sébastien Leclerc the younger, was born in 1734. He was appointed assistant-professor of perspective in the Academy of Paris in 1778, and died in 1785. Some of his works are in the Museum at Caen.

LE CLERC, JEAN, a French painter and etcher, born at Nancy in 1587, was a pupil of Carlo Saraceno. He engraved after Jean Cousin, and died at Nancy in 1633.

LECLERC, JEAN FRÉDÉRIC, the son of David Leclerc, was born in London in 1717. He settled at Deux-Ponts, where he devoted himself to miniature painting, and was living in 1768.

LECLERC, SÉBASTIEN, the elder, a French engraver, was born at Metz in 1637. He was instructed in the elements of drawing by his father, Laurent Leclerc, a jeweller, and afterwards went to Paris. He applied himself to geometry, physics, and perspective, but by the advice of Le Brun he devoted himself entirely to engraving, and became very proficient. He became an academician in 1672, and from that year to 1702 he was Professor of Perspective at the Academy. He was appointed engraver to Louis XIV., and a Professor at the Gobelins. He died in Paris in 1714. He produced about 3400 plates, of which a 'Catalogue raisonné' was published by C. A. Jombert in 1774. Among them the most famous are:

The Battles of Alexander; *after Le Brun.*
The Council of Nicæa.

The Apotheosis of Isis.
The Passion.
Greek and Roman Costumes.

LECLERC, SÉBASTIEN, the younger, a French painter, was the eldest son of Sébastien Leclerc, the engraver, and was born in Paris in 1676. He was a pupil of Bon de Boullongne, and was admitted into the Academy in 1704, his reception work being 'The Purification of Æneas previous to his Deification,' now at Versailles. He exhibited in the Salons of 1737, 1747, and 1751. He died in Paris, at the Gobelins, in 1763. In the Louvre is a picture of 'The Death of Sapphira.'

LECŒUR, JEAN BAPTISTE, a French historical and genre painter, was born at Le Mans in 1795. He was a pupil of Regnault, and exhibited at the Salon from 1822 to 1837, among his works being that of 'Charles VII. and Agnès Sorel,' in the Museum at Angers. He died in Paris in 1838.

LECOMTE, HIPPOLYTE, a French painter, was born at Puiseaux in 1781. He was a pupil of Mongin and of Regnault, and married Camille, the daughter of Carle Vernet. He exhibited at the Salon, from 1804 to 1847, historical subjects, landscapes, and battle-pieces. He died in Paris in 1857. Among his pictures are:

Joan of Arc.
Escape of Mary, Queen of Scots, from Loch Leven.
Battle of Mautern, in Styria.
Battle of Raab.
Louis XIII. storming the entrenchments of Pas-de-Suze. (*Fontainebleau.*)

LECOMTE, MARGUERITE, a French engraver, was born in Paris about 1719. She etched some small Italian landscapes, but her name has been saved from oblivion less by her merits as an artist than by her connection with Watelet, with whom in 1764 she visited Rome, where she etched the heads of Pope Clement XIII. and of Cardinal Albani. She died at the end of the 18th century.

LE DAVIS, EDWARD, a painter and engraver, was born in Wales about 1640. He was articled as a pupil to Loggan, but not being treated to his satisfaction, he fled from his indentures, and went to France as a domestic servant, but was able in Paris to resort to his art in both its branches. On his return he engraved some portraits and other subjects; among which are the following:

PORTRAITS.

Charles II. seated. (The head was afterwards effaced and that of William III. substituted for it.)
Catharine, Queen of England; full-length; *after J. B. Gaspers.*
James, Duke of York.
William, Prince of Orange; *after Sir Peter Lely.*
Mary, Princess of Orange; *after the same.* 1678.
The Duchess of Portsmouth.
General Monck.
Charles, Duke of Richmond, when a boy; *after Wissing.* 1672.
Stephen Monteage. 1675.
Bertram de Ashburnham, engraved for Guillim's 'Heraldry.'
A Merry-Andrew; *after Frans Hals.*

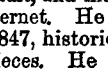
SUBJECTS AFTER VARIOUS MASTERS.

St. Cecilia, with Angels; *after Van Dyck.*
Ecce Homo; *after Carracci.*
Holy Family; *after a basso-rilievo by Algardi.*

LEDERER, HANS. To this artist Professor Christ attributes some engravings marked with the cipher HL. Brulliot and Nagler mention a Hieronymus Lederer, and the former says there are four prints by him expressing the temperaments of men, the 'Sanguine,' the 'Phlegmatic,' the 'Choleric,' and the 'Melancholic.' The first of these has the name *h. lederer*, and the last a mark, which may be taken for *I. L.* or *H. L.* Malpe, he says, attributes these prints to Hans Lederer.

LEDERER, JOHANN, a painter, was the youngest of three brothers who flourished at Augsburg, and painted on glass and in oil. He was court painter to the Prince-Bishop of Freising. In the cathedral of Augsburg and in other churches are altar-pieces by him and in the Franciscan church at Freising is an altar-piece representing the 'Death of St. Francis of Assisi.' He died about 1785.

LEDERLEIN, JAKOB, a German engraver on wood, was born at Tubingen about the year 1565. He executed a set of portraits of the professors of the University in that city, which were published by Erhard Zell in 1596. There are other prints by this master, some of which are dated 1590. He usually marked his works with the monogram



LEDERWASCH, CHRISTOPH, was a German engraver, who flourished at Salzburg from 1668 to 1687, and there also painted altar-pieces. Among his engravings are 'The Virgin presented in the Temple,' after Romanelli, and 'The Heavenly Glory,' after himself.

LEDERWASCH, GREGOR, an Austrian painter, was born at Salzburg in 1726. He painted many altar-pieces, but his monochrome landscapes and views were most celebrated. He died at Salzburg in 1792

LEDESMA, BLAS DE, was a Spanish painter of the reign of Philip II. (1556—1598). He is mentioned by Pacheco as a successful imitator of the frescoes of Julio and Alessandro.

LEDESMA, JOSEF DE, was born at Burgos in 1630. After acquiring some knowledge of painting in his native city, he came to Madrid and entered the school of Carreño. His principal works were a 'Burial in the Recollet Convent,' and pictures of the Trinity and Saints in the Convent of the Holy Trinity, which were pleasing in colour. He died in 1670.

LEDOULX, PIETER, was born at Bruges in 1730. He studied at the Bruges Academy under Jan Garemyn, and afterwards under Matthias De Visch. He painted views, but his principal work was his collection of insects and flowers painted in miniature. He collected materials for a 'History of the Arts and Painters of the 18th and 19th centuries.' He died in 1807.

LE DOYEN, ——, a French engraver, lived at Paris about the year 1666, and executed some plates for the booksellers, among which are some prints of ornaments, and the plates for a book entitled 'Figures des différents Habits des Chanoines reguliers en ce siècle,' published at Paris in 1666.

LEDRU, HILAIRE, a French portrait painter, was born at Oppy, near Calais, in 1774. He was self-taught, but several of his works were in high repute, and gained medals. He died in Paris in 1840.

LE DUCQ, JAN, a Dutch painter, was born at the Hague in 1636. He learned the principles of art under Paulus Potter, and for some time imitated the style of that admired painter of animals. He

afterwards changed his style, and painted corps-de-garde, assemblies of officers, and card-players. His pictures of this description are more frequently met with than his cattle-pieces, which are very scarce. He was director of the Academy at the Hague in 1671, and had acquired the reputation of an able painter, when in 1672 he abandoned art and adopted a military life. He died as a captain between 1680 and 1685. Pictures by him are at Amsterdam, Copenhagen, Dresden, St. Petersburg, Vienna, and several other places. Le Ducq etched a few plates from his own designs, among which is a set of eight prints of dogs, very neatly and spiritedly executed.

LEE, A., was a portrait painter, who practised in the reign of George II.

LEE, ANNA, a native of London, was a pupil of Parkinson, who gained a great reputation by her paintings and drawings of natural history subjects. She died about 1790.

LEE, FREDERICK RICHARD, a landscape painter, was born at Barnstaple in 1798. When very young he served a campaign in the Netherlands in an infantry regiment. He then became a student in the schools of the Royal Academy, where he first exhibited in 1824. His works also appeared at the British Institution, from which he received a premium of £50 in 1829. The Academy elected him an Associate in 1834, and an Academician in 1838. His works were chiefly inspired by English scenery, and the cattle in many of them were painted by Sidney Cooper. He ceased to exhibit at the Academy after 1870, and spent the remaining years of his life in yachting and travel. He died in Cape Colony in 1879. Amongst his works are:

London.	*Nat. Gallery.*	The Cover Side. 1839. (*Lent to the Corporation of Nottingham.*)
,,	,,	Showery Weather. 1834. (*Lent to the Corporation of Glasgow.*)
,,	,,	Evening in the Meadows. 1854. (*Lent to the Walker Art Gallery, Liverpool.*)
,,	,,	A River Scene. 1855.
,,	*South Kensington.*	Near Redleaf.
,,	,,	Gathering Seaweed. 1836.
,,	,,	Distant View of Windsor.
,,	*Bridgewater Gall.*	St. George's Hill, Oatlands Park. 1840.
Woburn.	*Abbey.*	Scene in Devonshire.
,,	,,	Scene in Woburn Park. 1839.

LEE, JOHN, a wood-engraver, flourished in the latter part of the 18th century, and in early life worked for some time in Paris. He engraved the illustrations for the 'Cheap Repository,' 1794-98. Hansard's 'Typographia,' and for a reading-book, 'A Wreath for the Brow of Youth,' as well as for many other children's books. He died in 1804.

LEE, JOSEPH, an enamel painter, was born in 1780. He exhibited enamel miniatures at the Royal Academy from 1809 to 1853. In 1818 he was appointed enamel painter to the Princess Charlotte, whose portrait he exhibited in the same year and in 1823; and in 1832 enamel painter to the Duke of Sussex, whose portrait after Thomas Phillips, R.A., he exhibited. He died at Gravesend in 1859. There is an example of his art at South Kensington.

LEE, WILLIAM, a water-colour painter, was born in 1810. His paintings consist chiefly of English rustic and French coast figure-pieces. He was elected a member of the Institute of Painters in Water-Colours in 1846, and was for many years connected with the Langham School. Among the later pictures painted by him were 'The Long Sermon,' 'The Rustic Beauty,' and 'The Drinking Fountain.' He died in London in 1865.

LEECH, JOHN, the great comic draughtsman and illustrator, was born in London on August 29, 1817. He was a son of John Leech, a man of cultivated interests, who for some years owned the London Tavern on Ludgate Hill. The father is said to have had no talent for drawing himself, but to have had a very happy knack of guiding and helping the boy who, from his earliest years, showed marked promise with his pencil. The story, a true one, is often told how John Flaxman found the child sitting on his mother's knee with a scrap of paper and a pencil, and predicted that he would make something remarkable. He urged that the boy's gift should on no account be cramped by drawing-lessons—advice which was followed almost to the letter. During the whole of his life Leech had no serious art training beyond the drawing-lessons which he received at Charterhouse from Mr. Burgess, the drawing-master of that day, who, it may be observed, also taught Thackeray. It is stated in Ottley's 'Dictionary of Painters' that Leech attended the Academy schools, and even exhibited at the Academy. His family know nothing of this. No such name occurs in the Exhibition catalogues, and Mr. Pickersgill hunted the lists of Academy students on behalf of the present writer in vain. The statement is entirely fabulous.

A drawing of a coach and horses, such as the child would have easily seen in that day on Ludgate Hill, done at the age of six, hangs in the Charterhouse Museum, and is a very remarkable piece of childish insight into movement and animal action. It hangs side by side with the last pencil sketch which lay beside Leech's bed when he died.

At the age of seven John Leech was sent as a boarder to Charterhouse, to the house of the Rev. E. Churton, which still exists in Charterhouse Square. Thackeray was during the same period a boarder in the house of the Rev. E. H. Penny, which also still exists in Wilderness Row. A fall from a pony had injured Leech's right shoulder, and debarred him from taking an active part in school games, contributing probably in direct ratio to the boy's development as a draughtsman and caricaturist. He left the school after seven years, at the age of fourteen, in the year 1831, and being then intended for the profession of a surgeon, attended the schools at Bartholomew's Hospital, and was placed under Dr. Stanley, who spoke with enthusiasm of his exquisite anatomical drawings. Though these studies added little to his professional zeal, nothing could have been more useful to him with a view to his future art than his training as a surgeon. The exact knowledge of the human body which he obtained thereby was invaluable to him, while his extraordinary natural observation and quickness in catching a passing movement or gesture saved him from the danger into which anatomy has led other men, of stiff and exaggerated muscular action. On leaving St. Bartholomew's he was placed as an assistant in the city with a certain Mr. Whittle, a very remarkable character, who is introduced by Albert Smith into his novel of 'Mr. Ledbury,' under the

name of Dr. Rawkins. At what exact date Leech finally abandoned all idea of the medical profession cannot be said. In 1836 he is known to have spent a month with friends at Versailles, and to have spent some time in the company of a French artist, and it was possibly at that time that the resolve was formed. At about that date he was beginning to find work from the publishers, though for several years it was an anxious struggle. The first sketch which was accepted by a publisher was paid for with a guinea. This was about 1835, and about the same time appeared a little book called 'Etchings and Sketches by A. Pen, Esq.' Some of his earliest work, very rudely cut, was published in 'Bell's Life,' and in 1840 he illustrated Percival Leigh's 'Comic Latin Grammar' and 'Comic English Grammar.' During these years he spent a good deal of time with friends near Farnborough, and produced a large number of sketches. Many of these are in Charterhouse Library, and though not equal in ease and strength to his later productions, they are full of comic force and admirable drawing. One of them is a large drawing called 'Foreign Affairs,' a collection of Frenchmen, very characteristically rendered. This subject, somewhat altered, was the first from his hand which 'Punch' accepted, and it was rendered memorable by the fact that, owing to some mistake on Leech's part, it delayed the publication of 'Punch' for two days. For a year or two, however, his drawings for 'Punch' were few. His first cartoon—'Wellington and the Clown'—appeared in 1843. But from about 1843 till his death in 1864, he contributed over 3000 drawings and cartoons to it, and his fame was now assured. From that time, indeed, he was to know no rest, the calls upon his pencil being incessant, and his work for the engraver taxing a delicate constitution and a nervous temperament to the uttermost. In 1844 he illustrated the 'Christmas Carol' for Dickens. In 1847 and 1852 appeared the 'Comic History of England' and the 'Comic History of Rome' (of which the original sketches are at Charterhouse). In 1853, and at intervals therefrom, appeared Surtees' novels, Sponge's 'Sporting Tour' (most of the drawings in the hands of a Charterhouse master), 'Handley Cross,' 'Plain or Ringlets,' 'Mr. Romford's Hounds,' etc. In 1858 he illustrated 'A Little Tour in Ireland,' the result of a holiday tour with Canon Hole. He illustrated in all some fifty books, besides producing an infinite number of drawings for the 'Illustrated London News' and other periodicals. His drawings for 'Punch' have been collected in a series of four volumes called 'Pictures of Life and Character'; the cartoons from 'Punch' being likewise reprinted in a single volume. In 1862 he exhibited at the Egyptian Hall a set of his drawings from 'Punch,' enlarged by a peculiar process of stretching a prepared elastic surface on which a small woodcut had been printed. This enlarged drawing was then coloured. It may be mentioned that Leech had at all times cherished the hope of being able some day to find leisure for the independent practice of painting, but the leisure never came. His health, which had been always precarious, slowly broke down under the strain of his work. He suffered from nervous depression, which was painfully augmented by the necessity of living among the distracting sounds of London. In the last year of his life, 1864, he suffered much from these causes, and the condition of his health became serious. He had been with his friend Thackeray at the Founders' Day Dinner of his old school (Charterhouse) in the December of 1863, but before the next anniversary came round both of them had passed away. Leech died of angina pectoris on October 14, 1864. In his room lay a beautiful half-finished "first thought" for a drawing for 'Punch,' which hangs to-day in Charterhouse Museum.

John Leech is known to the English world as an inimitable master of humour, a creator of wholesome laughter, one to whom the honour is primarily due of having altered the whole course of English caricature by rescuing it from all that was ill-natured, malicious and gross—epithets which may be truly applied to the work of some of the earlier caricaturists. This fact is fully recognised, but it is not so well known to all who have enjoyed his healthy humour, that he was one of the most refined and consummate draughtsmen who ever lived. Those who are well acquainted with his original pencil drawings—and by these alone can he be judged—are well aware that in subtlety and expression of line they often rival the best silver point of the old masters. He drew almost entirely in pencil—hard pencil cut to a fine point. For the woodcutter, indeed, he never used any other medium, and he hardly ever, even for irresponsible sketching, employed pen-and-ink. Of many hundreds of original sketches which have passed through the present writer's hands not more than half-a-dozen are in pen-and-ink, and these merely casual drawings thrown off because he happened to have a pen in his hand. It is necessary to emphasise this fact because it is commonly supposed by those who know only the somewhat coarse but effective woodcuts of 'Punch' that Leech drew in rather bold pen-and-ink, and that his style was rough and ready. Indeed a recent American authority on pen-and-ink has fallen into the strange mistake of comparing him as a pen-draughtsman with his brilliant successor, Charles Keene. The comparison, of course, cannot be justly made. The later illustrators lived in the days when a design could be transferred to the block by photography, enabling them to work out a highly-finished pen-and-ink drawing on paper which they could then retain as a valuable asset. John Leech, on the other hand, had to place his own drawing, always a work of exquisite delicacy, on to the wood block. The drawing wholly disappeared from view under the knife of the wood-engravers of that day to reappear in the rude and effective style which was accepted by them and by the public as the proper style for caricature—one, however, which was wholly unlike Leech's masterly pencil work. His method was as follows: As the idea of a subject came into his mind, he would set it down in pencil with extraordinary rapidity and with a complete sense of composition; these "first thoughts," as they have been named, bearing a close resemblance to the final issue. From these "first thoughts" he selected and traced the leading lines on vegetable tracing paper. These tracings are often extremely slight, but more often they are drawn with a sensitive delicacy and artistic expression which is quite remarkable considering the material on which they are drawn and the transitory purpose for which they were intended. (Many examples of both these stages may be seen in the Charterhouse Collection.) The final drawing on the wood

has, of course, disappeared in the process of cutting, and it is probably true that no finished independent drawing by John Leech in his best period can now be appealed to. But the examples which are to be seen of his work in its earlier stages at Charterhouse, South Kensington, Bradford and Nottingham, and in the private collections of Mr. A. Brassey, the writer, and others, display him as one of the greatest masters of the pencil—all question of the purpose to which he was called upon to apply it standing, of course, apart—who has ever worked. In these slight pencillings, not intended to have any permanency, and thrown off by Leech without any idea that they were to be the only evidences by which his true worth could be hereafter judged—they were, indeed, many of them rescued from the waste-paper basket by his sisters—are to be found the highest qualities of sensitive draughtsmanship, rapid and expressive seizure of movement, and above all an infallible sense of composition and arrangement which place them in the highest rank as works of art.

Of Leech's private life and character it need only be said that those who knew him best—among whom were Thackeray, Sir John Millais, and Dean Hole—bore loving and enthusiastic testimony to his manly, gentle, and chivalrous disposition. It was a nature singularly rich in all the best sympathies—a nature which was reflected both in his art and in his life. G. S. D.

LEEMANS, A., was a painter of birds and accessories of hunting scenes, who flourished at the Hague about 1662.

LEEN, WILLEM VAN, was born at Dordrecht in 1753. He was a pupil of Arends, Cuyper, and Ponse. At the age of twenty he went to Paris, where he remained three years studying flowers. He then went to Rotterdam, but in 1787 returned to Paris, where he was induced to remain for two years. In 1789 the Revolution compelled him to quit Paris, and he died at Delfshaven in 1825.

LEEPE, JAN ANTOON VAN DER. See VAN DER LEEPE.

LEES, CHARLES, a Scottish painter, who was born in 1800, is chiefly known for his historical paintings, such as 'The Murder of Rizzio' and 'John Knox during his Confinement.' He also executed various landscapes of merit. His paintings were frequently seen on the walls of the Royal Scottish Academy, of which he was a member from 1830 until his death in 1880.

LEEST, ANTONIUS VAN, is stated by Papillon to have been an engraver on wood of some talent, who executed, among others, four cuts of the 'Four Evangelists.'

LEEUW, DE. See DE LEEUW.

LEEUW, VAN DER. See VAN DER LEEUW.

LE FÈBRE, ROLLAND. See LEFÈVRE.

LE FÈBRE, VALENTIN, (or LEFEBURE,) a Flemish painter and engraver, was born at Brussels in 1642. During a long residence in Venice he painted portraits and historical pictures in the style of Paolo Veronese, and etched numerous plates after that master, as well as after Titian and Tintoretto. Many of his etchings were published in Venice in 1682, in a large folio volume, entitled, 'Opera selectiora quæ Titianus Vecellius Cadubriensis, et Paulus Calliari Veronensis inventerunt et pinxerunt; quæque Valentinus Le Febre Bruxellensis delineavit et sculpsit.' He died at Venice about 1700.

LE FEBURE, FRANÇOIS. See LE FÈVRE.

LEFEBURE, VALENTIN. See LE FÈBRE.

LEFEBVRE, CHARLES VICTOR EUGÈNE, a French historical painter, was born in Paris in 1805. He studied under Gros and Abel de Pujol. His first contribution to the Salon was 'The Prisoner of Chillon,' exhibited in 1827. He died in 1882.

LE FEBVRE, CLAUDE, a French portrait painter, was born at Fontainebleau in 1633. He studied after the works of Le Sueur and Le Brun in the château of that town, and became an excellent painter of portraits, which resemble in their tone the works of Van Dyck. In 1663 he was received a member of the Academy, on which occasion he painted the portrait of Colbert. After this he went to England, and met with great encouragement at the court of Charles II. He died in Paris in 1675. Two of his portraits are in the Louvre, and in the National Portrait Gallery is a portrait by him of Isaac Barrow. He also etched a few portraits. JACQUES LE FEBVRE, his brother, who died in 1678, was also an excellent painter of portraits.

LEFEBVRE, ROBERT. See LEFÈVRE.

LEFÈVRE, DÉSIRÉ ACHILLE, a French engraver, the son and pupil of Sébastien Lefèvre, was born in Paris in 1798, and died in the same city in 1864. There are by him:

The Annunciation; *after Murillo.*
The Immaculate Conception; *after the same.*
Jeanne d'Aragon; *after Raphael.*
The Triumph of Galatea; *after the same.*
The Sleeping Child (the King of Rome); *after Prud'hon.*
The Madonna of St. Sebastian; *after Correggio.*
The Nativity, called 'Le Notte'; *after the same.*
The Sleep of Antiope; *after the same.*
Napoleon I.; *after C. Steuben.*
Amalie, Queen of France; *after Winterhalter.*
The Duchess of Orleans, with the Comte de Paris; *after the same.*

LE FÈVRE, FRANÇOIS, (or LE FEBURE,) was a goldsmith and engraver, who worked in Paris about 1635. Amongst his known works are six engravings of flowers, entitled: 'Livre de fleurs et de feuilles pour servir à l'Art d'Orfèvrerie.'

LE FÈVRE, ROBERT, a French historical, portrait, and decorative painter, was born at Bayeux in 1756. It was intended by his father that he should enter the legal profession, but his inclination for art was too strong, and at the age of eighteen he made the journey to Paris on foot in order to see its treasures. He returned to Caen, and at length, by the works which he executed in the château of Airel, near St. Lo, he was enabled to raise funds to study under Regnault at Paris. He obtained a great reputation as a portrait painter, and most of the eminent personages of the time sat to him. On the Restoration, he was appointed principal painter to Louis XVIII. He put an end to his life in Paris in 1830, in consequence, it is said, of being deprived of his appointments by the Revolution of July. Amongst his works are:

Antwerp.	*Museum.*	Portrait of Van Dael.
Caen.	*Museum.*	Portrait of the poet Malherbe.
Compiègne.	*Museum.*	Phocion.
Paris.	*Louvre.*	Love disarmed by Venus. 1795.
Rochelle.	*Museum.*	Apotheosis of St. Louis.
Versailles.	*Gallery.*	Portrait of Napoleon I.

LEFÈVRE, ROLLAND, called ROLLAND DE VENISE, was born in Anjou in 1608, and spent considerable time at Venice and London, in which latter city he died in 1677. He painted portraits and historical subjects of a small size. One of his best

portraits is that of Cigala, which has been engraved by Picart. He was patronized in England by Prince Rupert, but he is more esteemed for a mode of staining which he introduced than for his skill as a painter.

LE FÈVRE, VALENTIN. See LE FÈBRE.

LEGAT, FRANCIS, an engraver, was born in Scotland in 1755, and after receiving instruction in art at Edinburgh under Alexander Runciman, he came in 1780 to London, where he found employment with Boydell and other publishers. In consequence of his engraving of 'Ophelia before the King and Queen,' he was towards the end of the century appointed engraver to the Prince of Wales. He died in London in 1809. He engraved several plates in a very finished style, in which he appears to have imitated the fine manner adopted by Sir Robert Strange. Among others are the following plates, which were engraved for Boydell:

Mary, Queen of Scots, resigning her Crown; *after Gavin Hamilton.* 1786.
The Continence of Scipio; *after N. Poussin.* 1784.
The King, Queen, and Laertes, in 'Hamlet'; *after West.*
The Children in the Tower, from 'Richard the Third'; *after Northcote.*
Scene from 'King Lear'; *after Barry.*

LÉGILLON, JEAN FRANÇOIS, a Flemish landscape painter, was born of French parentage in 1739 at Bruges, where he was a pupil of M. De Visch. In 1760 he went to Rouen and studied at the Academy under J. B. Descamps, carrying off the silver medal in 1762. In 1763 he travelled through France and Italy, and returned to Rouen in 1769. In 1770 he went to Rome, where he remained for two years, and then travelled again through Italy, returning to Bruges in 1774. There he established a small school, but in 1779 he went to Paris, and travelled through Switzerland, returning again to Bruges in 1780. In 1782 he removed from Bruges and settled in Paris, where he was made a member of the Academy and painter to the king in 1789. The troubles of the French Revolution compelled him to return to Bruges, where he remained. In 1797 the wish to see a friend took him again to Paris, where he was seized with sudden illness and died.

LEGNANI, STEFANO MARIA, called IL LEGNANINO, was born at Bologna in 1660. He was called 'Legnanino' to distinguish him from his father, Ambrogio Legnani, a portrait painter, by whom he was instructed in the first rudiments of design. He afterwards studied at Bologna under Carlo Cignani, and at Rome under Carlo Maratti. He distinguished himself as a fresco painter, particularly in Sant' Angiolo at Milan, where he has represented a battle gained under the protection of St. James, which is treated with a fire and capacity equal to the most difficult subjects in the art. Many of his works are at Genoa, at Turin, and in Piedmont. The cupola of San Gaudenzio at Novara is esteemed one of his best works. He died at Bologna in 1715. He has left some etchings, among which are a 'Virgin' and a 'Holy Family.' In the Brera at Milan is a portrait of the painter.

LEGNANO, FRANCESCO DA. See BARBIERI.

LEGOTE, PABLO, was a Spanish painter, who flourished in the early part of the 17th century. Between the years 1629 and 1636 he was engaged with Alonzo Cano in painting and gilding in the church of Lebrija. The subjects of his pictures were the 'Annunciation,' the 'Nativity,' the 'Epiphany,' and the two St. Johns. In 1647 Cardinal Spinola, Archbishop of Seville, commissioned him to execute for the large hall of his palace a full-length series of apostles. A similar series, which hung in the church of the Hospital of Pity, was by some attributed to him, but by others to the elder Herrera. He afterwards went to Cadiz, where he was employed in 1662 to paint banners for the royal fleet.

LE GOUAZ, YVES MARIE, a French engraver, was born at Brest in 1742. He went young to Paris, where he became a pupil of J. Aliamet, and was afterwards instructed by Nicolas Ozanne. He died in that city in 1816. There are by him a great many plates of views of the sea-ports of France, after the designs of Ozanne, and other subjects after Hackert, Vernet, &c.; among them are the following:

Three Views of the Ports of Toulon, Brest, and Rouen; *after Ozanne.*
The Port of Antibes; *after the same.*
View of the Port and Gulf of Calvi, in Corsica; *after La Croix.*
View of the Port of St. Lawrence; *after the same.*

LE GRAND, LOUIS, a French engraver, was born in Paris about 1730, and died about 1784. He was chiefly employed in vignettes and other illustrations of books, many of which were after the designs of Gravelot, Eisen, and others. He engraved a set of plates for an edition of Ovid's 'Metamorphoses,' published at Paris in 1767-71. There are also by him some large plates of ruins.

LEGRAS, AUGUSTE, was born at Perigueux, June 2, 1817, and was a pupil of Bonnefond and of Ary Scheffer. He was a successful painter of portraits, genre, and still-life, and exhibited at the Salon between 1847 and 1882. He died in October 1887.

LEGRU, ANGELICA. See PEROTTI.

LEGUAY, CHARLES ÉTIENNE, was born at Sèvres in 1762, and studied design and painting in the china manufactory of that town, where he was afterwards employed. His chief objects of study were Boucher and Van Loo, but he went to Paris for improvement, and studied for some time at the Academy. He died in 1840. His chief works are on porcelain, but he painted also on glass.

LE HAY, ELISABETH SOPHIE. See CHÉRON.

LEHMANN, CHARLES ERNEST RODOLPHE HENRI SALEM, a French painter, was born at Kiel, in Holstein, in 1814. He became a pupil of Ingres, and contributed his first picture to the Salon in 1835. His first works were Scriptural subjects, but his reputation rests chiefly upon his portraits. He was also employed in mural decorations, among which were the chapels of the church of St. Merry, and the galleries of the Hôtel de Ville, Paris. In 1861 he was made head of the Académie des Beaux-Arts, and in 1875 professor in the École des Beaux-Arts. He died in Paris in 1882.

LEHMANN, GRÉGOIRE, Russian portrait painter, born at Moscow in 1834; studied at Petersburg Academy of Fine Arts; left there in 1862, having gained the gold medal which corresponds to the French Prix de Rome. He at once went to Paris, after a short stay in Italy. For thirty years he was a regular exhibitor at French Galleries; his portraits had great distinction, and showed the influence of Winterhalter, Cabanel and Jalabert. His sitters were for the most part members of the Russian aristocracy, either residents

or visitors in Paris. Among his best portraits we may mention that of the Princess Gortschakof, and that of Mlle. Litvinne, the singer. His 'Dame Voilée,' which made some stir when exhibited at the Salon in 1866, showed that as a genre artist Lehmann possessed remarkable talent. He obtained a medal of honour in 1879, and the gold medal at the Exhibition of 1889. He died in August 1901.

LEHNEN, JAKOB, was born at Hinterweiler, Eifel, in 1803, and studied at the Academy of Düsseldorf. He painted fruits, dead game, flowers, birds, breakfast-tables, hunting-parties, and landscapes. Three pictures by him are in the National Gallery at Berlin. He died at Coblence in 1847.

LEHOUX, PIERRE FRANÇOIS, a French painter, was born in Paris, June 1, 1803. He was a pupil of Horace Vernet; travelled in the East, and made his début at the Salon with a landscape in 1831. He continued to paint Oriental scenery, some of his best-known pictures being 'Ermites du Mont Liban,' 'Jeune esclave nubienne,' 'Vue d'un petit Khan près Beyrout,' 'Ruines de Kourna,' etc. He obtained a second-class medal in 1863. He died in 1892.

LEICESTER, Sir JOHN FLEMING, Bart., an amateur draughtsman, was born in 1762. He was instructed by Vivares and Paul Sandby. He drew in Indian ink and tinted with bistre, and appears as an occasional honorary exhibitor at the Royal Academy. He was one of the originators of the British Institution in 1805, and was distinguished for his patronage of English art. He was created Baron de Tabley in 1826, and died at Tabley House, Cheshire, in 1827.

LEICHER, FELIX IVO, a German painter, was born at Wagstadt in Upper Silesia in 1727. He was first educated at Freyberg in Moravia, but afterwards went to the Academy at Vienna, and gained great reputation as a painter of altar-pieces. He was still living in Vienna in 1811.

LEICHNER, JOHANN GEORG HEINRICH THEODOR, was born at Erfurt in 1684. He was at first a pupil of Hildebrand, and at the age of sixteen he went to Leipsic to study under Leschner, whose daughter he married. He afterwards entered the studio of Pahlmann, where he worked for several years, copying the works of Van der Werf, Mieris, Van Huysum, and others. He died at Leipsic in 1769.

LEIGEL, GOTTFRIED, a native of Switzerland, flourished from the year 1527 to 1560. He engraved a set of woodcuts of figures for the Bible, which are marked with a cipher composed of his initials .

LEIGH, JAMES MATTHEWS, an historical painter, was born in 1808. He studied under Etty, and occasionally exhibited at the Royal Academy—chiefly sacred subjects—from 1830 to 1849. During one part of his career he was much occupied in literary pursuits, and in his later years he established an art school in Newman Street, which obtained a good reputation. He died in London in 1860.

LEIGH, JARED, an amateur artist, who exhibited sea-pieces and landscapes at the Free Society of Artists. He was born in 1724, and died in 1769.

LEIGH, T., was a portrait painter, who practised about the middle of the 17th century, and by whom is a portrait of Robert Davis, a distinguished Royalist, dated 1643.

LEIGHTON, CHARLES BLAIR, born 1823, died 1855. He painted portraits and landscapes, and occasionally exhibited at the Royal Academy.

LEIGHTON, FREDERIC, was born at Scarborough on December 3, 1830, and was the son of a medical man of easy means. His grandfather, James Leighton, who was knighted for his eminence in the medical profession, was Physician at the Court of St. Petersburg, and served, in succession, Alexander the First and Nicholas, with whom he was on terms of considerable intimacy. Dr. Leighton, the father of the artist, was a Stonyhurst man, but took his degree at Edinburgh. He was unfortunately very deaf, and this failing had obliged him to give up practice, but he was able to devote himself to research and to metaphysical pursuits, and acquired an eminence and important reputation in his profession. From a very early age the youthful Frederic showed capabilities for art of no ordinary sort, and a chance visit to Italy revealing his possession of such abilities, he was in 1840 allowed to take lessons in Rome from Signor F. Meli. From there he passed to Frankfort, where he was at school, but a little later returned to Italy, and was in Florence until he was seventeen years of age. It was while he was resident with his mother in that City of Flowers that the often-quoted remark was made by Hiram Powers, the American sculptor, of the young Leighton, to the effect that his father had no choice in the decision as to whether the boy should be made an artist or not, for, said Powers, "he is one already, and may become as eminent as he pleases." This of a lad then but fourteen was a very remarkable utterance, and one which was amply justified by after events. Zanetti was his master in Florence, but when the age of seventeen had been reached Leighton went back for a year to his old school-home at Frankfort, and was studying at the Staedelsches Institute.

In 1848 he went to Brussels and studied for a time without any master, painting there the first of his pictures which deserves to be remembered, and which characteristically enough represented a great scene in the history of Italian art, 'The Discovery of Giotto by Cimabue in the fields of Florence.' At Brussels, he also painted a portrait of himself, and then, leaving the city, made his way to Paris, and spent some months there working in a studio in the Rue Richer. During all this time Leighton was keeping up close connection by correspondence with his old Frankfort master, Steinle, with whom he had been a great favourite, and for whose opinion the young artist ever had the highest respect. It was due to Steinle that the residence in Paris was so short, and that the return of the artist to Italy took place in 1852, and it was a letter of introduction from Steinle which opened the doors of the studio of Cornelius to him in Rome. Then for a long time Leighton resided in the Eternal City working hard at the picture of 'Cimabue's Madonna,' which he had set himself to paint, and which was to gain him such a high reputation in England; but also producing other works remarkable for their charm. He had already exhibited when in Frankfort, and the three pictures which he then showed—'The Duel between Romeo and Tybalt,' the 'Death of Brunelleschi,' and the 'Cimabue and Giotto' already mentioned—had created some surprise and received considerable attention, but the paintings which he executed in Rome, the portrait of Miss Laing (afterward Lady Nias), and the figure

Golden Hours.

From the painting by Lord Leighton P.R.A. in the possession of Lord Davey.

subject called the 'Persian Pedlar,' far exceeded *them* in merit. It was in Rome, whilst working day by day at the 'Cimabue's Madonna,' that he met Thackeray, and started that great writer in the prophetic *rôle*, inasmuch as Thackeray, returning to London, met Millais, and prophesied gaily to that ardent Pre-Raphaelite, then marching on from success to success, "Millais, my boy, I have met in Rome a versatile young dog, called Leighton, who will one of these days run you hard for the Presidentship." The influence of two French painters, Bouguereau and Gerôme, at that time in Rome, has been stated to have made much impression upon Leighton, and it is probably true that from them, and from Robert Fleury, whom he knew there and afterwards met in Paris, Leighton learned much; but there is also little doubt that the presence in Rome of such persons as the Brownings, Georges Sand, Lord Lyons, Gibson the sculptor, and many other cultivated and refined persons, had almost as great influence as that of any artist in preparing the mind of the young man for the great position he was afterwards to fill. It must not be forgotten that from his very early days Leighton had imbibed an intense love of Italy, learning to love the country and its people from his own parents and his immediate friends, and that this love was an intimate part of his life. He was also well and soundly educated, having had his education built up upon the old classical teaching, with the very spirit of which he was in full sympathy, and the stories and legends of which had entered into his soul and become part of his daily conception. The refined, cultivated, almost Greek mental position which he was in later life to take up, was the result of this education and of this sympathy with Italy and her people. It was exhibited in his works from the very first, and it remained constant with him throughout the whole of his interesting career.

In 1852 the 'Cimabue's Precession' was completed and exhibited in London, the work of an artist whose personality was almost unknown. It was his first work seen on the walls of the Academy, and it challenged attention. Its very size made it noteworthy; the difference between its subject and that of the majority of the works which hung near to it was remarkable, and more remarkable still was the exquisite scheme of its colour, the grace of its composition, and the accuracy of its details. Queen Victoria, who had heard of it in the studio, became its purchaser, and this fact was in itself a tribute of importance to the artist, and one of the reasons for the notoriety into which this work at once sprang. Fortunately Ruskin saw the picture, and not only did he give it considerable attention and space in his notes on the Exhibition, but he also pointed out its grave faults in handling, and so taught a much-needed lesson to the young artist, who took the counsel well to heart and never again repeated the too broad and somewhat rough treatment of the faces, their carelessness and want of finish, and the poverty of their colouring. The exhibition of this picture by the artist of twenty-five summers was a notable point in his career; it was a starting-point, and from that moment Leighton never looked back.

His next work was exhibited in Paris, and was called 'The Reconciliation of the Montagues and Capulets,' and then for a while the artist was but little seen in England. For four years he was on the Continent, the first two very much in Paris, and the remaining two in Italy, varied with occasional visits to London; but it was not until 1860 that Leighton really settled down in London, residing at 2 Orme Square until he built his famous home about which so much has been written. It was during this time that he took such an interest in the newly-founded Hogarth Club, and exhibited some of his exquisite drawings in its rooms, notably 'The Lemon Tree,' which he had drawn at Capri in 1859, and which, in delicacy of drawing, he never surpassed; 'The Well Head' and 'The Tombs of Verona,' drawings almost equal to the 'Lemon Tree' in refinement and wonder. He was friendly with the leaders of the Pre-Raphaelite movement, which at that time was making a great stir in the world of art; but its productions never attracted him to any extent, and plastic form and perfection of grace had much more charm for him than accuracy of treatment or allegorical symbolism.

A capable linguist from his very youth, and one who was accustomed to Continental life, to refinement, and to comfort, he was able to take a more extensive view of foreign art than his contemporaries, and this ability, together with an ever-increasing passion for the forms, colours, and graces of his beloved Italy, decided the character of his life's work. His connection with the Royal Academy commenced in 1864, when he was made an Associate, and soon after he began that series of travels which had so great an effect upon his later work. In 1866 he was in Spain; in the following year, for the first time, in the East, and, having once seen the grand colouring and exquisite beauty which Egypt was able to afford, he visited the Nile over and over again. Then it was that, going on to Damascus, he commenced the collection of porcelain tiles which he afterwards used with such excellent effect in his new house, and which appealed to him so strongly for the richness of their colour and the high relief of their pattern.

He became an Academician in 1868, and two years later was one of the first to suggest, and one of the most earnest to support, the establishment of annual Winter Exhibitions of pictures by Old Masters at Burlington House, and so to initiate the series of Exhibitions which have so helped to cultivate the taste of the country, and have revealed the wealth of England in the way of fine pictures too often hidden away from all beholders in country houses far distant from the capital. His own exhibits up to the time of his becoming an Academician were regular and constant, although none of them mark the full fruition of his genius. 'The Fisherman and Syren,' a picture which was afterwards styled 'The Mermaid,' appeared in 1858; 'A Roman Lady' (then called 'La Nanna') in 1859; 'Capri at Sunrise' in 1860; and in 1861 two portraits, one being of his sister, Mrs. Sutherland Orr, and the other of a Mr. Walker. His chief picture in 1862 was called 'An Odalisque'; in 1863 he showed 'Jezebel and Ahab,' 'A Crossbowman,' and 'A Girl feeding Peacocks,' while the first of his really great works, that called 'Golden Hours,' was seen at the Academy in conjunction with 'Dante at Verona' and 'Orpheus and Eurydice' in the following year.

In 1865 another great work appeared, entitled 'David,' a single figure painted with the utmost feeling, and showing for the first time the marvellous skill in the arrangement and representation of

draperies which was so marked a quality in the art of Leighton. 'Helen of Troy,' 'In St. Mark's,' and the 'Mother and Child' were exhibited in the same year. In 1866 the 'Syracusan Bride' appeared, and with it were the 'Painter's Honeymoon,' and a portrait of Mrs. Guthrie, while in the same year one of his most noted works in fresco, the wall painting at Lyndhurst representing 'The Wise and Foolish Virgins,' was completed. 'Venus disrobing for the Bath' was seen in 1867; in 1868 'Jonathan's Token to David'; a portrait and three delightful works which dealt with the ever-popular story of Ariadne; and in 1869 appeared another of the greatest works which Leighton ever executed, and which he styled 'Daedalus and Icarus,' while 'St. Jerome' was his diploma work.

The following year he was again in the East working hard amidst the sunny gardens of Spain and the glorious colouring of Egypt, and his paintings in that year's Academy were marked by the sumptuous colour which had appealed to him so much and by the sunshine in which he loved to work. 'Helios and Rhodos' was exhibited in 1869; 'A Nile Woman,' his sole contribution in 1870; and then came various pictures with scenes from Damascus, and illustrating the beauties of the old Moorish gardens of Granada. His noble picture of 'Hercules wrestling with Death' was completed in 1871, and created a profound sensation, while one of the loveliest things he ever did, called 'Summer Moon,' was seen in the following year, and was painted with that rare feeling for light and colour which Leighton was able to exhibit again and again in his treatment of sunset, twilight, and night effects. 'The Condottiere,' a portrait of Mr. Edward Ryan, and 'Moretta' were other pictures which were sent into that year's Academy; but the year is a notable one in other respects, as at that time Leighton was at work at those noble paintings in fresco which appear in lunettes in the Victoria and Albert Museum at South Kensington, and represent the 'Arts of Peace and of War.' In 1874 he exhibited 'Clytemnestra on the Battlements of Argos,' a splendid delineation of Greek tragedy; and the 'Egyptian Slinger' was sent up in 1875; but in the next year Leighton achieved another of his triumphant successes in the production of the 'Daphnephoria,' in which he returned to the long, narrow shape of his 'Cimabue's Madonna,' and once more attempted the complex difficulties of a long and elaborate procession. The picture was one of the most perfect which he ever painted, and was received with enthusiasm, and as in the same year the Academy hung his greatest portrait, the one of Capt. Sir R. Burton, it was an important one for him and a notable one for all who visited the Exhibition.

Then at last came the first of Leighton's incursions into the field of sculpture, the method of expression for which he was best fitted by reason of the quality of his genius, but which hitherto he had not attempted to grapple with. His bronze, which represented an 'Athlete struggling with a Python,' proved his absolute conquest over the materials in which he worked, and was one of the most remarkable and successful pieces of modern sculpture executed in England. 'Study' was the chief work in 1877, and the picture called 'Winding the Skein' in 1878; and then it was that Leighton, who in 1855 had been an unknown man, was elected to the proud position which Thackeray had prophesied he would some day occupy, and became President of the Royal Academy. Sir Francis Grant had died, and there was no one so popular or so fitting to succeed him as Leighton, and so to the vacant chair Leighton went and immediately received the honour of knighthood.

Amongst his eight contributions in 1879 'Elijah in the Wilderness' was the greatest; and in 1880 perhaps 'Psmathe' and the 'Sister's Kiss' ought to be recorded; but neither of them was the success that the 'Nymph of the Dargle' was in the following year. In 1881, the portrait of the artist himself, painted for the famous collection at the Uffizi, was the *pièce de resistance*, and other notable works were the 'Idyll' and 'Whispers.' 'Wedded' and 'Day-Dreams,' two of his very popular paintings, appeared in 1882; 'Memories' in 1883; and then in 1884 another great work, 'Cymon and Iphigenia,' an exceptional treatment of a wonderful story full of Greek refinement, and instinct with the very breath of tragedy. 'The Last Watch of Hero' created somewhat of a sensation when it was seen in 1887, but this was surpassed by the feeling evoked by the 'Captive Andromache' in 1888; and the next year a very popular work, one of the most mannered, and yet one of those which best reveals the skill of the artist in treating the most difficult problems of drawing, was to be seen: it was called 'Greek Girls playing at Ball,' and dealt with an abstruse problem of position, and was criticised on all hands, but the President emerged successfully from the torrent of critical remarks which fell upon his head, and triumphantly demonstrated the accuracy of the drawing. This picture was also a notable example of that marvellous manner of treating the draperies in complicated folds which characterised the greatest works of Leighton at this time.

In 1890 the 'Bath of Pysche,' which is now in the Tate Gallery, was exhibited, and also 'Solitude' and the 'Tragic Poetess.' In 1891 'Perseus and Andromeda' was a notable work, and with it were 'The Return of Persephone,' and a portrait of Mr. Mitford, now Lord Redesdale. A panel of the proposed decoration of St. Paul's was the chief work in the next year, and that also is to be found in the Tate Gallery, as Mr. Tate acquired it. It was called 'And the Sea gave up the Dead which were in it,' and here again difficult positions and complex problems of drawings were successfully grappled with. More sumptuous in colouring than this very grand work was the 'Garden of the Hesperides,' which adorned the same Exhibition, and was the first one of the series of grandly-coloured paintings which were to appear within these few years. 'A Bacchante,' 'At the Fountain,' and the first 'Clytie,' were other pictures of the same year. Following them came the well-known 'Frigidarium,' the solemn picture entitled 'Rizpah,' in which the President approached nearer than he had hitherto done to the quality of pathos, and a single figure of the grandest of deep colour called 'Farewell,' and also 'Corinna of Tanagra' and 'Atalanta.'

In 1894 the great picture was 'The Spirit of the Summit,' a wondrous composition in white upon a snowy peak with starlit sky beyond; but in the same exhibition there was 'Summer Slumber,' in which the President's love of sumptuous colour showed itself. 'Fatidica,' 'The Bracelet,' and 'At the Window' were at the same Academy. All the glorious scheme of colour of these works was,

DAVID

[*From the Leathart Collection*

however, set at defiance in the next year, the last working year of the great artist's life, when he showed the most wonderful colour scheme that he had yet conceived, calling it 'Flaming June,' and presenting in the painting not only the most gorgeously lovely of his late works, but one of the most wonderful with respect to complex position and superbly treated draperies. With this great painting were shown 'Lachrymae,' 'Twixt Hope and Fear,' 'The Maid with the Yellow Hair,' and 'Listeners,' and also the completed piece of decoration for the Royal Exchange, which represented the 'Phœnicians Bartering with the Britons.' 'Clytie' was the last great picture, and was never finished, and in it, for the first time, the President let himself go; creating in his last breath his masterpiece, a painting in which pathos and ecstasy, real passion and earnest desire, are presented as they never were before in any of his works.

He died on January 25, 1896, never having been able to complete the picture, and leaving it with all its vehemence and desire unelaborated, appealing, as did never any of his other works, to the stronger and more passionate feelings of mankind.

His marvellous ability had been splendidly recognized by his Sovereign, who not only made him a Baronet in 1886, but gave him the unique distinction, for an artist, of a Peerage of the United Kingdom in 1896. This honour reached him only a few days before his death, and he carried it but a short month, when the disease which had made such terrible inroads upon his health during the preceding years took him away from the scene of his triumph and left England the poorer for his loss, and the Academy, which he loved so well, without its noblest painter. He was buried in St. Paul's Cathedral, and after his death the Academy had an important exhibition of his works, when its walls were covered by a striking collection of paintings ranging from the very beginning of his career and continuing down to the collection of unfinished works and sketches which he left in his studio at his decease. He was an honorary member of all the leading Academies of Europe; a member of at least four Orders of Chivalry—those of Leopold, of Prussia, of Coburg, and of the Legion of Honour; and he had honorary degrees given him by the Universities of Oxford, Cambridge, Dublin, Edinburgh, and Durham. His decorative work has been briefly mentioned in the foregoing account of his output, but there were other works in addition to the Lyndhurst altar-piece and the South Kensington lunette which deserve mention. He executed a fine frieze for an English drawing-room, depicting a dance; another with a design of Dolphins; and a very elaborate scheme of decoration for the ceiling of a room in New York. He also did some sound book illustration, notably the drawings and initial letters for 'Romola' as it was published in the 'Cornhill Magazine'; nine illustrations for Dalziel's 'Bible Gallery'; and one each for 'The Great God Pan' by Mrs. Browning, and for 'A Week in a Country House' by Mrs. Sartoris. Besides these his drawings in silver point and in pencil are numerous. Throughout the whole of his career he remained true to the principles of beauty which from the very first he set before him. In its purity his art was Greek, it was ever a search for beauty, and more the beauty of line and form than of composition and group. His work was classical and academic, always decorative, always refined, and bearing upon it the impress of his own striking personality. His very best works have all the plastic quality which belongs to work in marble and stone, all the roundness of form, and all the desire to make such roundness clear to the eye. He was born to be a sculptor, and was only prevented from being so by the profound love of fine colour which distinguished him, and by the ability to see it wherever it was to be found. In their strength, in their virility, in the draperies which surround them, in the pose which they assume, his single separate figures, in statuesque attitudes, girded about with multitudinous draperies, show the feeling towards sculpture, and the desire to present in paint what could have been so much more readily presented in marble or bronze, albeit without the colour which was the breath of life to Leighton. The strange failing of Leighton was with regard to the flesh of his figures, which became more and more wax-like as the years went on, and lacked that blood and vigour which they should have possessed. It is difficult to account for this failure, as no more careful student of the human flesh ever studied in the schools, but it may be attributed partly to his sense of what was exquisite and luxurious and partly to the effect of that earlier criticism, already quoted, and to the intention of the artist never again to deserve the accusation that the faces and limbs in his paintings needed more care and attention.

No artist of modern times ever took more care with the preparation of his pictures, and the very numerous and elaborate sketches which remain testify to that fact. In the 'Magazine of Art' for May 1899 is a very striking article, contributed by Mr. Spielman, on the system which Leighton adopted in his work, and to that students are referred. He never painted a base or a sensual picture, and never even condescended to paint a foolish one. All that he executed was marked by an overpowering desire to be decorative, to make his work as perfect as was possible, to polish it with the most scrupulous care, to consider its colour scheme with constant thought, and to produce paintings of which he had no cause to be in any way ashamed, and which were instinct with grace, refinement, and beauty. Passion seldom entered into his ideas at all, strength did not appeal to him, tragedy moved and impressed but did not alter him. His ideals were the same all through his life, and it was upon Greek and Italian art that he built up his own work. As a man he was deservedly popular; an admirable talker, he was fluent in many tongues, and his melodious voice always a delight to hear. As a host, he was unrivalled; as a President, ideal; and as a friend he was true to the last, and all his transactions were marked by transparent honesty. His beautiful home was an image of himself, and reflected his own tastes and habits, and it remains as the most perfect place in which his pictures and studies can be shown, a fitting emblem of his life and shrine for his work.

Two admirable memoirs of the artist were written by Ernest Rhys and published by Bell, and a small concise book on Leighton was written by the author of this article, and published in Bell's 'Miniature Series' in 1902. From these works most of the facts contained in this article have been taken, supplemented by personal knowledge.

G. C. W.

LEINBERGER, CHRISTIAN, a German painter,

was born at Erlangen in 1706. He worked in Italy, and painted historical and allegorical pictures, among which was the 'Stoning of St. Stephen.' He died in 1770. His works are signed with the initials *C.L.*, or this monogram: .

LEINBERGER, GEORG KARL, born at Erlangen in 1718, visited Italy with his brother Christian at the age of thirteen. After having stayed three years at Venice, Rome, and Naples, he went by way of Vienna to Frankfort, and painted with his brother the ceiling in the Imperial Electoral Hall, after which they worked in Westphalia and Baireuth. Georg Karl went again to Italy, and was employed at the court of Turin; he subsequently visited Lyons, Paris, Holland, and Copenhagen, where he worked some time at the court, and afterwards returned to Baireuth. He died at Anspach in 1797.

LEIPOLDT, J. The name of this engraver is affixed to a small oval portrait of Mary, Queen of Scots, with a crucifix in her right hand and the axe in her left.

LEISMANN, JOHANN ANTON. See EISMANN.

LEISNIER, NICOLAS AUGUSTE, a French engraver, was born in Paris in 1787, and died at Clamart in 1858. Among his works are portraits of Marc-Antonio and La Fornarina, after Raphael, and of Cervantes, after Valazquez.

LEITCH, WILLIAM LEIGHTON, a Scottish water-colour painter, was born at Glasgow in 1804. He was educated at a private school, and afterwards at the Highland Society School. As a schoolboy he showed great liking for drawing, and made the acquaintance of Daniel Macnee, afterwards President of the Scottish Academy, with whom he used to study in the evening. He was placed by his friends in a lawyer's office, but he soon left that uncongenial labour, and took employment with a decorator and sign-painter. He then came to London and worked as a scene-painter, and here he made the acquaintance of David Roberts and Clarkson Stanfield. He then went to Italy, where he remained for five years, and on his return to London exhibited at the Royal Academy and other exhibitions. He was teacher of water-colour painting to the Queen, and other members of the royal family. He died in London in 1883.

LEITNER, JOHANN SEBASTIAN, an engraver, was born at Nuremberg in 1715, and died in 1795. He engraved for the works of Knorr and others.

LEJEUNE, LOUIS FRANÇOIS, Baron and general, and formerly aide-de-camp to General Berthier, was born at Versailles in 1776. He claims a place here as the painter of many of the battles in which he was engaged, and in which victory fell to the French; among them are those of Marengo, Lodi, Aboukir, Mount Tabor, the Pyramids, the Passage of the Rhine by Jourdan, the Battle of Moskowa, and several others, all sketched at the several actions, and afterwards transferred to canvas. He died at Toulouse in 1848. Some of his battle-pieces have been engraved by Jacques Joseph Coiny and Bovinet.

LE JUGE, G., a French engraver of the 17th century, studied probably under Vouet. Among his works are:

A Holy Family; *after his own design.*
A series of thirteen Mythological Subjects; *after Agostino Carracci.*
The Communion of St. Jerome; *after the same.*

LE KEUX, HENRY, a line-engraver, born in 1787, was a younger brother of John Le Keux. He was articled to Basire, and was engaged on the Oxford Almanacs, and afterwards on the illustrations for the 'Beauties of England and Wales.' He assisted his brother in Britton's 'Cathedrals,' and with Blore produced the 'Monumental Remains.' He engraved Claude's 'Embarkation of St. Ursula,' as well as plates for the 'Forget-me-not,' and other annuals, after Martin and Prout, and after Turner for Rogers's 'Poems.' He retired from his profession in 1838, and went to reside at Bocking in Essex, where he engaged in a crape manufactory, and died in 1868.

LE KEUX, JOHN, a line-engraver, was born in London in 1783. At first he worked with his father, a pewter manufacturer, but at the age of about seventeen he was apprenticed to Basire, the engraver. Architectural and antiquarian subjects chiefly engaged his attention, and he worked much in conjunction with Britton. He died in 1846. Many of his works are to be found in

Britton's 'Architectural Antiquities.'
" 'Cathedral Antiquities.'
Beck's 'Annales Furnienses.'
Neale's 'Memorials of Oxford.'
" 'Westminster Abbey.'
Pugin's 'Architectural Antiquities of Normandy.'
" 'Specimens of Gothic Architecture.'
" 'Examples of Gothic Architecture.'
Le Keux's 'Memorials of Cambridge.'

Amongst his separate plates are:

Mæcenas' Villa; *after Wilson.*
Easby Abbey; *after Turner.*
Rome; *after the same.*

LELAND, HENRY, one of the most youthful and yet most popular of American artists, and one who owed almost all his success to his education in Paris, where he was a favourite pupil of Bonnat. He was intended for a mercantile career, and was in fact engaged in commerce for many years, but when twenty-four determined to become an artist, and throwing up a lucrative engagement came over to Paris, and with the exception of short visits to Boston and a journey to Italy, where he died, passed the remainder of his life in the city of his choice, and in close connection with his master Bonnat, who had become his friend and was always a great admirer of his genius. Probably his best work was entitled 'Expectation,' and painted for a Gallery at Boston; but he also produced some very fine portraits, and his works called 'Italian Girl' and 'Chevalier of Henry II.' are highly esteemed. He was at work at a picture of a lady of the time of Henry II., which he was painting in Venice, when he met with a sudden accident and died in a few minutes, in the very midst of a most promising career cut short at the early age of twenty-eight, but not before he had been able to exhibit proof of remarkable genius. Few men have in modern times seemed more likely to make a profound impression upon the art of the day than Leland, and his early death created a great sensation in Paris and in New York.

LELEUX, ADOLPHE, a French painter, was born in Paris, November 15, 1812. He was mainly self-taught, and first exhibited at the Salon in 1835. Later he became noted for his pictures of Breton life and scenery; he also visited Algeria and the Pyrenees, which furnished subjects for his brush. He was a prolific worker, and produced much that

SIR PETER LELY

Woodbury Co. photo] [*National Gallery*

PORTRAIT OF A GIRL

was brilliant, if not always enduring. In 1842 he obtained a third-class medal. Besides other distinctions, he received the decoration of the Legion of Honour. He died in Paris, July 27, 1891.

LELIE, DE. See DE LELIE.

LELIENBERGH, CORNELIS. See LILIENBERGH.

LELIO DA NOVELLARA. See ORSI.

LELLI, ERCOLE, was born at Bologna in 1702, and became a scholar of Giovanni Pietro Zanotti. He appears to have applied himself more to the study of the anatomy of the human body than to painting; and is more celebrated for his anatomical preparations in wax, at the Bolognese Institute, than for his works as a painter. The only paintings by him mentioned are his picture of the Virgin and Infant, with St. Anthony of Padua and St. Clara, in the church of Sant' Andrea delle Scuole, at Bologna; and a St. Fidele, at the Cappuccini, at Piacenza. He was an eminent teacher of design, and had many pupils. He afterwards became director of the Academy at Bologna, and died there in 1766. He has also left some engravings, one of the best of which is 'Hagar and Ishmael.'

LELLI, GIOVANNI ANTONIO, was born at Rome in 1591, and was a disciple of Lodovico Cardi, called Cigoli. Although he was more employed in easel pictures for private collections, there are some of his works in the churches at Rome, which entitle him to the rank of a respectable historical painter. In San Matteo in Merulano is an admired picture by him of the 'Annunciation'; and in the cloister of La Minerva, his most celebrated work of the 'Visitation of the Virgin to St. Elisabeth.' He died in 1640.

LELOIR, JEAN BAPTISTE AUGUSTE, a French painter, was born in Paris, July 27, 1809. He was a pupil of Picot. After travelling in Italy, he made his début with a 'Portrait' in the Salon of 1835. From that time forward he was a regular exhibitor, among his notable canvases being 'Ruth et Noémi,' 'Marguerite en Prison,' 'Homère' (in the Luxembourg), 'Daphnis et Chloé,' &c. In 1839 he obtained a third-class medal, a second-class medal in 1841, and the decoration of the Legion of Honour in 1870. He died in Paris, March 18, 1892.

LELOIR, LOUIS, a French water-colour painter, was born in Paris in 1843. He was a pupil of his father Auguste Leloir, and sent to the Salon of 1863 'La Massacre des Innocents,' which was followed by other excellent works. He died in 1884.

LE LORRAIN, LOUIS JOSEPH, a French painter and engraver, was born in Paris in 1715. He was a pupil of Jean Dumont, and visited Rome for improvement. After his return he was received a member of the Academy. He went to St. Petersburg in 1758, where he chiefly distinguished himself as a painter of theatrical decorations. He died in that city in 1760. Two paintings by him are mentioned:

The King of France as Apollo, protecting Painting and Sculpture.
The Graces; a ceiling-piece.

He engraved some prints from his own designs, and the following after J. F. de Troy:

The Judgment of Solomon.
Solomon sacrificing to Idols.
Esther before Ahasuerus.
The Death of Cleopatra.

LELY, SIR PETER, (born PIETER VAN DER FAES,) was born in 1618, at Soest in Westphalia, where his father (a captain of infantry, who had changed his name from Van der Faes to Lely) was in garrison. He studied under Pieter Franz de Grebber at Haarlem for about two years. On the death of Van Dyck in 1640 he determined to visit England, where he arrived the following year. He first painted landscapes with historical figures; but finding that portrait painting was more encouraged here than any other branch of art, he devoted himself to it, imitating the style of Van Dyck. At the marriage of the Prince of Orange with the Princess Mary in 1643, he was presented to Charles I., and painted his portrait and those of William and the Princess. He remained in England during the Commonwealth, and painted the portrait of Cromwell. At the Restoration Charles II. appointed him his principal painter, and made him a baronet, 1679–80. From 1662 to his death he lived in the Piazza, Covent Garden. He was seized with apoplexy while painting the portrait of the Duchess of Somerset. He died in 1680, and was buried by torchlight in the church of St. Paul's, Covent Garden, where his bust by Grinling Gibbons was destroyed by fire in 1795. Lely's collections of works of art and his other effects were sold after his death, and produced the very large sum for the time of £26,000. His will, in which he bequeathes fifty pounds towards the building of St. Paul's, was printed for the Camden Society in 1863. The number of his portraits in private hands is very great. The following are among the more remarkable:

Dublin.	*Nat. Gallery.*	James, First Duke of Ormonde.
"	"	Portrait of a Girl.
Greenwich Hospital.	*Great Hall.*	The Flagmen: Twelve portraits painted for the Duke of York (James II.). They are:

1. James Duke of York. 2. Earl of Sandwich (Edward Montague). 3. Sir Thomas Allen. 4. Sir George Ascue. 5. Sir William Berkeley. 6. Sir Thomas Harman (the finest of the series). 7. Sir Joseph Jordan. 8. Sir John Lawson. 9. Sir Christopher Mennys. 10. Sir William Penn (the father of the great Quaker). 11. Sir Jeremy Smith. 12. Sir Thomas Tiddiman.

Hampton Court.		BEAUTIES OF THE COURT OF CHARLES II. (*originally eleven—two are missing*):
"		Barbara, Duchess of Cleveland, as Minerva.
"		Frances Stewart, Duchess of Richmond.
"		Mrs. Middleton.
"		Elizabeth, Countess of Northumberland.
"		Countess of Falmouth (*miscalled Countess of Ossory*).
"		Elizabeth Brooke, Lady Denham.
"		Frances Brooke, afterwards Lady Whitmore.
"		Henrietta Boyle, Countess of Rochester.
"		Miss Hamilton, afterwards Countess de Grammont.
"		Lady Bellasys.
"		Jane Kelleway as Diana (*miscalled Princess Mary*).
"		Anne Hyde, Duchess of York.
"		(?) Maria d'Este (*miscalled Nell Gwynn*).
"		Anne, Countess of Sunderland.
"		Princess Isabella, daughter of James II.
"		A Magdalen.
"		Portrait of Lely.
London.	*Nat. Port. Gallery.*	Duke of Albemarle.
"	"	Duke of Buckingham (*fine*).

London.	*Nat. Port. Gallery.*	Duchess of Cleveland.
„	„	Mary Davis (*very fine*).
„	„	Nell Gwynn (*very fine*).
„	„	Prince Rupert.
„	„	Sir William Temple.
„	„	Anne Hyde, Duchess of York.
„	„	Comtesse de Grammont (*very fine*).
„	„	Duke of Monmouth.
„	„	Mrs. Jane Middleton (*very fine*).
		And several others.
„	*Nat. Gall.*	Portrait of a Girl.
Oxford.	*Bodleian Lib.*	Samuel Butler.
Windsor Castle.		Charles II. *And two others.*

LE MAIRE, FRANÇOIS, was born at Maison Rouge, near Fontainebleau, in 1620. He was a portrait painter and a good colourist, and was the master of Santerre. He was received into the Academy in 1657, upon the portrait of Jacques Sarrazin, and died in Paris in 1688. He was the nephew of Pierre Le Maire, and to distinguish him from his corpulent relative was called "Le petit Le Maire."

LEMAIRE, PHILIPPE HENRI. Lemaire was a native of Valenciennes and a pupil of Cartellier. He gained the Grand Prix de Rome in 1821, made his début at the Salon in 1831, became a member of the Corps Legislatif in 1852, and died in 1880. His 'Head of the Virgin' is at the Luxembourg, but his greatest work is the decoration for the front of the Madeleine.

LE MAIRE, PIERRE, a French painter and engraver, was born at Dammartin, near Paris, in 1597. He was first instructed by Claude Vignon, and resided afterwards twenty years at Rome. After having returned to Paris in 1637 he went again to Rome, where he however did not stay long. He was the intimate friend of Poussin, and was called "Le Maire Poussin"; and, as he was a corpulent man, he was also known as "Le gros Le Maire." He died at Gaillon in 1659. In the Louvre there are by him two views of the ancient monuments of Rome. He distinguished himself also as an etcher. His plates, executed in the style of Vignon, are correctly drawn, and include fourteen subjects from the history of Paris, 1637; and 'David before the Ark,' after Domenichino.

LEMARIÉ DES LANDELLES, J., a French painter and laureate of the Salon, born at Pontorson, Manche, in 1846, a pupil of Gerôme, Rapin, and Pelouse. His first pictures were inspired by Breton scenery, such as 'La Ferme de Kerin,' 'La Route de Rusteffan,' &c. In 1881 he obtained a medal of the third class, and an honourable mention at the Universal Exhibition in 1889. He died at Saint-Jean-le-Thomas in March 1903.

LEMBKE, JOHANN PHILIPP, was born at Nuremberg in 1631. He studied for some time under Matthäus Weyer and Georg Strauch, and then went, in 1653, to Italy, where the works of Pieter van Laer and Jean Courtois had a great influence on his style of painting. Lembke went subsequently to the court of Sweden to be principal painter to Charles XII. at Stockholm, where he eventually died in poverty in 1713. It is in Sweden—more especially in the castle of Drottningholm—that his pictures may be seen. The Vienna Gallery has a 'Skirmish' by Lembke of much merit. The favourite subjects of this artist are battles, marches, sieges, skirmishes—in fact anything with military action. His works are good in composition, and equally well drawn and coloured. He also etched several plates.

LEMENS, BALTHAZAR, was born at Antwerp in 1637, and was one of the first artists who visited England after the Restoration, which held out a prospect of a revival of the encouragement of the arts; but his expectations were disappointed. He painted small historical subjects, in which he displayed a fruitful invention, and a neat and ready execution. But the fashion of the time was confined to portrait painting, and he was under the necessity of finishing the draperies and backgrounds for other artists. He died in London in 1704.

LE MERCIER, ANTOINE. There are by this artist, who flourished about 1633, some slight but spirited etchings of architectural ornaments, &c., after the designs of P. Collo.

LEMERCIER, JACQUES, born at Pontoise about 1585, was an architect and engraver. In the latter capacity he etched with a spirited point the design of a model (not executed) by Michelangelo for the church of San Giovanni de' Fiorentini at Rome, 1607; the statue of Henry IV., erected in San Giovanni in Laterano, in 1608; and the catafalque at Rome for the obsequies of Henry IV., in 1610. He died in Paris in 1654.

LEMERCIER, PHILIPP, was born in 1689 at Berlin, where he attended the Academy. He afterwards visited Italy, France, and Hanover. He gained a reputation as a portrait painter, and came to England, where he found ample employment for some time. After travelling through Ireland and Portugal he returned to Berlin, and died in 1760.

LE MERSION, MADELEINE, a French lady, etched a plate of a 'Landscape and Cattle,' in a style resembling that of Danckerts. It was published at Paris, without date or the name of the painter.

LEMETTAY, PIERRE CHARLES, was born at Fécamp in 1726. He studied under Boucher, and after having obtained the first prize for Rome, he went to that city, and afterwards spent two years at Turin. On his return to Paris he became a member of the Academy, and received the title of painter to the king. He died in Paris in 1760. His sea-pieces resemble those of Vernet. Leveau and Zingg engraved after him.

LEMIRE, ANTOINE SAUVAGE. See SAUVAGE.

LE MIRE, NOEL, a French draughtsman and engraver, born at Rouen in 1724, was a scholar of Le Bas. He made numerous illustrative engravings for books; particularly for the 'Contes' of La Fontaine, 1762; 'Les Métamorphoses d'Ovide,' published by him and Basan in 1767-71; and ten plates after Eisen for an edition of the 'Temple de Gnide,' published in 1762. Independently of these he engraved for other works a great number of subjects after Cochin, Eisen, and Moreau. 'Le Gateau des Rois,' a satirical representation of the partition of Poland, by Moreau, was seized and the plate destroyed. Le Mire died in Paris in 1801. The following are among his plates:

PORTRAITS.

Queen Marie Antoinette, profile. 1775.
Alexis Piron; *after Lépicié.*
Mademoiselle Clairon, crowned by Melpomene, with four French verses by Garrick; *after Gravelot.*
General Washington; *after Le Paon.*
The Marquis de La Fayette; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Child, with St. John; *after Parmigiano*; for the Dresden Gallery.
Jupiter and Danaë; *after Annibale Carracci.*
The Death of Lucretia; *after Andrea del Sarto.*
A pair of Views in Flanders, with figures; *after Teniers.*
A View of Mount Vesuvius in 1757; *after Lacroix.*
The Arch of Titus; *after the same.*

LEMOINE, PIERRE ANTOINE, a French fruit and flower painter, was born in Paris in 1605, and died in the same city in 1665.

LEMOINE, SUSANNE. See SILVESTRE.

LEMONNIER, ANICET CHARLES GABRIEL, was born at Rouen in 1743. He was destined for a commercial life, but he abandoned it and studied in Paris in the school of Vien, with David and Vincent as fellow-pupils. In 1772 he carried off the 'grand prix' with his picture of 'The Children of Niobe killed by Apollo and Diana.' In 1774 he went to Rome, and afterwards travelled through Italy. In 1786 he was commissioned by the Chamber of Commerce of Rouen to paint a picture to commemorate the visit to Rouen of Louis XVI., which was exhibited in 1789, in which year he was made a member of the Academy. In 1810 he was appointed Director of the Tapestry Establishment, which post he held for six years. He also re-organized the Museum at Rouen, where there are twelve of his works. He died in Paris in 1824. Among his chief works are:

The Plague at Milan. 1785. (*Rouen Museum.*)
The Mission of the Apostles. 1793. (*The same.*)
Jesus calling to Him the Little Ones. 1783. (*The same.*)
Christ in the Synagogue. 1782. (*The same.*)
The Salon of Madame Geoffrin. 1814. (*Munich.*)
Francis I. receiving at Fontainebleau Raphael's 'Holy Family.' 1814. (*The same.*)
Louis XIV. inaugurating Puget's statue of Milo of Crotona. 1814. (*The same.*)

LE MOYNE, FRANÇOIS, a French historical painter, was born in Paris in 1688. He entered the studio of Galloche, and in 1707 gained a prize for drawing, and in 1711 the 'grand prix' with his picture of 'Boaz and Ruth,' which entitled him to go to Rome, but the state of affairs and the royal finances prevented his journey. In 1714 he painted a picture of 'St. John the Baptist' for the church of St. Eustache in Paris. In 1716 he painted a 'Temptation,' which is in the church of Camon, near Amiens. In 1718 he became a member of the Academy, and his reception picture was 'Hercules and Cacus.' In 1719 he painted a picture of 'St. Paul before Sergius,' which was destroyed in 1870 in the siege of Strassburg. In 1722 he painted a picture of 'Tancred and Clorinda,' which is now in the Museum at Besançon. He then took to decorative painting, and his first essay was in 1723, when on the ceiling of the Novitiate of the Jacobins, which is now the Church of St. Thomas d'Aquin, he painted a large representation of the 'Transfiguration.' In 1724 a patron, M. Berger, took him to Italy, where he spent about six months, where he seems rather to have studied Pietro da Cortona and Carlo Maratti than Michelangelo. On his return to Paris he painted 'The Bathers,' and 'Hercules and Omphale.' In 1727, with his 'Continence of Scipio,' he divided the honours with De Troy for a prize offered by Louis XV. In 1730 he painted an 'Assumption' for the cupola of the chapel of the Virgin in the church of St. Sulpice. He was commissioned to decorate the ceiling of the Grand Saloon at Versailles with the 'Apotheosis of Hercules,' an immense composition, which occupied him four years. This work procured him in 1736 the appointment of principal painter to the king, which had been vacant since the death of Boullongne in 1733. Notwithstanding this patronage, and that of the King of Spain, for whom he was commissioned to paint a large picture representing 'The Defeat of Porus,' owing to the loss of his protector, the Duke d'Antin, he fell into a state of melancholy. In 1737, when M. Berger visited him, he found that his door was closed, and on it being opened, it was discovered that Le Moyne had stabbed himself in several places.

Among his principal paintings are the following:

The Apotheosis of Hercules. 1732-36. (*Versailles.*)
Hercules and Cacus. 1718. (*Louvre.*)
Hercules and Omphale. 1724. (*Louvre.*)
Cupid and Cephalus. 1724. (*Versailles Mairie.*)
Venus and Adonis. 1729. (*Stockholm Museum.*)
The Ascension of Mary. (*Cupola of St. Sulpice.*)
The Transfiguration. (*St. Thomas d'Aquin.*)

LEMOYNE, FRANÇOIS, (or LEMOINE,) was a French engraver, who flourished in the 17th century, and was concerned with Berain and Chauveau in designing and engraving the ornaments of painting and sculpture which are in the Gallery of Apollo in the Louvre.

LEMPEREUR, CATHERINE ELISABETH, whose maiden name was Cousinet, the wife of Louis Simon Lempereur, was born in Paris in 1726. She was instructed in engraving by Laurent Cars and Fessard. There are several pleasing prints by her, among which are the following:

Two Architectural Subjects; *after Pannini.*
The Milkmaid; *after Teniers.*
The Dangerous Forest; *after Wouwerman.*
The Rural Labours; *after the same.*
The Departure of Jacob; *after Boucher.*
Six Marine Subjects and Sea-ports; *after Vernet.*

LEMPEREUR, JEAN BAPTISTE DENIS, the son of Jean Denis Lempereur, was born in Paris about 1740, and inherited the taste and talent of his father. It is probable that he died in 1796. He etched several plates after various masters, as well as from his own designs, among which are the following:

The Angel announcing to the Shepherds the Nativity of Christ; *after Boucher.*
The Murder of the Innocents; *after Pierre.*
Two Landscapes; *after Ruisdael.*

LEMPEREUR, JEAN DENIS, a French amateur engraver, was born in Paris in 1701, but the date of his death is not known. He possessed an extensive collection of pictures and drawings, and etched a variety of plates after Pietro da Cortona, Benedetto Castiglione, Van Dyck, and others.

LEMPEREUR, LOUIS SIMON, a French engraver, was born in Paris in 1728. He was a pupil of Pierre Aveline and Laurent Cars, and became a member of the Academy in 1776. He afterwards came to England, where he met with considerable encouragement, but after a time returned to France, and died in Paris in 1807. There are several prints by this artist, which prove him to have possessed very eminent talents. The following are his principal plates:

PORTRAITS.

Étienne Jeaurat, Painter to the King; *after Roslin*, engraved for his reception into the Academy.
Pierre Laurent Buyrette de Belloy, a dramatic poet; an emblematical portrait, *after Jollain.* 1765.
Philippe Cayeux, sculptor; *after Cochin.*
Claude Henri Watelet; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Bathers; *after C. van Loo.*
The Triumph of Silenus; *after the same.*
Aurora and Tithonus; *after Pierre.*
A Sacrifice to Pan; *after the same.*
Bacchus and Ariadne; *after the same.*
The Forge of Vulcan; *after the same.*

The Rape of Europa: *after the same.*
Pyramus and Thisbe; *after J. B. Cazes.*
The Garden of Love; *after Rubens;* the same subject was engraved by *Clouet* and *C. Jegher.*
A Spanish Festival; *after Palamedes.*
Flemish Merry-makings, a pair; *after Teniers.*
The Rape of Proserpine; *after La Fosse.*

LEMPUT, REMI VAN, was born at Antwerp, and arrived at some excellence by copying the works of Van Dyck. He came over to England, and died in London in 1675. His daughter was an artist, and married Thomas Streater.

LEMUD, AIMÉ DE, a French painter, engraver, and lithographer, was born in 1816, and studied under M. Maréchal of Metz. He learnt engraving in order to illustrate the songs of Béranger, and practised his new art with much success. He was best known, however, by two popular lithographs, 'Maître Wolframb' and 'Hélène Adelsfreit.' He retired to Nancy some years before his death, which took place in April 1887. His 'Fall of Adam' is in the Museum of Nancy, and his 'Prisonnier' in that of Metz.

LE NAIN, ANTOINE, LOUIS, AND MATHIEU, three brothers, and the sons of a sergeant, were born at Laon in 1588, 1593, and 1607 respectively. After learning the elements of painting they together went to Paris, where Antoine was received as a painter in 1629. Létoffé was instructed by Antoine about 1630, and his paintings, which are inferior to those of his master, are generally attributed to Louis and Mathieu. The three brothers worked a long time together in Paris, and became members of the Academy in 1648, but both Antoine and Louis died in Paris in May of the same year. Mathieu painted historical subjects for churches, and portraits, among which were those of Cinq Mars, Cardinal Mazarin, and Anne of Austria. He died in Paris in 1677. It is probable that the very interesting and pleasing subjects known as the works of Le Nain were painted by Louis and Antoine conjointly. They consist of familiar objects and incidents, such as interiors of inns, rustic habitations, domestic enjoyments, card-players, and village pastimes, and they have characteristic peculiarities that distinguish them from the works of all other masters. They are unequalled for natural expression and an air of truth. The pictures by the Le Nains, which are best known, are of the cabinet size. There was one of unusually large dimensions in Watson Taylor's collection, representing the interior of an inn, with a party of travellers, an itinerant performer on the hurdy-gurdy, and several other figures. Specimens are to be found in some of the richest cabinets in England, France, and Germany. The following are some of their principal works:

Florence.	*Museum.*	Adoration of the Shepherds.
London.	*Stafford House.*	Fife-player.
„	*Marquis of Bute.*	The Studio of Le Nain.
Nevers.	*Museum.*	St. Michael offering Alms to the Virgin.
Paris.	*Louvre.*	Procession in a Church. (*Doubtful.*)
„	„	The Holy Manger.
„	„	The Smithy.
„	„	The Watering Place
„	„	The Village Repast.
„	*St. Etienne du Mont.*	The Nativity of the Virgin.
	St. Laurent.	The Visitation.
„	*Temple.*	The Presentation.
Rouen.	*Museum.*	Rustic Interior.
Valenciennes.	*Museum.*	Two Men playing at Cards.

LENDINARA, LORENZO DA. See CANOZZI.

LENEPVEU, JULES EUGÈNE, French painter, and a member of the Institute, born at Angers, December 12, 1819; studied with Picot; made his début at the Salon with 'Une Idylle' in 1843; and four years later gained the Grand Prix de Rome with his 'Mort de Vitellius.' On his return from Italy in 1853 he continued to exhibit at the Salon, some of his most noteworthy canvases being 'Portrait d'un Enfant' (1844); 'Saint Saturnin' (1847); 'Les Martyrs aux catacombes'; 'Pie IX. à la chapelle Sixtine'; 'La Fête-Dieu à Venise' (1855); 'Noce Vénitienne' (1857); 'Moïse secourant les filles'; 'L'amour Piqué'; 'Benediction de la Chapelle St. Marie à Angers' (1859); 'La Vierge au Calvaire' (1861); 'Hylas' (1865). He also painted many interesting portraits, merely signing these with his initials. When, after a time, Lenepveu no longer cared to exhibit at the Salons, he devoted his time to the completion of numerous and important paintings for the decoration of public buildings. We may specially notice among these the paintings in the choir of the Chapelle St. Marie, at Angers: 'Glorification de la Vierge'; 'La Purification'; 'Le Portement de Croix,' and five subjects illustrative of the Passion of our Lord. Other work by him is to be found in the Angers Theatre; and, in Paris, in the churches of Saint Clotilde, Saint Louis en l'Ile, and Saint Sulpice. The Préfecture of Grenoble contains his 'Printemps,' 'Été,' 'Automne,' and 'Hiver'; and at the new Opera House the ceiling was entirely decorated by him. At the Panthéon he was commissioned to execute the mural paintings, a piece of work originally entrusted to the famous artist, Paul Baudry. Lenepveu since November 20, 1865, was a member of the Académie des Beaux-Arts, when he replaced Auguste Hesse. From 1872 to 1878 he was Director of the École de Rome. He obtained a medal of the third-class in 1847; one of the second-class in 1855; the decoration of the Legion of Honour in August 1862, and the rank of officer in January 1876. His death occurred in October 1898.

LENEY, WILLIAM S., an engraver, was born in London, and practised as a stipple engraver towards the end of the 18th century. He was a pupil of Tomkins. He produced a large plate of the 'Descent from the Cross,' after Rubens, and engraved for the Shakespeare Gallery. He emigrated to America, where he made some money by engraving bank-notes, and bought a farm on the St. Lawrence, a little below Montreal, where he was living in 1808.

LENFANT, JEAN, a French engraver, was born at Abbeville about 1615, and died in Paris in 1674. He was the cousin and pupil of Claude Mellan, and followed the first style of that master, in which he used the cross strokes. The greater part of his prints are portraits, which are his best works. The following plates are by him:

PORTRAITS.

The Count de Brienne; *after Le Brun.*
Jacques de Souvré; *after Mignard.* 1667.
François du Tillet; *Lenfant ad vivum faciebat.* 1663.
Nicolas Blasset, architect. 1658.
François de Harlay, Archbishop of Rouen; *after Champaigne.* 1664.
Louis Boucherat, Chancellor of France. 1670.

SUBJECTS.

The Bust of the Saviour; oval; *after Raphael.*

The Virgin suckling the Infant; circular; *after Annibale Carracci.*
The Virgin adoring the Infant; oval; *after Guido Reni.*
Christ crowned with Thorns; *after Annibale Carracci.*

LENFANT, PIERRE, a French battle-painter, was born at Anet, near Dreux, in 1704, and died in Paris in 1787. He was a pupil of Parrocel, and was made an academician in 1745, as a painter of landscapes and battle scenes. At Versailles are the following works by him:

The Taking of Mervin.
The Siege of Fribourg.
The Siege of Mons.
The Siege of Tournai.

LENGELE, MARTINUS, was born at the Hague in 1604, and distinguished himself as a portrait painter. There was by him in the Shooting-house a painting with ten large figures, representing the Company of Orange. He was appointed Director of the Academy in 1656, and died in 1661.

LENGERICH, HEINRICH, was born at Stettin in 1790, and studied under Wach. In 1817 he visited Italy, where he studied chiefly the works of Raphael and Correggio. He was professor at the Academy at Berlin, where he died in 1865. A 'Taking down from the Cross' by him is in the church of St. Jakob at Stettin.

LENKER, HANS, was a goldsmith at Nuremberg. There is by him in the Royal Library at Munich a book of prayers ornamented with beautiful miniatures, the covers of which are engraved and enamelled in silver, and dated 1573. He was burgomaster at Augsburg. Hans Lenker, the elder, who is supposed to have been his father, was the author of a treatise upon optics, published in 1616.

LENOIR, ADELAIDE, whose maiden name was BINART, was born in Paris in 1771. She was first instructed by her father, and afterwards by Regnault. She painted several portraits, among which was that of her father, most of which were exhibited between 1801 and 1817.

LENOIR, MARIE ALEXANDRE, was born in Paris in 1761. He was instructed in painting by Doyen, but it is chiefly as an art lover and writer that he is known. At the outbreak of the French Revolution he received permission from the National Assembly to collect the principal ecclesiastical monuments and art treasures into one place, and he used the Convent of the "Petits Augustins" as a museum, of which he became the president, and published eight volumes descriptive of its formation and contents. He also wrote a history of French art, and a work on hieroglyphics. His museum was scattered under Louis XVIII.'s government, and its president became in 1816 curator of the Royal Monuments. His collection of French portraits is at Stafford House, and has been lithographed by Lord Ronald Gower. He died in Paris in 1838.

LENOIR, PAUL MARIE, was a French painter of ability, who died at Cairo in 1881. He was a pupil of Gérôme and Jalabert, and his 'Les Courses à Osaka, Japon,' in the Salon of 1880, attracted considerable attention.

LENOIR, SIMON BERNARD, a French portrait painter, was born in Paris in 1729, and died in the same city in 1789.

LENS, ANDREW BERNARD, and PETER PAUL, were miniature painters, who practised in London about the middle of the 18th century. They were sons of Bernard Lens the younger. The first-named exhibited at the Incorporated Society from 1765 to 1770, and sold a collection of his own and his father's works in 1777.

LENS, ANDRIES, was born at Antwerp in 1739, and was a scholar of Ykens and Balthasar Beschey. At the age of sixteen he obtained the first prize at the Academy, of which he became a professor in 1763. In 1764 he was appointed court painter to Prince Charles of Lorraine, and went the same year to Italy, where he studied after Raphael and the old masters. In 1781 he established himself at Brussels, where he painted for the palaces and churches. He was a member of the Institute, and he died at Brussels in 1822. He has been called the regenerator of painting in Belgium, and a monument has been erected to him in Notre-Dame de la Chapelle, Brussels. The following are his most important paintings:

Antwerp.	*Gallery.*	The Annunciation.
"	"	Allegorical Subject.
"	"	Portrait of Martenasie, the Engraver.
Brussels.	*Gallery.*	Delilah cutting off the Locks of Samson.
"	*Hotel Stevens.*	The principal events in the Fables of Bacchus.
Ghent.	*St. Michel.*	The Annunciation.
Liége.	*Ch. of Alexis.*	Subjects from the New Testament.
Lille.	*Madeleine.*	The History of St. Mary Magdalene.
Lyons.	*Alexian Church.*	Several paintings.
Vienna.	*Gallery.*	Several mythological paintings formerly in the palace of Laeken.

LENS, BERNARD, the elder, the son of a painter of the same name, of little note, was born in London in 1659, and was instructed by his father. He was a mezzotint engraver, and also etched a few plates, and drew views in Indian ink. He died in 1725. The following plates are by him:

David with the Head of Goliath; *after Domenico Feti.*
The Judgment of Paris; *after Sir Peter Lely.*
Bacchus, Venus, and Ceres; *after F. Badens.*
Three Landscapes, with Figures and Cattle; *after Berchem.*
Rinaldo and Armida; *after J. Vandervaart.*

LENS, BERNARD, the younger, the son of Bernard Lens the elder, was born in London in 1680, and became celebrated for his fine copies in water-colours from Rubens, Van Dyck, and other masters. He was also an eminent miniature painter and drawing-master, and had the honour of instructing the Duke of Cumberland, and of becoming enameller and miniature painter to George II. He etched a few portraits, and two or three drawing-books of landscapes and views, which he published for the use of his pupils. He died at Knightsbridge in 1740. He also engraved in mezzotint; an account of 23 plates is given by Nagler.

LENS, JACOB, a Flemish portrait and historical painter, brother of Andries Lens, was born at Antwerp in 1746, and died about 1814. Amongst his pictures are:

Antwerp.	*Church of Augustinians.*	Presentation in the Temple.
Brussels.	*Gallery.*	Portrait of the Emperor Leopold.

LENTHE, FRIEDRICH CHRISTOPH GEORG, was born at Grabow, in Mecklenburg Schwerin, in 1774, and studied under Grassi at Dresden. He was

director of the Gallery in 1811-12, and afterwards court painter of the Grand-Duke. He died at Ludwigslust in 1851. He worked with great ability, and his paintings are marked by a deep religious feeling. He also painted portraits, and was successful in mezzotint engraving. A 'Death of Christ' by him is in the cathedral of Schwerin.

LENTZEN, JAN FRANS, a Flemish landscape painter, was born at Antwerp in 1790, and died there in 1840. He is known chiefly by his successful copies of the works of Ommeganck.

LENTZNER, JOHANN NIKOLAUS, was born at Schleiz in Voigtland, in 1711. He was instructed by Dietrich at Weimar, and studied afterwards under Hamilton, in whose style, as well as in that of Wouwerman, Heinrich Roos, and Dietrich, he executed excellent landscapes, ruins, and cattle. He settled at Frankfort, and died there in 1749. In addition to several drawings in Indian ink and ruddle after the above-mentioned artists, he has left one of the 'Festivities at the Coronation of the Emperor Charles VII. in 1741.'

LENZ, KARL GOTTLIEB, was born at Dresden in 1753. He was a pupil of Hutin, and resided for some time at Schenau, but in 1788 he went to Rome, where he died in 1790. Among his works were 'Paul and Festus,' and the 'Worship of the Golden Calf.'

LEON, CHRISTOBAL DE, a scholar of Valdes Leal, painted eighteen monastic portraits, and some decorations in distemper for the church of San Felipe Neri, by which he proved himself, according to Cean Bermudez, one of the best artists in Seville after the death of Murillo and Valdes. He died at Seville in 1729.

LEON, FELIPE DE, a Spanish historical painter, appears to have been the brother of Christobal de Leon. He imitated the style of Murillo, and also copied the works of that master. Many of his copies were formerly at Seville, where they were held in great esteem by the amateurs. He likewise produced several pictures of his own composition; among others, 'The Prophet Elijah ascending to Heaven in a Chariot of Fire.' He died at Seville in 1728.

LEON, JUAN DE VANDERHAMEN Y. See VANDERHAMEN Y LEON.

LEON, JUAN VALDELMIRA DE. See VALDELMIRA DE LEON.

LEON LEAL, SIMON DE, a Spanish painter, was born at Madrid in 1610. He was a scholar of Pedro de Las Cuevas, and distinguished himself both in history and portraits. In the latter, he formed his style from the chaste and simple colouring of Van Dyck. For the Premonstratensian Friars he painted an altar-piece representing 'St. Norbert triumphing over Heresy,' and another picture of 'St. Norbert receiving his vestments from the hands of the Virgin.' For the church of the Noviciado of the Jesuits he painted an altar-piece, and a series of pictures of the Infancy of Christ, and for the church of the Capuchins an 'Immaculate Conception.' He was appointed painter to the queen, and was much employed by the court. He died at Madrid in 1687.

LEON SALCEDO, IGNACIO DE, was a scholar of Valdes Leal, who studied in the Academy of Seville in 1666-7. He imitated the style of his master. His best work was in the Convent of Mercy, and represented 'San Pedro Nolasco correcting the Novices of his Order.'

LÉONARD, JEAN PIERRE, a French still-life and historical painter, was born at Montpellier in 1790. He was a pupil of Guérin. Among his works are 'The Baptism of our Lord,' and 'The Baptism of the Eunuch,' in the Cathedral at Montpellier, and the 'Death of St. Joseph' in the church of La Charité at Nîmes.

LEONARDIS, GIACOMO, an Italian designer and etcher, was born at Palma, in the Venetian State, in 1723, and died after 1780. He was instructed by M. Benville and G. B. Tiepolo, and obtained the first prize at the Academy of Venice. He was skilful in preserving the character of the artist he represented. He etched several plates after Italian masters; among which are the following:

Cupids at Play; *after Giulio Carpioni.*
The Triumph of Silenus; *after the same.*
Neptune and Thetis; *after Sebastiano Conca.* 1765.
The Rape of Europa; *after the same.*
Two plates of the Amusements of the Carnival: *after Tiepolo.*
The Golden Calf; *after Tintoretto.*
The Last Judgment; *after the same.* 1768.

LEONARDO, AGUSTIN, a native of Valencia, is supposed to have taken the habit of the Order of Mercy at Xativa. In 1620 he was a brother of the convent of that order at Puig, near Valencia, where he painted for the sacristy four large pictures of the 'Finding of the Image of Our Lady at Puig;' the 'Siege of Valencia,' and its surrender to King James; and the 'Battle of Puig,' in which St. George fought for the Christians. He afterwards visited Seville, where he painted a picture, dated 1624, of 'Christ and the Woman of Samaria.' In 1624-5 he was called to Madrid, where he painted two pictures for the great staircase of the Convent of Mercy, which, according to Cean Bermudez, possessed some merit in drawing and composition, but were harsh in colouring. He was thought to excel in portraiture, and painted a portrait of Gabriel Bocangel, the poet. Palomino states that he died at Madrid in 1640, but Cean Bermudez thinks it more probable that he returned to Valencia, and died there at a later date.

LEONARDO, JUSEPE, a Spanish painter of battles, was a distinguished scholar of Pedro de Las Cuevas. He was born at Calatayud in Aragon in 1616, and died at Saragossa in 1656, of poison, supposed to have been administered to him by some who were jealous of his merits. He was painter to the king, and executed for the palace of Buen Retiro works worthy of celebrity; among them the 'Surrender of Breda,' and the 'March of the Duke of Feria's Troop upon Acqui,' which are now in the Madrid Gallery; the latter is a picture of large dimensions and great merit. There is also a portrait of Alaric the Goth, which is one of the ornaments of the royal collection.

LEONARDO DA VINCI. See VINCI.

LEONARDONI, FRANCISCO, was born in 1654 at Venice, where he studied for some time. Expatriated for some unknown cause, he travelled through various parts of Europe, and settled at Madrid in 1680. There he distinguished himself by his portraits, especially miniatures, although he also painted several pictures for the churches. In the church of the Convent of Atocha at Madrid, are two pictures of the 'Marriage and Death of St. Joseph;' and in the church of San Geronimo el Real, a large altar-piece of the 'Annunciation.' He died at Madrid in 1711.

LEONART, JOHANNES FREDRIK, a Flemish etcher and engraver in mezzotint, was born at

Dunkirk about 1633, and died at Berlin in 1680. He engraved the portraits of Justus van Merstraeten, Syndic of Brussels, and his wife, after Van Dyck.

LEONBRUNO, LORENZO, was born at Mantua in 1489. He studied after the works of Mantegna, attended the school of Lorenzo Costa in 1508, and visited Rome in 1521. Several of his paintings, which he executed in the palaces of his native city, have disappeared. There is by him in the Berlin Gallery the 'Judgment of Midas.' He died in 1537, probably at Mantua.

LEONCINI, FRANCESCO, was the engraver of a plate representing the 'Flight into Egypt;' it is etched in the style of a painter, and signed *Francesco Leoncini di S. Geminiano, f. et inv.*

LEONE, a Benedictine monk, was probably a native of Amalfi. He wrote in 1072 the Codex 99, 'Homiliæ diversæ,' at Monte Cassino, which he illuminated with portraits and scenes from the Bible in miniature, that might easily be attributed to Cimabue or Giotto. He is probably identical with Leo, Cardinal Bishop of Ostia, who was secretary to Pope Urban II., and died in 1115.

LEONE, ANDREA DI, born at Naples in 1596, was a disciple of Corenzio, Il Greco, and Salvator Rosa. When Corenzio left Naples, Leone became his successor, and adorned the palace of the Viceroy in that city. He painted there several battles, but afterwards imitated Aniello Falcone in his works of a smaller size. There are several paintings by him in the cathedral and in San Paolo Maggiore at Milan. He died at Naples in 1675. The following also is by him:

Madrid. *Gallery.* The Wrestling of Jacob with the Angel.

LEONE, GABRIELE. See VAN DER LEEUW.

LEONELLO, ANTONIO, was a native of Bologna, who lived at the end of the 15th century. He painted chiefly fruits, flowers, and animals.

LEONETTI, GIOVANNI BATTISTA, was an Italian engraver, who was working at Rome at the commencement of the 19th century, but who died before 1830. Among his works are the following:

The Triumph of David; *after Guercino.*
Christ on the Cross; *after F. Gessi.*
Christ in the Temple among the Doctors; *after Leonardo da Vinci.*

LEONI, GUGLIELMO DA, an Italian painter and engraver, was born at Parma in 1664. He is supposed to have been a pupil of Giulio Romano, but he soon abandoned painting for engraving. He died about 1740.

LEONI, LODOVICO, called IL PADOVANINO, was born at Padua in 1531. He spent most of his life in Rome, and executed portraits in wax, besides painting in oil and fresco landscapes and historical subjects. He died at Rome in 1606.

LEONI, OTTAVIO, the son and pupil of Lodovico Leoni, was born at Rome about 1578. He was esteemed one of the ablest portrait painters of his time, and drew the popes, cardinals, and principal nobility of the period in which he lived. His talents were not, however, confined to portraiture; for he painted several altar-pieces for the churches in Rome. In Sant' Eustachio is a picture by him of the 'Annunciation'; in Santa Maria della Minerva, the 'Virgin and Child, with St. Hyacinthe'; and in Sant' Urbano, 'St. Charles, St. Francis, and St. Nicholas.' He was made principal of the Academy of St. Luke, and a knight of the order of Christ, on which occasion he painted for the church of the Academy the 'Martyrdom of St. Martina.' He died at Rome in 1630. Ottavio Leoni was the engraver of a set of heads of painters and others, executed in a singular manner, but producing a very pleasing effect. The hair and draperies are engraved with strokes; the faces delicately dotted, with the shadows assisted with strokes. There are about twenty of the plates, among which are the following, which are signed, *Eques Ottav. Leonus, Romanus pictor fecit.*

Ludovicus Leonus, Pictor et Sculptor. 1625.
Eques Ottav. Leonus; *se ipse fec.* 1625.
Joannes Franciscus Barbieri, Centinus pictor. 1623.
Marcellus Provenzalis, Centensis. 1623.
Eques Christophor. Ronchalis de Pomeranciis, pictor 1623.
Eques Joseph Cæsar Arpinas, pictor. 1621.
Antonius Tempesta, pictor Florentinus. 1621.

LEONORI, PIETRO GIOVANNI, was a painter of the Bolognese school, who about 1400 painted a 'Madonna and Saints' in the Custom House, and decorated with frescoes several public buildings.

LEPAGE, FRANÇOIS, a French flower painter, was born at Lyons in 1796. In 1826 he was appointed a Professor at the École des Beaux-Arts at Lyons.

LEPAGE, JULES BASTIEN. See BASTIEN.

LE PAON, JEAN BAPTISTE, a French draughtsman and battle painter of some repute in the 18th century, was born near Paris in 1738. He began life as a dragoon, and served in the Seven Years' War, but was wounded and discharged. He then came to Paris and submitted sketches he had made during the campaign to Boucher and Carle Van Loo, who encouraged him to persevere. He accordingly studied under Casanova, and first exhibited at the Salon in 1779. Several of his battle-pieces are in the Versailles Museum, and in the Nantes Museum there is a hunting-scene by him. He also engraved a plate, 'La Trompette.' He married in 1785, but the date of his death is not known.

LE PASTURE, ROGIER DE. See VAN DER WEYDEN.

LE PAULTRE, JEAN, (or LE PAUTRE,) a French draughtsman and engraver, was born in Paris in 1618. In the early part of his life he was placed with a carpenter and builder, under whom he learned to draw plans and ornamental designs. He afterwards turned his attention to engraving, both with the point and the graver, and executed some fourteen or fifteen hundred plates, consisting of architectural decorations, friezes, ceilings, vases, and other ornaments, which, with the exception of a few prints from the drawings of Paolo Farinati, are all after his own designs. He also engraved several historical and religious subjects; but they are inferior to his other plates. He was made a member of the Academy at Paris in 1677, and died there in 1682. His works are usually marked with the initials *I. P.* or *I. le P.* The following are his most esteemed prints:

PORTRAITS.

Jean Lepautre, with a border of flowers, supported by Genii. 1674.
Louis XIV., in Roman attire. 1684.
Jean Robert.

VARIOUS SUBJECTS.

Ten plates of the History of Moses.
Twenty-two plates of Mythological Subjects.

Twelve Landscapes, Views of Gardens and Grottoes.
Six plates of Italian Fountains.
Six of Friezes, Mythological Subjects.
Twelve of Antique Vases.
Six plates of Sea-ports and Vessels.
The Coronation of Louis XIV. in the cathedral at Rheims; on three sheets.
The Baptism of the Dauphin.
Two perspective Views of the Canal of Fontainebleau.

LÉPICIÉ, BERNARD, a French engraver, was born in Paris in 1698. He was probably a pupil of Jean Audran, whose style he adopted with success. He was invited to England by Claude Du Bosc, to assist him in engraving the cartoons of Raphael, on a smaller scale than those of Dorigny; but his talents ought not to be estimated from those unfavourable specimens. On his return to Paris, he engraved several plates, which gained him great reputation. He was received into the Academy in 1740, and became its secretary and historiographer; and in the latter capacity he published in 1752 a 'Catalogue raisonné des Tableaux du Cabinet du Roi,' and 'Les Vies des Premiers Peintres du Roi, depuis M. Le Brun, jusqu'à présent.' He died in Paris in 1755. The following are his principal prints:

PORTRAITS.

Nicolas Bertin, painter; *after De Lien;* engraved for his reception into the Academy.
Louis de Boullongne, painter; *after Rigaud.*
Philibert Orry, Minister of Finance; *after the same.*
Pierre Grassin, Director of the Mint; *after Largillière.*
Charles Capperonnier, Librarian to the King; *after Aved.*
Madame Dufresne, actress; *after the same.*
Jean Antoine Watteau, painter; *after himself.*
Françoise d'Aubigné, Marquise de Maintenon; *after Mignard.*
Jean Baptiste Molière; an etching; *after Charles Coypel.*

SUBJECTS AFTER VARIOUS MASTERS.

The Circumcision; *after Giulio Romano;* for the Crozat Collection.
Jupiter and Io; *after the same;* for the same.
Jupiter and Juno; *after the same;* for the same.
St. John preaching in the Wilderness; *after Baciccio;* for the same.
Vertumnus and Pomona; *after Rembrandt.*
Two Subjects; *after Teniers.*
The Chess-players; *after C. De Moor.*
The Players at Piquet; *after G. Netscher.*
Town Love and Village Love; *after Charles Coypel.*
The Pacha having his Mistress's portrait painted; *after Carle van Loo.*
Charles I. taking leave of his Children; *after Raoux.*

LÉPICIÉ, NICOLAS BERNARD, the son of Bernard Lépicié, was born in Paris in 1735. He studied under Carle van Loo, and became painter to the king, and professor of the Academy. He died in Paris in 1784. The following are his best paintings:

The Courage of Porcia. (*Lille Museum.*)
Regulus taking leave of his Family.

LÉPICIÉ, RENÉE ÉLISABETH, whose maiden name was MARLIÉ, was born in 1714, and in 1732 became the wife of Bernard Lépicié. She engraved after Raphael, Boucher, Van Loo, Chardin, Rigaud, and other French painters, and died in Paris in 1773. The following are two of her prints:

Saying Grace, and the Industrious Mother; a pair; *after Chardin.*
The Flemish Cook; *after Teniers.*

LE PIPER, FRANÇOIS, was the son of a Kentish gentleman of Flemish extraction, and was born about the year 1640. His father, who was in possession of a considerable estate, gave him a liberal education, intending him for a merchant, but his inclination leading him entirely to drawing, he rambled over great part of Europe to study painting. He was of a gay and facetious turn of mind, and the subjects he treated were usually humorous and comical, and were chiefly painted in black and white. Most of his performances were produced over a bottle, and the theatre of his exertions was the Mitre Tavern at Stock's Market, or the Bell in Westminster, which were adorned by the productions of this jovial artist. He drew landscapes, which he etched on silver plates for the tobacco-boxes of his friends. Towards the latter part of his life his circumstances were sufficiently reduced to make it necessary for him to think of turning his talents to some account. Becket employed him to design his mezzotints, and he drew several of the heads of the Grand Seigniors, for Sir Paul Rycaut's 'History of the Turks.' On the death of his mother, his fortune being re-established, he launched again into a course of pleasure, contracted a fever, and being bled by an ignorant surgeon, who pricked an artery, he died in 1698. His portrait was drawn in crayons by Faithorne, and engraved by Lutterel.

LE POITTEVIN, EDMOND MODESTE EUGÈNE, a French landscape and marine painter, whose name was originally POIDEVIN, was born in Paris in 1806, and studied under Hersent. He visited England, the Netherlands, and Italy, and died at Auteuil in 1870. He used the initials *L. P.* There are by him:

The Sinking of the Ship 'Le Vengeur.'
Winter in Holland.
A Norman Cottage.
The Fisherman on the Ice.
The Sea-Baths at Étretat.
Adriaan Brouwer painting a Tavern Child. (*Munich Gallery.*)
Rocky Coast near Havre. (*South Kensington.*)

LE PRINCE, AUGUSTE XAVIER, a French genre painter, was born in Paris in 1799, and studied after nature and from the works of Albert Cuyp and Adriaan van de Velde. His village fairs, carnivals, corps de garde, and a great variety of other subjects are to be found in some of the best collections. He exhibited at the Salons of 1819, 1822, and 1824, and died at Nice in 1826. His 'Intérieur de son Atelier' was finished by his pupil Eugène Le Poittevin, and 'L'Antiquaire' by Renoux. In the Louvre there are by him 'Embarkation of Cattle at Honfleur,' and a view of the Pass of Susten, Switzerland.

LE PRINCE, CHARLES ÉDOUARD, Baron de Crespy, a French genre painter, was born in Paris in 1784. He was a pupil of David and Madame Le Brun, and exhibited at the Salon from 1812 to 1850.

LE PRINCE, GUSTAVE, a French landscape painter, was born in Paris in 1810, and was a pupil of Xavier and Léopold Le Prince. He died in 1837. There is by him in the Museum of Douai a 'View in the Environs of Fontainebleau.'

LE PRINCE, JEAN BAPTISTE, a French painter and engraver, was born in 1733 at Metz, where he learned the rudiments of art. Subsequently he studied painting under J. M. Vien and François Boucher, and after having acquired some reputation at Paris, went to Russia, where he resided several years, and visited various parts of that empire, sketching the different costumes and the most remarkable views in the provinces through which he passed. He returned to Paris with an extensive collection of drawings, from which he

painted pictures, which were much admired, and executed several plates, both in etching and aquatint. He also engraved several fancy subjects and domestic scenes from his own designs. The number of his plates exceeds 160. He became an academician in 1765, and died at St. Denis-du-Port, near Lagny-sur-Marne, in 1781. Among his best paintings are:

Le Corps de Garde. (*Louvre.*)
A Russian Baptism.
A Russian Shepherdess.
A Russian Peasant's Cottage.

LE PRINCE, ROBERT LÉOPOLD, a French landscape painter, the brother of Auguste Xavier Le Prince, was born in Paris in 1800, and died at Chartres in 1847. There are pictures by him in the Museums of Chartres and Besançon.

LEQUEUTRE, HIPPOLYTE JOSEPH, a miniature portrait painter, was born at Dunkirk in 1793. He was a pupil of the elder Isabey, and exhibited at the Salon from 1822 to 1863. Among his works are portraits of the Duke of Bordeaux, Duchess of Berri, Princess of Nassau, etc.

LERCH, J. M., a German engraver, flourished at Vienna about the year 1670. He engraved some of the portraits for Priorato's 'History of the Emperor Leopold,' 1670; and in conjunction with Hoffman executed a large print, in three sheets, of the 'Siege of Brandenburg.'

LERIUS, JOSEPH HENRI FRANÇOIS VAN, a Belgian historical and subject painter, was born at Boom, near Antwerp, in 1823. He studied at the Academies of Brussels and Antwerp, and was a pupil of Baron Wappers. His works achieved much popularity in his native country, and he rose into the front rank of contemporary Belgian painters. He became professor of painting in the Antwerp Academy, and died at Mechlin in 1876. His best-known picture is 'Lady Godiva.'

LEROUX, JEAN MARIE, a French line-engraver, was born in Paris in 1788, and was a disciple of David. He died in Paris in 1871. Among his best plates are:

La Madonna della Scala; *after Correggio.*
Leda; *after Leonardo da Vinci.*
St. Catharine; *after Raphael.*
Thalia; *after the same.*
Jeanne d'Aragon; *after the same.*
St. Theresa; *after Gérard.*
The Rendezvous of Bianca Capella; *after L. Ducis.*
The Flight of Bianca Capella; *after the same.*
St. Jerome; *after Domenichino.*
Francis I., King of France; *after Titian.*
Lafayette; *after Ary Scheffer.*
Rouget-Delisle; *after a medallion by David.*
La Vierge à l'Étoile; *after Pinturicchio.*
La Vierge à l'Auréole; *after Murillo.*
La Vierge aux Anges; *after the same.*
The Magdalen in the Desert; *after Gennari.*

LEROUX, LOUIS HECTOR, French painter, born at Verdun (Meuse), December 29, 1829. Pupil of Picot; entered École des Beaux-Arts in 1849, and in 1857 obtained Second Prix de Rome with his 'Resurrection de Lazare'; gained a medal of the third-class in 1863, another in 1864, a second-class medal in 1874, a third-class medal at the Universal Exhibition of 1878, a silver medal at that of 1889. He was made a Knight of the Legion of Honour in 1877; his contribution to the Universal Exhibition of that year being 'Pericles and Aspasia.' A 'Vestale' painted by him in 1863 is now in the Verdun Museum, while that of St. Germain possesses his charming 'Sérénade' (1867). The Luxembourg has his important 'Funérailles au Colombarium de la Maison des Césars.' His death occurred at Angers in November 1900, at the age of 71.

LE ROY, CLAUDE, a French engraver, flourished in Paris about 1709. He engraved the portraits of Fleury, Boileau, Bossuet, and Cardinal Dubois, all after Rigaud. His name is also affixed to the portrait of Cardinal de Fleury, engraved after Autreau.

LE ROY, HENRY, was an engraver, by whom there is a set of six plates of butterflies, beetles, and other insects, etched in a style resembling that of Hollar, and retouched with the graver. They are inscribed *Henry le Roy fecit Æ.* 72, 1651.

LE ROY, JACQUES, a French line engraver, was born in Paris in 1739. There is a portrait by him of Voltaire, engraved after the death of the latter in 1778.

LE ROY, JOSEPH ANNE, a Flemish genre painter, was born at Brussels in 1814. He was the son of Pierre François Le Roy, the elder, and studied under his brother and Eugène Verboeckhoven. He died at Brussels in 1860. His best known work is 'Cavaliers in an Inn Yard.'

LE ROY, PIERRE FRANÇOIS, the elder, a Flemish animal and battle painter, was born at Namur in 1772. He was the son of the sculptor Le Roy. He gained various medals, one of which was awarded for his 'Battle of Waterloo,' which found an English purchaser. There are several good examples of his skill with the etching needle. He died at Brussels in 1861.

LE ROY, PIERRE FRANÇOIS, the younger, a Flemish genre painter, the son and pupil of Pierre François Le Roy the elder, was born at Brussels in 1803. Several works were painted by him in conjunction with Eugène Verboeckhoven. There are etchings by him. He died in 1833. Amongst his pictures are:

Haarlem.	*Pavilion.*	The Schoolmaster.
Ghent.	*Academy.*	A young Boy preparing Breakfast.

LE ROYER, JEAN and AUBIN OLIVIER, were brothers, who lived in the middle of the 16th century, and were both in the service of Henry II. of France, the one as a printer, the other as a medallist. Both were skilful engravers on wood, and jointly executed the figures for the 'Livre de Perspective,' by Jean Cousin, printed and published by Jean Le Royer, in 1560. These geometrical figures are very beautiful, and consist of about sixty illustrations. Jean availed himself of his knowledge of drawing to embellish the works that he printed; so that the greater part of the fleurons, vignettes, and ornamental letters, whether on metal or on wood, employed in his editions, are his own work. In 1553 he obtained letters patent, in which he is designated "Printer in ordinary to the King, and especially in mathematics." Jean Le Royer flourished until 1581.

LERPINIÈRE, DANIEL, though from his name apparently of French extraction, was born in England about 1745, and was a pupil of F. Vivares. He followed the style of his master, using both graver and point. He worked in London, where he died in 1785. He engraved several landscapes, among which are the following:

A Landscape, with the Flight into Egypt; *after Claude Lorrain.*
The Companion, with St. George and the Dragon; *after the same.*
A Landscape, with the Israelites worshipping the Golden Calf; *after the same.*

A Sea-piece, a Calm; *after Vernet.*
The Companion, a Storm; *after the same.*
Two Italian Landscapes; *after John Taylor.*
Two Landscapes, with Cattle; *after Cuyp.*
A Landscape, Evening; *after Pynacker.*
Six Views of Sea-fights, &c.; *after R. Paton.*

LESCOT-HAUDEBOURG, HORTENSE VICTOIRE, a French genre and portrait painter, was born in Paris in 1784. She studied under Lethière, whom she followed to Rome, on his appointment as Director of the French School in that city. Her works first appeared at the Salon in 1810, and in 1820 she married M. Haudebourg, an architect. She died in Paris in 1845. Amongst her works are:

		Kissing the Feet of the Statue of St. Peter. 1812.
		Confirmation. 1814.
Besançon.	*Museum.*	Portrait of the Architect Paris.
Dijon.	*Museum.*	Old Man and Children. 1819.

LESLIE, CHARLES ROBERT, a subject painter, was born in London in 1794, of American parents, who soon after returned to Philadelphia. In 1808 he was bound apprentice to a bookseller, but, desiring to become an artist, in 1811 he sailed for England, where he entered the schools of the Royal Academy in 1813, and obtained two silver medals. Amongst his instructors were Benjamin West and Washington Allston. His first picture was 'Saul and the Witch of Endor,' which was bought by Sir John Leicester, afterwards Lord De Tabley, for 100 guineas, in 1817. The same year saw his first exhibited work, 'Murder.' At this period he produced several historical works, and he also practised as a portrait painter. It was not till after a visit to the continent in 1817 that he settled down to the class of works—humorous genre subjects from the standard authors—on which his reputation rests. His progress then was rapid. In 1821 he was elected an Associate of the Royal Academy, and in 1825 his prospects were sufficiently assured to admit of his marrying. In the following year he became a full member of the Academy. With the exception of one year, 1833, when he was induced to go to America as teacher of drawing at the West Point Military Academy, the remainder of his life was spent in England. From 1847 to 1852 he held the Professorship of Painting in the Royal Academy, and he published the substance of his lectures as a 'Handbook for Young Painters.' This was not his only literary venture. He published in 1845 'Memoirs of Constable,' and his materials for a life of Reynolds were posthumously brought out by Tom Taylor, who also edited his autobiography. He died in London in 1859. The following are some of his principal works:

Bowood.	*Marquis of Lansdowne.*	Sir Roger de Coverley going to Church.
"	"	Sir Roger de Coverley and the Gipsies.
"	"	Rebecca in her Dungeon.
Cassiobury.	*Earl of Essex.*	Don Quixote, the Duchess, and Sancho.
"	"	Don Quixote and Dorothea.
"	"	Portrait of Miss Stephens, afterwards Countess of Essex.
Eaton Hall.	*Duke of Westminster.*	The Grosvenor Family. 1832.
London.	*Buckingham Palace.*	The Queen receiving the Sacrament after the Coronation. 1843.
"	"	Christening of the Princess Royal.
"	"	Scene from 'Comus.'
London.	*Nat. Gallery.*	My Uncle Toby and Widow Wadman. 1831.
"	"	Sancho Panza in the Apartment of the Duchess. 1844.
"	*South Kensington.*	The Taming of the Shrew. 1832.
"	"	My Uncle Toby and Widow Wadman. 1832.
"	"	Autolycus. 1836.
"	"	Florizel and Perdita. 1837.
"	"	The Dinner at Mr. Page's House ('Merry Wives of Windsor'). 1838.
"	"	Who can this be? 1839.
"	"	Who can this be from? 1839.
"	"	Le Bourgeois Gentilhomme. 1841.
"	"	Le Malade Imaginaire. 1843.
"	"	Les Femmes Savantes. 1845.
"	*Nat. Port. Gall.*	Lord Holland.
"	*Holland House.*	The Library at Holland House.
Petworth.	*Lord Leconfield.*	Sancho Panza in the Apartment of the Duchess. 1824.
"	"	Catharine and Petruchio.
"	"	Lady Carlisle carrying the pardon to her Father in Prison.
"	"	Charles II. at Tillietudlem.
"	"	Gulliver's Introduction to the Queen of Brobdingnag.
Woburn.	*Abbey.*	Lady Jane Grey prevailed on to accept the Crown. 1827.

LESSING, CHARLES FREDERIC. In very early days this artist met with most determined opposition on the part of his family against his becoming an artist, but his talent gained over his opponents, and when at the age of seventeen he triumphantly carried off the prize of the Academy of Berlin by his picture of the 'Cemetery in Ruins,' he conquered his chief opponent in the family council. He was a pupil of Dähling and Rösel, and then later on of Schadow, and it was largely due to the keen interest taken in Lessing by this last-named artist that he was enabled to do such excellent work at so tender an age. He was a native of Wartenberg, Silesia, and born in 1808, and he inherited from his ancestors not only a determined spirit which at times degenerated into obstinacy, but also a delight in opposition and an uncontrollable desire to set everybody by the ears. Whether due to the violent feeling which was excited against him at home, or to this special peculiarity of temperament or not, he was constantly making enemies, and even selected the very subjects of his pictures knowing well that they would excite passionate antagonism on the part of some persons, with an equally passionate attachment on the part of others. It was in this way that he painted the series of Huss pictures, rejoicing in the bitter attack which was made upon him by the production of the first, and replying to it by painting still more. He seems to have selected subjects dealing with the life of Luther for much the same reason, for he had no special attachment to the character of the reformer, but delighted in rousing religious squabbles over his paintings. He was a keen observer of character, an accurate student of physiognomy, and he endowed his works with strong powers of appeal, made them very true to nature, and brought them into close correspondence with the pronounced spirit of the age which he desired to realize. He was a vigorous, truth-seeking naturalistic painter, but a man of unpleasant and passionate feelings. There are a large number of his works in Berlin, and one of his greatest is to be found in the Gallery of Carlsruhe. In 1858 Lessing was ap-

pointed Director of the Gallery of Carlsruhe, a post which he held till his death in that city in 1880. The following are his principal works:

Berlin.	*National Gall.*	Ritterburg. 1828.
"	"	View in the Eifel Mountains. 1834.
"	"	A Hussite Preaching. 1836.
"	"	A Chapel in a Wood. 1839.
"	"	View on the Havel. 1841.
"	"	Hus at the Funeral Pyre. 1850.
"	"	Defence of the Pass. 1851.
"	"	Stormy Landscape. 1875.
Carlsruhe.	*Gallery.*	Discussion of Luther and Eck at Leipsic.
Darmstadt.	*Gallery.*	Evening Landscape. 1837.
Dresden.	*Gallery.*	Landscape in the character of the 'Teufelsmauer,' near Blankenburg. 1877.
Düsseldorf.	*Gallery.*	Peasants defending a Height.
Frankfort.	*Städel Inst.*	Landscape. 1835.
"	"	Ezzelin IV. in prison after the Battle of Cassano, 1259. 1836.
"	"	Oaks of a Thousand Years. 1837.
"	"	Landscape. 1839.
"	"	Hus before the Council at Constance. 1842.
Heltdorf.	*Castle.*	Scene from the Life of Barbarossa.
Leipsic.	*Gallery.*	Convent in Snow. 1828.

LESSORE, ÉMILE AUBERT, a French genre painter, and a native of Paris, was a pupil of Hersent and of Ingres, and exhibited at the Salon between 1831 and 1869. He also designed for the Sèvres manufactory, and afterwards for the Wedgwoods. He died in 1876.

LE STRANGE, HENRY L. S., an amateur, was born at Hunstanton Hall, Norfolk, in 1815. As a labour of love he undertook to paint the nave of Ely Cathedral, but died suddenly in London in 1862, after which his work was carried on by Mr. Gambier Parry.

LE SUEUR, EUSTACHE, a French historical painter, was born of humble parentage in Paris in 1616. He was one of the many celebrated artists who received instruction from Vouet, and his progress was such that he was selected by his master to assist him in various works. Although he did not visit Italy, he lost no opportunity of studying the works of the great Italian masters which found their way to France. The style of Raphael greatly attracted him, and the works of his fellow-countryman, Nicolas Poussin, also had an important influence in the development of his art. In 1640 he became a member of the guild of master-painters, and painted for them a picture of 'St. Paul expelling Evil Spirits at Ephesus.' He quitted this confraternity, however, on the formation of the French Academy, of which he was one of the twelve original members. The position which he early achieved among French artists rendered him the chief competitor of Le Brun, when the latter settled in Paris after his return from Italy. Many stories of their rivalry are extant, not altogether to the credit of Le Brun, if they may be trusted.

Le Sueur was much engaged in decorative works. He was one of the numerous band of French artists who worked at the hotel of the President Lambert de Thorigny in the Ile de la Cité. At the Louvre, he decorated the apartments of the King and of the Queen-Mother. His greatest work in this line was the series of paintings in the cloisters of the Chartreuse at Paris, illustrating the life of St. Bruno, the founder of the order. These were afterwards sold by the community to Louis XVI., and are now in the Louvre. So great is the number of his productions, that, however unwearied his industry, he could not possibly have found time during his short career to execute them without assistance. This help he obtained from his brothers, Pierre, Philippe, and Antoine, and his brother-in-law, Thomas Goussé. The elder Patel also is said to have inserted the landscape backgrounds in his compositions.

Concerning the life of the painter, many tales have obtained currency. Such are the accounts of his narrow means, of his melancholy at the loss of his wife, of his being left childless, and of his subsequent retreat among the Carthusians, where he is said to have died. These fictions have, however, been dispelled by recent research. He died in Paris in 1655, at the early age of thirty-eight. For many years his art was not duly appreciated, owing to its eclipse by the pretentious works of his rival Le Brun. His reputation has, however, recovered. He is now justly considered to hold a place in the front rank amongst the artists of his country, and he has sometimes been styled the French Raphael. This position he owes to his gracefulness, and freedom from affectation. Another merit is the originality of his ideas, although founded on the best traditions of the great masters. The following is a list of his works in the chief European galleries:

Berlin.	*Gallery.*	St. Bruno.
Bordeaux.	*Museum.*	Urania.
Caen.	*Museum.*	Sacrifice of Manoah.
Cherbourg.	*Museum.*	Our Lord teaching.
"	"	Divine Justice.
Dijon.	*Palais de Justice.*	The Crucifixion.
Frankfort.	*Städel Inst.*	Death of St. Bruno.
Grenoble.	*Museum.*	Thanksgiving of Tobit's Family.
Lyons.	*Museum.*	Martyrdom of St. Gervais and St. Protais.
Marseilles.	*Museum.*	Presentation in the Temple.
Montpellier.	*Museum.*	Tobit's Wedding Night.
Munich.	*Gallery.*	Christ in the House of Martha.
"	"	St. Louis of France at Mass.
Nantes.	*Museum.*	The Birth of Aurora.
Nimes.	*Museum.*	The Burial of Christ.
Paris.	*Louvre.*	The Life of St. Bruno. (22 pictures.)
"	"	History of Cupid. (6 pictures.)
"	"	The Muses. (5 pictures.)
"	"	The Descent from the Cross.
"	"	St. Paul preaching at Ephesus.
Petersburg.	*Hermitage.*	Moses exposed by his Mother.
"	"	Nativity of the Virgin.
"	"	The Virgin and St. Anne in the Temple.
"	"	The Presentation.
"	"	Death of the Virgin.
"	"	Martyrdom of St. Stephen.
"	"	Darius Hystaspes at the Tomb of Nitocris.
Toulouse.	*Museum.*	Sacrifice of Manoah.
Tours.	*Museum.*	St. Sebastian.
"	"	The Mass of St. Martin.
"	"	Christ with Martha and Mary.
"	"	St. Louis healing the Sick.
Vienna.	*Academy.*	Espousal of the Virgin.
"	*Liechtenstein Gallery.*	Death of Cupid.
"	*Czernin Coll.*	Joseph and Potiphar's Wife.
"	*Count Harrach.*	Massacre of the Innocents.
"	"	Rinaldo.

O. J. D.

LE SUEUR, NICOLAS, the son of Pierre Le Sueur

the younger, was born in Paris in 1690. He excelled as an engraver on wood, and was the most eminent of his family. He executed, chiefly in chiaroscuro, several fine cuts for the Crozat Collection, from the works of the great masters, especially Goltzius. He also engraved, in a very tasteful style, the ornaments which embellish the edition of La Fontaine's Fables, from the designs of Bachelier. He died in Paris in 1764. Some of his works are signed *N. L. S.*, others with a monogram. The following cuts were executed by him for the Crozat Collection:

Fishermen drawing their Nets; *after Giulio Romano.*
The Mass; *after Polidoro da Caravaggio.*
The Egyptians overwhelmed in the Red Sea; *after G. F. Penni*, called *Il Fattore.*
Christ with the Apostles; *after Raffaello dal Colle.*
The Man and the Lion; *after Baldassare Peruzzi.*
The Death of St. Francis Xavier; *after Lodovico Gimignani.*
The Descent of the Holy Ghost; *after G. B. Lenardi.*
The Annunciation; *after G. Morandi.*
The Virgin appearing to St. Philip Neri; *after L. Garzi.*
The Virgin on a Throne, surrounded by Saints; *after P. Pietri.*

LE SUEUR, PIERRE, the elder, a French engraver on wood, was born at Rouen in 1636, and was a disciple of Du Bellay. Among other prints, he executed a woodcut, representing 'Judith,' after Van Sichem. He generally used a monogram composed of the letters *P. L. S.*, thus, . He died at Rouen in 1716.

LE SUEUR, PIERRE, the younger, the son of the elder artist of the same names, was born at Rouen in 1669, and was instructed in drawing and engraving on wood by his father. He engraved many figures and vignettes, and some devout subjects and Biblical prints; and Papillon mentions an emblematical subject by him, called 'Alpha and Omega,' in which the Christian Religion is represented by a naked figure, and Idolatry concealed by a veil. He died in 1750. He usually marked his prints with the initials *P. L. S.*, or a monogram composed of the same. Among his other works were cuts for the following books:

The Fables of Æsop. 1678.
Ozanam's 'Cours de Mathématiques.' 1693.
Erasmus's 'Éloge de la Folie.' 1745.

LE SUEUR, VINCENT, the brother of Pierre Le Sueur the younger, was born at Rouen in 1668. After being instructed in the principles of the art by his father, he was sent to Paris, where he became a pupil of Jean Papillon. He distinguished himself as an engraver on wood, and Papillon mentions as his best print 'The Soldier's Farewell,' engraved in 1702. He executed several cuts in chiaroscuro, among which is 'Mercury and Prometheus,' after P. Farinato. He marked his prints with the initials *V. L. S.*

LE SUISSE, —, is mentioned by Papillon as an engraver on wood, who, among other prints, executed a large cut, representing the Turkish army arranged in order of battle, at the bottom of which is an eulogy in praise of the artist. He is probably the same as Christoph Stimmer.

LETELLIER, CHARLES FRANÇOIS, a French engraver, was born in Paris in 1743, and died in 1800. He was a pupil of François Boucher, and engraved several plates, representing conversations, &c., after the French and other masters.

LETELLIER, JEAN, a French portrait and historical painter, was born at Rouen in 1614. He was the nephew and pupil of Nicolas Poussin, and owed much to his teaching. His heads of the Virgin are full of candour and grace. Later in life he adopted a more careful finish than his early works display. He was the master of Jacques Restout, and for a time painter and secretary to the prior of the abbey of Moncel, near Vitry, on the Marne. He painted the 'Death of St. Alexis' for the church at Gravelines, and a 'Holy Family' and the 'Miracles performed at the Tomb of St. Augustine,' both in the church dedicated to that saint at Rouen, are works of great merit. He died in 1676. Many of his pictures are at Rouen.

LETH, HENDRIK DE. See DE LETH.

LETHBRIDGE, WALTER STEPHENS, a miniature painter, was born at Charlton in Devonshire in 1771. His father was a farmer, who apprenticed him to a house painter, but he afterwards became assistant to a travelling artist, and after visiting the principal cities in England and Scotland, he settled in London. He then became a student of the Royal Academy, where he exhibited from 1801 to 1829. In April 1830 he removed from London to Stonehouse, where he died in 1831. In the National Portrait Gallery are portraits of Bishop Horsley and Dr. John Wolcot ('Peter Pindar').

LETHIÈRE, GUILLAUME GUILLON, a French historical painter, was born of Creole parents at Sainte-Anne, in the island of Guadeloupe, in 1760, but came to France when young, and received a good general education. The knowledge of the classics he thus obtained proved valuable to him in the phase of French art contemporaneous with the Revolution. His art training was obtained in the studio of Doyen. Although he only succeeded in obtaining the second prize by his version of the 'Canaanitish Woman' in 1784, he was by special favour allowed to proceed to Rome to complete his studies. After a stay of four years in Italy, he returned to Paris, and settled down to the practice of his art. His reputation was first made by the designs, exhibited in 1795 and 1801, for his 'Virginius' and 'Brutus.' The actual pictures were not completed by him until many years after. He had the good fortune to find a patron in Lucien Bonaparte, whom he accompanied on his embassy to Spain. There he remained two years, selecting pictures from the Spanish collections to enrich the French galleries. Subsequently, he succeeded Suvée as Director of the French School at Rome, which office he held for the exceptionally long period of ten years, and his authority was wielded to the great advantage of French art. Returning to Paris in 1817, he opened a studio, and pupils flocked to him so rapidly that their numbers rivalled even those in the studio of Gros. In 1818 he was elected a member of the Institute, and also became a professor in the École des Beaux-Arts. He died in Paris in 1832. At one period of his career, Lethière's reputation stood so high that he was considered the rival of the great David; but in the rapid rise of the Romantic school, his fame, like that of many other classicists, was quickly obscured. Amongst his chief works are:

Amiens.	*Museum.*	Æneas and Dido. 1819.
Angers.	*Museum.*	The Woman taken in Adultery
Bordeaux.	*Museum.*	Louis IX. visiting the Plague-stricken at Carthage.
Paris.	*Louvre.*	Death of Virginia. 1828.
"	"	Brutus condemning his Son to death. 1812.

Paris.	*St. Roch.*	The Magdalen.	
Versailles.	*Gallery.*	The Peace of Leoben.	1805. O.J.D.

LETTERINI. See LITTERINI.

LEU, DE. See DE LEEUW.

LEULLIER, LOUIS FÉLIX, a French landscape painter, was born in Paris in 1811, and died in 1882. He was a pupil of Baron Gros, and has left a picture of the 'Inundation of the Loire,' which is in the Lille Museum.

LEUPENIUS, J., (or LEUPEN,) was a Dutch landscape painter and engraver, by whom there are a few slight etchings, retouched with the graver. They represent views in Holland, and appear to be the works of a painter. He was a pupil of Rembrandt, and flourished from about 1660 to 1677, probably at Utrecht.

LEUR, NICOLAUS VAN DER. See VAN DER LEUR.

LEUTZE, EMANUEL, a German historical painter, was born at the village of Emingen, near Reutlingen in Würtemberg, in 1816. He went when a child to Philadelphia, where he was instructed by John A. Smith, a portrait painter. In 1841 he returned to Europe, and pursued his studies at Düsseldorf under Lessing; but as he did not hold with the views of that Academy, he established an atelier of his own. In 1842 he visited Munich, Venice, and Rome, and returned in 1845 to Düsseldorf, where he executed a considerable number of paintings. He obtained in 1850 the gold medal at Berlin for his 'Washington crossing the Delaware,' now in the Kunsthalle at Bremen. After having been in America in 1851, and again in 1859, he established himself there in 1863, and died at Washington in 1868. The following is a list of his chief productions in chronological order:

Hagar and Ishmael.
The Indian gazing at the Setting Sun.
Columbus before the Council of Salamanca. 1841. (*Art Union of Düsseldorf.*)
The third Return of Columbus from America.
Raleigh taking leave of his Wife.
Cromwell at the Death-bed of his Daughter.
The Landing of the Norsemen in America.
John Knox admonishing Mary Stuart.
Raleigh spreading his Cloak before Queen Elizabeth.
English Iconoclasts.
Torquemada and the Embassy of the Jews.
The Reception of Columbus at Court.
Washington crossing the Delaware. 1850. (*His chef-d'œuvre.*)
Washington at the Battle of Monmouth. 1852-54.
The Rose of the Alhambra.
Cromwell visiting Milton.
The last Evening of Charles I.
Henry VIII. and Anne Boleyn. 1858.
The Voyage of the Artist in the Lagunes.
Frederick the Great before his Mother.
The Maid of Saragossa.
Lafayette in Prison.
Elizabeth in Prison.
The first Landing of Columbus in America.
The first Mass of Mary Stuart in Scotland.
Cromwell searching the State Papers.
The Triumph of the Cross.
Lady Godiva.
The Advance of Civilization to the West. (*Fresco in the Capitol at Washington.*)
Portraits of President Lincoln, General Grant, Washington, &c.

LEUX, FRANZ VON. See LUYCX VON LUXENSTEIN.

LEVACHEZ, CHARLES FRANÇOIS GABRIEL, was a French engraver and publisher, who flourished at the close of the 18th century and the commencement of the 19th. He executed in aquatint the portraits of the 'Tableaux historiques de la Révolution Française,' beneath which are memorable scenes by Duplessi-Bertaux. He also engraved an equestrian portrait of Napoleon I., after Carle Vernet.

LE VASSEUR, JEAN CHARLES, a French line engraver, was born at Abbeville in 1734. He was a pupil of Daullé and Beauvarlet, and has engraved chiefly after the works of the modern French painters. He became an academician in 1771, and died in Paris in 1816. Among other prints by him are the following:

The Triumph of Venus; *after Boucher.*
The Death of Adonis; *after the same.*
The Continence of Scipio; *after Le Moine.*
Diana and Endymion; *after J. B. van Loo.* (*His reception work for the Academy.*)
Apollo and Daphne; *after Luca Giordano.*
The Triumph of Galatea; *after J. F. de Troy.*
Diana and Actæon; *after the same.*
The Rape of Proserpine; *after the same.*
The Parting of Hector and Andromache; *after Restout.*
Alexander and his Physician; *after the same.*
Tarquin and Lucretia; *after A. Peters.*
The Milk-maid; *after J. B. Greuze.*
Thais, or the Beautiful Penitent; *after the same.*
The Step-Mother; *after the same.*
The Widow and the Curate; *after the same.*
The Will destroyed; *after the same.*
The Curious Lovers; *after Étienne Aubry.*
Paternal Love; *after the same.*
Leonardo da Vinci expiring in the arms of Francis I.; *after Ménageot.*
Holy Family; *after R. Mengs.*
Cardinal de Luynes.
Jean Restout, painter; *after J. B. Restout.*
The Pleasures of the Satyrs; *after Poelenborch.*

LEVATI, GIUSEPPE, an architectural painter, was born at Concorezzo, near Milan, in 1739. He worked first under a decorator, and afterwards applied himself to the study of the works of Barocci, Palladio, Serlio, and especially the perspectives of Barbaro and Zanotti. In 1802 he was elected director of the school of perspective at Milan. He also executed architectural subjects and landscapes in pencil, pen-and-ink, and water-colour. He died in 1828. His chief works are decorations in the house of the Marquis Litta at Lainate; in the residence of Count Borromeo, and the archducal palace at Milan; and in the palace at Monza.

LEVEAU, JEAN JACQUES ANDRÉ, a French engraver, was born at Rouen in 1729. He went when young to Paris, where he became a pupil of J. P. Le Bas, in whose style he has engraved several plates. He died in 1785. Among his works are the following:

Two Views in Flanders, by moonlight; *after Van der Neer.*
Roman Shepherds; *after Mettay.*
View of Montserrat; *after Vernet.*
The Fishermen; *after the same.*
La Cuisine ambulant des Matelots; *after the same.*
The Cascade of Tivoli; *after La Croix.*
View of Pozzuoli; *after the same.*
The Village Blacksmith; *after Berchem.*
A Landscape, with a Shepherd watching his Flock; *after Ruisdael.*
Abraham sending away Hagar; *after Dietrich.*
The Shepherdess of the Alps; *after Aubry.*
The Dangerous Encounter; *after Baudouin.*
The Judge, or the Broken Pitcher; *after Debucourt.*
The Curious Lover; *after Loutherbourg.*
The Pet Lamb; *after the same.*

LEVECQ, JAKOB, (or LAVECQ,) a Dutch portrait painter, was born at Dordrecht about 1624. He was a pupil of Rembrandt, and a most successful

imitator of his style, for portraits by him have passed as genuine works of Rembrandt. He visited France, and afterwards painted in the style of De Baan. In 1655 he became a member of the artists' guild in his native town, where he died in 1674. The Duke of Leinster possesses a 'Portrait of a Young Man,' by him, dated 1654.

LÉVEILLÉ, PIERRE, a French engraver, was a native of Orleans, and a pupil of Janinet. His best plates are 'Le Charlatan' and 'Le Bascule,' after Borel, engraved in 1785.

LEVESQUE, PIERRE CHARLES, a French etcher and writer, was born in Paris in 1736, and died in 1812. He is perhaps better known for his share in the publication of the 'Dictionnaire des Arts de Peinture, Sculpture et Gravure,' 1792, begun by M. Watelet, than by his works as an engraver. There are, however, several plates by him which possess considerable merit. Among them are the following:

PORTRAITS.

Louis Philippeaux, Duke de La Vrillière; *after Van Loo.*
Michel François Sedaine; *after J. L. David.*
Jean Causeur, aged 130 years; *after Caffieri.*

SUBJECTS AFTER VARIOUS MASTERS.

The Conquest of Erigone; *after Deshayes.*
Augustus embellishing Rome; *after Saint-Aubin.*
Venus and Cupid; *after Pierre.* 1770.
Cupid sharpening his arrows; *after Cazes.*
Sleeping and Waking; two prints; *after Boucher.* 1765.
The Dutch Toilet; *after Metsu.*
Lot and his Daughters; *after Diepenbeeck.*
Jupiter and Danaë; *after De Troy.* (*Begun by Daullé, and finished by Levesque.*)

LEVIEUX, RENAUD, a French painter and etcher, was born at Nîmes, about 1625, and died after 1698. He was the son of a goldsmith, and after having learned the elements of drawing in his native city, he studied in Italy. His only etching is a 'Holy Family.' Among his paintings, besides several portraits, are:

Aix.	*St. Jean de Malte.*	St. Bruno. 1665.
„	*Madeleine.*	The Visitation.
Nîmes.	*Cathedral.*	Christ at Emmaus.
Paris.	*Louvre.*	The Arrest of John the Baptist. 1685.

LE VILLAIN, GÉRARD RÉNÉ, a French line engraver, was born in Paris in 1740, and died there in 1812. His best works are 'La Jeunesse studieuse' and 'La Jeunesse laborieuse,' after Grimoux, and 'Repentir tardif,' after Lavreince. He also engraved plates for the 'Galerie de Florence,' 'Galerie du Palais-Royal,' and 'Musée Français.'

LÉVRAC TOURNIÈRES, ROBERT, a French historical and portrait painter, was born at Ifs in Calvados in 1668. He was a pupil of the Carmelite monk Lucas de La Haye, and of Bon de Boullongne. In 1702 he was received into the Academy as a painter of portraits, upon those of Mosnier and Michel Corneille, now in the École des Beaux-Arts and at Versailles; and in 1716 as a painter of history, his reception work being 'Dibutade drawing by the light of a lamp the Portrait of her Lover,' which is now in the Louvre. He died at Caen in 1752.

LÉVY, EMILE, a French painter, was born in Paris in 1825. He studied with Pujol and Picot, and gained the Grand Prix de Rome in 1854. His 'Death of Orpheus' is in the Luxembourg. He became a Knight of the Legion of Honour in 1867. He obtained many medals; a first-class medal in 1878, and a gold medal in 1889. He died in Paris, August 1890.

LEVYN, CRUYL, (or LIVIUS,) was born at Ghent in 1640. He was an ecclesiastic who visited Rome, and there designed antique and modern buildings, and adorned them with figures, many of which he etched in a spirited manner. He was living in 1684. Among his etchings are views of the Pantheon and of St. Peter's.

LEWIN, WILLIAM, was an amateur, who in 1789 published, with plates drawn and engraved by himself, seven quarto volumes of the 'Birds of Great Britain,' followed in 1795 by the 'Insects of Great Britain.'

LEWIS, CHARLES, a still-life painter, was born at Gloucester in 1753. In early life he decorated japanned tea-trays, and then went on the stage. After a visit to Holland in 1781, he practised his art, painting birds and fruit, in London and in Scotland successively. He died at Edinburgh in 1795.

LEWIS, CHARLES GEORGE, an etcher and engraver in line and mezzotint, was born in 1808 at Enfield, Middlesex. He was the son and pupil of Frederick Christian Lewis, and a brother of John Frederick Lewis, R.A. He died in 1880, at Felpham, near Bognor. Many of his better known works are after the paintings of Sir Edwin Landseer, and the more important of them are included in the following list:

Hawking in the Olden Time; *after Sir Edwin Landseer.*
The Cat's Paw; *after the same.*
Islay, Macaw, and Love Birds; *after the same.*
Breeze; *after the same.*
Shoeing; *after the same.*
The Otter Hunt; *after the same.*
The Wood-Cutter; *after the same.*
The Peregrine Falcon, and the Hawk; a pair; *after the same.*
Collie Dogs; *after the same.*
The Random Shot; *after the same.*
Sleeping Bloodhound; *after the same.*
Hunters at Grass; *after the same.*
The Sanctuary; *after the same.*
A Grand Hart; *after the same.*
The Mothers; a set of eight etchings; *after the same.*
A Cover Hack; *after the same.*
The Waterloo Banquet; *after J. P. Knight.*
The Allied Generals before Sebastopol; *after T. J. Barker.*
The Melton Breakfast; *after Sir Francis Grant.*
Robinson Crusoe reading the Bible to his man Friday; *after A. Fraser.*
Asking a Blessing; *after the same.*
The Village Festival; *after Sir David Wilkie.*
The Card-Players; *after the same.*
Interior of a Highland Cottage; *after J. F. Lewis.*
Bay of Spezzia; *after Bonington.*
Sea-Shore; *after the same.*
Sunset; *after the same.*
Picking out the Lambs; *after Ansdell.*
Sheep-Shearing; *after the same.*
Highland Larder; *after F. Tayler.*
Morning in the Highlands; *after Rosa Bonheur.*
The Raid; *after the same.*

LEWIS, CHARLES JAMES, was born in 1830. He made his first appearance at the Royal Academy in 1853. He exhibited in all more than forty pictures at the Academy, and many more at the British Institution and Suffolk Street. During the latter part of his life he contributed mainly to the Royal Institute, of which he became a member in 1882, and to the affiliated Oil Institute. Among his more recent and important paintings may be mentioned 'Waiting' (1884), 'A Village Wedding' (1885), 'A Straw Barge at anchor' (1886), 'A

[*Collection of Sir Cuthbert Quilter*

LILIUM AURATUM

summer land, Wiemeriux, Artois' (1887), 'A Fishing Village in Sussex' (1888), 'At Oatfield, Wimille, Artois' (1889), 'A Summer Afternoon' (1890), and 'On the Thames, Clifton-Hampden' (1891). He was a pleasing painter in oil and water-colour, his colour always tender and harmonious, and his landscape full of poetic feeling. He resided at Cheyne Row, Upper Cheyne Row, Chelsea, from 1859 to 1884, and from 1884 to his death at 122, Cheyne Walk. He died on January 28, 1892, after a long and painful illness. M. H.

LEWIS, FREDERICK CHRISTIAN, an English engraver and landscape painter, was born in London in 1779. His instruction was derived from Stadler, a German engraver, and in the schools of the Royal Academy. The first work on which he was engaged was Ottley's 'Italian School of Design' (1823), and for some years he engraved in the stipple manner many of Lawrence's portraits. But he did not neglect original work, for he sketched much from nature about Enfield and in Devonshire, exhibiting landscapes at the Water-Colour Society, the British Institution, and the Royal Academy. He aquatinted thirteen of Girtin's views of Paris as one of his earliest important works, done in 1803. He was engraver to George IV., William IV., and Queen Victoria. He died at Enfield in 1856. Amongst his best plates are:

The Calmady Children; *after Sir Thomas Lawrence.*
Mrs. John Fairlie; *after the same.*
William IV.; *after the same.*
Elizabeth, Duchess of Devonshire; *after the same.*
Cardinal Consalvi; *after the same.*
The Countess of Blessington; *after Sir Edwin Landseer.*
Cottage Industry; *after the same.*
Queen Victoria; *after Winterhalter.*
Market Gardeners; *after Witherington.*
The Works of Mercy; eight plates in aquatint; *after Flaxman.*

As specimens of his work with the brush, mention should be made of:

Three Views of Berry Pomeroy Castle. (*South Kensington Museum.*)
Two Views of Oxford. (*The same.*)
View on the Tamar. (*Oil.*) (*Woburn Abbey.*)
Endsleigh. (*Oil.*) (*The same.*)

Amongst the works he illustrated and engraved are:

'Picturesque Scenery of the Dart.' 1821.
'Scenery of the Rivers Tamar and Tavy.' 1823.
'The Scenery of the River Exe.' 1827.
Salviati's 'Mondo rovesciato.' 1822.
'Scenery on the Devonshire Rivers.' 1841-43.
'Scenery of the Rivers of England and Wales.' 1845-47.
'Liber Studiorum of Claude Lorrain.' 1840.
'Imitations of Sir T. Lawrence's Drawings.' 1840.

His son, FREDERICK C. LEWIS, was also a painter, and a pupil of Sir T. Lawrence. He went to India in 1834 and painted pictures of durbars for native princes, engraved by his father, and published in England. He died at Genoa in 1875.

LEWIS, GEORGE ROBERT, a portrait, subject, and landscape painter, was born in London in 1782. He studied in the schools of the Royal Academy, where he was a pupil of Fuseli. In 1818 he accompanied Dibdin through France and Germany, furnishing the illustrations for the 'Bibliographical Tour' and the 'Bibliographical Decameron.' He exhibited at the Royal Academy from 1820 to 1859, and obtained a good practice as a portrait painter. He died at Hampstead in 1871. Several works were published by him, illustrated by himself; amongst them are:

'Muscles of the Human Frame.' 1820.
'Illustrations of Kilpeck Church.' 1842.
'Early Fonts of England.' 1843.
'British Forest Trees.'
'Description of Shobdon Church.' 1856.

LEWIS, JOHN FREDERICK, a painter of Italian, Spanish, and Oriental subjects, in oil and water-colours, was born in London in 1805. He was the eldest son of Frederick Christian Lewis, the engraver, from whom he received his first instruction in art. His earliest efforts were in animal painting, and he exhibited at the British Institution from 1820, and at the Royal Academy from 1821. Devoting himself chiefly to water-colours, he became an Associate of the Old Water-Colour Society in 1827, and a full member in 1830. In 1832 he went to Spain, and did not return to England until 1834: this visit caused a complete change in the current of his art. The Carlist War furnished him with many subjects, and he also made a large number of studies of the works of the great masters, which were purchased by the Scottish Academy. In 1843 he went to Egypt, and remained several years in the East. This sojourn turned his attention to Oriental subjects, which inspired some of his best works. On his return to England in 1851 he married, and settled at Walton-on-Thames. In 1855 he succeeded Copley Fielding as President of the Society of Painters in Water-Colours, but did not long hold the office. He resumed oil-painting, and was elected an Associate of the Royal Academy in 1859, and an Academician in 1865. He died at Walton-on-Thames in 1876. Amongst his chief works are:

WATER-COLOUR DRAWINGS.

Monks preaching at Seville. 1835.
A Bull-Fight at Seville. 1836.
A Christino Spy. 1837.
Easter Day at Rome. 1841.
Interior of a Hareem. 1851.
Halt in the Desert. 1853. (*South Kensington.*)
A Frank Encampment in the Desert of Mount Sinai. 1856.

OIL PAINTINGS.

The Greeting in the Desert, Egypt. 1856.
A Kibab Shop, Scutari. 1858.
Waiting for the Ferry-Boat, Upper Egypt. 1859.
A Bedouin Sheikh. 1861.
Door of a Café at Cairo. 1866. (*Royal Academy.*)
The Prayer of Faith shall save the Sick. 1872.

LEWIS, WILLIAM, an amateur landscape painter, and brother of Frederick Christian Lewis, exhibited at the Royal Academy from 1815 to 1838. There is a 'View of Raby Castle' by him in the South Kensington Museum.

LEXMOND, JAN VAN, was born at Dordrecht in 1769, and was a pupil of A. and J. van Strey. He executed some views of towns, though he was mostly employed as a teacher. He died at Dordrecht in 1838.

LEYBOLD, JOHANN FRIEDRICH, an engraver and miniature painter, was born at Stuttgart in 1755. He was instructed in design by the court sculptor Bauer, and began to paint at the Karlsschule under Guibal in 1772, and to engrave under G. von Müller in 1776. He went to Coburg in 1797, and to Vienna in 1798, where he brought himself into notice by his miniature paintings. He died at Vienna in 1838. His best plates are:

The Death of Mark Anthony; *after Pitz.*
The Death of Papirius; *after Hetsch.*
Two plates for Lucan's 'Pharsalia'; *after Wächter.*
Several plates after Füger's designs for Klopstock's Messiah.'

LEYBOLD, KARL JAKOB THEODOR, the son of Johann F. Leybold, was born at Stuttgart in 1786, and studied under Wächter at the Academy at Vienna. He was in Rome from 1807 to 1815, after which he returned to Vienna, and in 1821 went to Stuttgart, where he became in 1829 a professor in the Academy, and in 1842 Inspector of the Gallery. He died at Stuttgart in 1844. He distinguished himself as a painter of history and portraits. His best works are:

Heinrich von Cotta.
Johann Heinrich von Dannecker, the sculptor.
William, King of Würtemberg, and his Consort, Pauline.
Sophia, Queen of the Netherlands.
The Beneficence of Cimon (*in oil*).
Charon, from a modern Greek myth. (*A design.*)

LEYDEN, GHERARD VAN. See ZYL.

LEYDEN, LUCAS VAN. See JACOBSZ.

LEYENDECKER, MATHIAS, a French portrait painter, was born at Dernau in Rhenish Prussia in 1822. He studied under Drolling and Winterhalter, and died in 1871. 'Quail and Larks' by him is in the Luxembourg Gallery.

LEYS, JEAN AUGUSTE HENRI, Baron, a Belgian historical and genre painter, was born at Antwerp in 1814. He studied in the Academy of that city, and under his brother-in-law, Ferdinand De Braekeleer. His works were first exhibited in 1833 at Brussels, and he rapidly acquired a reputation; the subjects which he chose—scenes from the mediæval history and customs of his country—contributing much to the popularity of his works. In 1862 he was created a Baron. His latter years were much occupied in the execution of decorations for the Hôtel-de-Ville at Antwerp, where he painted a series of pictures illustrating the history of the city. He died in 1869, and a statue has been erected in his honour in the park at Antwerp. Alma Tadema was one of his pupils. Amongst his works are:

Amsterdam.	*Gallery.*	Lady in satin and Man reading.
Antwerp.	*Academy.*	Rubens at a Fête of the Arquebusiers.
Berlin.	*Gallery.*	Religious Service in Holland, 17th century.
"	"	Dutch Society in the 17th century.
"	"	Dürer painting Erasmus.
Brussels.	*Gallery.*	Studio of Frans Floris.
"	"	Entry of Charles V. into Antwerp.
"	"	Mass for Bertall de Haze.
"	"	Rich and Poor.
"	"	Re-opening of Antwerp Cathedral.
Frankfort.	*Städel Inst.*	Interior of an Inn Yard. 1842.
London.	*South Kensington.*	The Knight's Funeral.
Munich.	*New Pinakothek.*	A Street in a Dutch Village. 1841.
Windsor.	*Castle.*	The Armourer.

LEYSEBETTEN, PIETER VAN. See LISEBETTEN.

LEYSSENS, NICOLAAS, called CASSENOIX, was born at Antwerp in 1661, and was a scholar of Pieter Ykens. On leaving that master, he went to Rome, where he passed some time, and would have prolonged his studies in that metropolis of art, had he not been under the necessity of returning to his native city for the purpose of succouring an aged parent in his last illness. Leyssens had acquired in Italy a correct and tasteful design, and was much employed in ornamenting the saloons and ceilings of the principal mansions at Antwerp, in which he was assisted by Boschaert, Verbruggen, &c., who painted the flowers and other accessories. For what reason his surname was given to him is not stated; it will bear the interpretation of a nut cracker, a magpie, or a blackbird. He died in 1710.

LEYTO, ANDRES, a painter of historical subjects and interiors, resided at Madrid in 1680. He painted, in conjunction with Josef de Sarabia, the pictures of the cloister of the convent of San Francisco at Segovia; but his chief excellence lay in painting interiors, in which he had few equals among the Spanish artists of his time.

LEYVA, DIEGO DE, was born about 1580, at Haro, in Old Castile. He is supposed to have spent his youth at Rome, whence he returned to Spain a painter, and settled at Burgos. In 1628 he was commissioned by the Chapter of Burgos to paint the portraits of certain dignitaries for the chapel of St. Catalina in the cathedral, and for the chapel of the Virgin he painted a picture of the 'Presentation.' In 1633 he retired to the Chartreuse of Miraflores, where in 1634 he took the final vows, and devoted himself to the performance of his duties, and the production of religious pictures, among which were fifteen large compositions on the life of St. Bruno, eleven martyrdoms, ten pictures of Saints of the Order, a Crucifixion, and some pictures of the Virgin. His style was somewhat weak. He died at Miraflores in 1637.

LEZIER, PAUL, a native of Dordrecht, who flourished in the 17th century, and was a contemporary of Cuyp, was the painter of a large picture representing the principal citizens of Dordrecht.

LHÉRIE, FERDINAND, an engraver, was a native of Paris, who went to Antwerp about 1831, and became a pupil of Baron Wappers, after whom alone he engraved. He died insane, as did his brother, who was an actor. The following plates after Wappers are by him:

Héloïse and Abélard.
Agnès Sorel reproaching Charles VII.
The Defence of Tournai by the Countess of Epernay.
The Entombment.
Devotion of the Burgomaster Van der Werff.

L'HOMME, JACQUES, an historical and landscape painter, born at Troyes at the commencement of the 17th century, was a pupil of Vouet at Rome. He painted a 'St. Catharine' and a 'Lady playing the Lute'; the latter he also etched.

L'HORFELIN, ANTONIO, a Spanish painter, was born at Saragossa in 1587. He was the son of an obscure artist, named Pedro L'Horfelin, who sent him to Rome for improvement when he was very young, and he there studied the works of Michelangelo and Raphael. His principal work is a picture of 'St. Joseph,' with two laterals, in the church of the Bare-footed Augustines at Saragossa. He died in 1660.

LIAÑO, FELIPE DE, a Spanish portrait painter and etcher, was born at Madrid in 1556, and was a scholar of Alonso Sanchez Coello. He is supposed to have resided in Italy, where he executed the plates signed *Teodor. Filippo da Liagno.* He particularly excelled in painting portraits of a small size, which he executed with such fidelity of resemblance and beauty of colouring that he acquired the title of 'El Titiano Pequeño,' or simply 'El Pequeño.' He died at Madrid in 1625. His most esteemed portrait is that of Don Alvaro de Bazan, Marquis of Santa Cruz, which was painted for the Emperor Rudolph in 1584. His best etchings are 'St. John the Baptist in the Wilderness,' a set of twelve plates

of Soldiers and Moors, 'The Nymph surprised,' 'The Nymph and the Satyr,' and fifteen plates of the skeletons of animals. He signed his works *F.; Felippo Lia, f.;* and as above.

LIANO D'ANGELI, FILIPPO DE. See ANGELI.

LIART, MATTHEW, was born in London, of French descent, in 1736, and studied under Ravenet, as well as with the Society of Artists, and in the schools of the Royal Academy, in the latter of which he gained the silver medal. He was employed in engraving some plates for Boydell's collection. He died about 1782. Among others, the following prints are by him:

The Sacrifice of Noah; *after Andrea Sacchi.*
The Convention between Jacob and Laban; *after Pietro da Cortona.*
The Jovial Companions; *after Ostade.*
Venus lamenting the Death of Adonis; *after West.*
Cephalus and Procris; *after the same.*

LIBERAL, GEORG, was a German painter and wood engraver, probably of Meissen, who flourished about 1560, and in conjunction with Wolfgang Miererpeck executed the large cuts of the animals and plants for Mattioli's 'Commentaries on Dioscorides,' published at Venice in 1565.

LIBERALE, who is described as the son of 'Magistri Jacobi a Blado de S. Joanne in Valle,' and who was commonly called 'Liberale de Jacomo da Verona,' in that city's account-books, was born there in 1451, and brought up as a miniaturist. He was a disciple of Vincenzo di Stefano, and his first works were performed at the chapel of the Monte della Pietà in the church of San Bernardino, where he painted a 'Deposition from the Cross.' In the church of Sant' Anastasia is a picture of the 'Dead Christ.' He left Verona when he was eighteen, and worked for the Benedictines of Mont' Oliveto, near Siena, painting in miniature and illuminating books, and was afterwards employed in the cathedral of that city. His miniatures are considered masterpieces of art, and his paintings, after the style of Bellini, only too clearly show the effect of his early training. In the cathedral of Verona is an 'Adoration of the Magi' by him; and in the archiepiscopal palace is a predella containing 'The Nativity,' 'The Epiphany,' and 'The Death of the Virgin,' painted by Liberale between the years 1480 and 1490. In the Casa Scotti, Milan, is a 'Madonna' by him that was formerly assigned to Andrea Mantegna. The churches of San Fermo, Santa Maria del Paradiso, and the chapel of Comune alla Vittoria, Verona, all possess panels with saints by this artist. In the Brera, Milan, is a 'St. Sebastian,' of which the Berlin Gallery possesses the replica; the last-named gallery also possesses a 'Virgin and Child enthroned, between SS. Lawrence and Christopher, dated 1489. The Gallery of Verona has a 'Holy Family' and an 'Adoration of the Shepherds' by this master. He was an umpire in the Municipal Council of Verona in 1493. He died in 1536, and was buried in San Giovanni in Valle, a suburb of Verona. The following are some of his chief works:

Assisi.		Frescoes and Altar-pieces.
Berlin.	*Gallery.*	St. Sebastian. (*A replica of the picture in the Brera Gallery.*)
Bologna.	*Gallery.*	The Annunciation; Virgin, Child, and Saints; *painted on the two fronts.* 1452.
Foligno.	*Museum.*	Frescoes and numerous Altar-pieces.
Milan.	*Brera.*	St. Sebastian.
Paris.	*Louvre.*	Predella in three compartments, comprising — Christ in the Garden; the Flagellation; the Way to Calvary; the Crucifixion; Nicodemus and Joseph of Arimathea; Two Angels, holding a cartel with the names of the Donatrix and the Artist.
Perugia.	*Gallery.*	The Annunciation.
„	„	Frescoes and Altar-pieces.
Rome.	*Vatican.*	Coronation of the Virgin.
„	*Spada Palace.*	The Virgin rescuing an Infant.

LIBERALE, GENNESIO, (or GENSIO,) a painter of the Venetian school, was born at Udine, and flourished in the second half of the 16th century. He was a pupil of Pellegrino da San Daniello, and painted animals and fish.

LIBERATORE, NICCOLÒ DI, called in error by Vasari, NICCOLÒ ALUNNO, was a native of Foligno, and was born about the year 1430. His earliest work still extant, dated 1458, is in the Franciscan church of La Diruta, near Perugia. He signed his pictures *Nicolaus Fulginates.* A 'Madonna enthroned,' painted in 1465, is in the Brera, Milan. There is an altar-piece representing the 'Annunciation,' dated 1466, in Santa Maria Nuova at Perugia. There are also altar-pieces by him in the Castle of San Severino and in San Francesco at Gualdo. A 'Pietà,' of which fragments only remain, in the cathedral of Assisi, was one of his best works. Vasari says of two angels represented as weeping in this 'Pietà,' that their emotion was so naturally expressed that no painter in Italy at that time could have painted them better. In 1499 he painted the altar-piece of Sant' Angelo, in La Bastia, near Perugia. Over a side-altar in the church of San Niccolò at Foligno is a picture of 'St. Nicholas and the Infant Christ,' painted in 1492. It was one of the many paintings which were sent to Paris, and when it went back it was without its predella, which is still in the Louvre. An 'Ecce Homo' in the National Gallery is given in the catalogue to Niccolò; but Mr. J. A. Crowe thinks it is probably by Matteo da Siena. One of his finest pictures is in the Bologna Gallery. It is a standard, and was presented to the Gallery by Pope Pius IX. Niccolò died, a rich man, in 1502; and was buried in Sant' Agostino, in his native town. He executed his pictures in tempera, and excelled especially in rendering the expression of the face; he also painted standards, called 'Gonfaloni,' which were used in religious ceremonies; there is still a gonfalone by him in Santa Maria Nuova at Perugia, which bears the following inscription: "Societas Annunciata fecit fieri hoc opus 1466." He is supposed by Mariotti to have been the master of Pietro Perugino, Pinturicchio, and Andrea di Luigi. Other works by him can be found at Assisi, La Bastia, Bayeux, Bergamo, Buda, Diruta, Gualdo, Tadino, Karlsruhe, Milan, Nocera, Montefalco, San Severino, and Terni. Interesting memoirs concerning this painter have been written by Professor Adamo Rossi, of Perugia, and S. Frenfanelli Cibo, of Rome, both being issued in 1872.

LIBERI, MARCO, the son of Pietro Liberi, was born at Padua about the year 1640, and was educated under his father, whose style he imitated with little claim to originality. He copied his father's works almost to illusion, and painted easel pictures of fabulous subjects, some of which are in the Palazzo Ercolani, at Bologna. He died after 1687. In the Dresden Gallery is 'Venus caress-

ing Cupid,' and 'Venus and Cupid smelling a Flower.'

LIBERI, PIETRO, called LIBERTINO, was born at Padua in 1605. He was a scholar of Alessandro Varotari, and is considered one of the ablest designers of the Venetian school. His studies at Rome, after Raphael and Michelangelo, at Parma, after Correggio and Parmigiano, as well as after the most distinguished of the Venetian painters, led him to a style which may be said to partake of every school. Few artists have discovered a greater variety of character in their works than Pietro Liberi. He was used to say, that when employed for the intelligent, his pencil was frank and expeditious, without the appearance of labour or finish; but when working for the less experienced, his pictures were painted with the utmost minuteness, in which every object, even to each hair, was precisely attended to. In his works for the churches he exhibits a grandeur which is not to be found in his other productions. Such are the 'Murder of the Innocents,' at Venice; 'Noah leaving the Ark,' and the 'Destruction of Pharoah's Host,' at Vicenza; and the 'Deluge,' and 'Moses striking the Rock,' at Bergamo. He was more employed in subjects of the fable, which he treated with elegance and grace, in the style of Titian; but sometimes with a freedom which procured him the title of 'Libertino.' He died at Venice in 1687. He signed his works *P. L.*, or with a monogram. His chief works are as follow:

Bergamo.	*S. Maria Maggiore.*	Marriage of St. Catharine.
Dresden.	*Gallery.*	Judgment of Paris.
"	"	Youth under the Shield of Wisdom.
Petersburg.	*Hermitage.*	Diana and Callisto.
"	"	The Graces and the Loves.
Venice.	*Palace.*	Battle of the Dardanelles.
"	*Academy.*	An Allegory.
"	*San Pietro.*	The Plague of Serpents.
"	*S. Maria della Salute.*	Venice imploring St. Anthony.
"	*San Stefano.*	The Trinity.
"	*Madonna del Carmine.*	St. Theresa.
"	*San Moise.*	The Invention of the Cross.
"	*SS. Giovanni e Paolo.*	Christ on the Cross.
"	*San Giovanni Evangelista.*	St. John writing the Apocalypse.
Vicenza.	*Cathedral.*	Sacrifice of Noah.

LIBOUR, ESPRIT AIMÉ, an historical and portrait painter, was born at Laval in 1785. He went to Paris and became a pupil of David, Regnault, and Gros. In 1805 he received a first prize for his 'Arab dying in the Wilderness.' Among his other works were 'The Death of Abel,' 'Cephalus and Procris,' and 'Venus in the Water.'

LIBRI, DAI. See DAI LIBRI.

LICALDE, JUAN DE, was a scholar of Pedro de Las Cuevas, who displayed considerable ability, but died young. One of his drawings, 'A Crowned Lion upholding a Shield of the Arms of Spain and Portugal,' neatly executed with the pen, was seen by Cean Bermudez in the collection of Don Pedro Gonzalez de Sepulveda. It bore the signature *Juan de Licalde en el amor de Dios à* 10 *Novembre de* 1628, which places his death after that year. He made a clever pen-and-ink portrait of the Duke of Olivarez, Philip IV.'s minister.

LICHERIE, LOUIS, was born at Houdan (Seine-et-Oise) in 1629, and was instructed by the elder Louis de Boullongne. He was employed by Le Brun from 1666 to 1670 as a teacher at the Gobelins, and in 1679 became a member of the Academy, presenting 'David and Abigail' (now in the Louvre) as his reception picture. Other paintings by him are in the churches of the Invalides and St. Germain l'Auxerrois at Paris. He died in Paris in 1687.

LICHT, FERDINAND, a German painter, was born in 1750 at Troppau in Silesia. He was instructed by Joseph Burkart, and painted portraits as well as altar-pieces, of which there are two in the church of Obrowitz. He died at Brünn, but in what year is not recorded.

LICHTENREITER, FRANZ, was born at Passau in 1700. He went to Italy and studied at Venice under Vincentini. After some years he returned to Germany and settled in Prague, painting portraits and historical pieces. He died in 1775.

LICHTENSTECHER, GEORG, a German engraver, was born at Nuremberg in 1700. He executed several portraits and anatomical engravings. He died about 1780. Among his works are

Cattarina Cornaro, Queen of Cyprus; *after Titian.*
Portrait of H. von Behaim.
Portrait of the Artist; *after C. B. Müller.*

LICINIO, BERNARDINO, was a distant relation of Pordenone, who flourished in the 16th century. He received his early education in Friuli, and afterwards resided in Venice. Of his birth and death nothing certain is known. His pictures have been frequently confounded with those of Pordenone, and chiefly consist of portraits and family groups, the earliest known being dated 1524, and the latest 1541. His finest religious composition is the altar-piece of the Frari at Venice, representing the 'Virgin and Child enthroned between Saints.' The following are his principal paintings:

Alnwick.	*Castle.*	The Artist and his Pupil.
Brescia.	*Cathedral.*	Christ bearing the Cross.
Florence.	*Uffizi.*	Virgin and Child, with St. Francis.
Genoa.	*Brignoli Pal.*	Portrait of Francesco Philetus.
Hampton Court.	*Palace.*	A Family Group of Ten Persons. 1524.
"	"	Ladies playing the Spinet.
London.	*Nat. Gallery.*	Portrait of a Young Man.
Lucca.	*Gallery.*	Santa Conversazione.
Padua.	*Gallery.*	Portrait of a Young Man.
Petersburg.	*Hermitage.*	Adoration of the Magi.
"	"	Portraits of a Family.
Rome.	*Borghese Palace.*	A Family Portrait. 1524.
Venice.	*Frari.*	The Virgin and Child, with Saints. (*His best work.*)
Vienna.	*Gallery.*	Ottavio Grimani. 1541.

LICINIO, GIOVANNI ANTONIO, (or CUTICELLO,) called PORDENONE, from the name of his native town, twenty-eight miles from Udine, was born in 1483. He assumed various surnames, and was called at one time 'Licinio,' at another time 'Regillo,' but more often 'Pordenone,' and with this name he signed many of his works. His father was a builder or architect living in Pordenone, named Angelo di Bartolommeo de Lodesanis, and also 'de Corticellis,' from the name of his father's birthplace, as well as 'Sacchiensis,' or 'de Sacchis.' Pordenone received a liberal education, and is said to have been a pupil of Pellegrino da San Daniello at Udine. Ridolfi relates that Giovanni's first commission was given to him by a shopkeeper of Pordenone, and that its subject was a 'Madonna,' which the artist began and finished in the time that his patron heard mass. Vasari states that Pordenone was driven for some years from his home by an epidemic, and that he employed this

time in decorating the surrounding village churches. In the church of Vacile, fifteen miles from Pordenone, are a series of mural designs which may be his workmanship; at Colatto, near to Conegliano, there is a chapel dedicated to San Salvatore, which is decorated with frescoes representing the 'Annunciation,' the 'Epiphany,' the 'Flight into Egypt,' the 'Meeting of Jesus and Martha,' the 'Raising of Lazarus,' the 'Last Judgment,' the Evangelists, Prophets, and Angels, painted by him in the early part of the 16th century. Of this period in his life is the 'Madonna and Saints' of the church of Susigana. In 1513 he again returned to Pordenone and married his second wife, Elisabetta Quagliata. In 1514 he painted 'The Glory of St. Anthony, with attendant Saints,' in Sant' Antonio of Conegliano; and also adorned with frescoes the church of Sant' Odorico of Villanuova. In 1515 he produced the 'Virgin of Mercy, with SS. Joseph and Christopher,' in the Cathedral of Pordenone. In 1516 he contracted to paint the frescoes which formerly adorned the church of Rorai Grande. He next went to Travesio, where he painted a 'St. Christopher' on the façade of the church, and thence to Udine, where he completed a 'Virgin and Child' on the Loggia of the Town Hall. In 1519-20 Pordenone executed the frescoes in the Malchiostro chapel in San Niccolò of Treviso, for which Titian painted the altar-piece. The frescoes represent the 'Eternal in Benediction,' the 'Epiphany,' the 'Visitation,' and figures of St. Liberale and other Saints, Doctors of the Church, and Angels. In 1520 he went to Mantua, where he covered the façade of the Ceresara palace with mythological subjects; from thence he journeyed to Cremona, where the authorities of the cathedral contracted with him to paint the frescoes of 'Pilate delivering up Christ,' the 'Procession to Calvary,' the 'Preparation for the Crucifixion,' and the 'Crucifixion.' During a second visit paid to Cremona in 1522 he finished that series by the 'Deposition,' and also executed the altar-piece in the Schizzi Chapel in the Cathedral, representing the 'Virgin and Child, between SS. Paul and Dominick.' In 1524 he went to Spilimbergo, and executed a series of distempers for the organ of the church of Santa Maria, representing the 'Assumption,' the 'Fall of Simon Magus,' and the 'Conversion of St. Paul'; he also painted five panels for the well of the same organ, and an altar-piece for the church that is now lost. From 1525 to 1527 he completed a great quantity of pictures and frescoes for the churches of Travesio, and in the adjoining towns and villages of Galeriano, Blessano, Casarsa, Udine, and Valvasons. The frescoes in the cathedral of Travesio cover the entire octagon of the choir, and include seven scenes from the life of St. Peter, seven subjects drawn from Old Testament history, the 'Conversion and Martyrdom of St. Paul,' the 'Epiphany,' the 'Last Supper,' the 'Entombment,' and 'Christ in Glory.' In 1528 Pordenone went to Venice, where he decorated the tribune of the church of San Rocco with frescoes which have now disappeared, and also designed two colossal panels of SS. Christopher and Martin, which are still remaining. In 1529 he was again in Pordenone, and from there went to Piacenza, where he decorated two chapels in the church of the Madonna di Campagna with frescoes drawn from the lives of the Virgin and St. Catharine. His next journey was to Genoa, where he went by invitation of Andrea Doria, and embellished his palace with allegorical designs which are now lost. About 1534-5 were finished the altar-pieces of the 'Trinity' for the cathedral of San Daniele, and the 'Glory of St. Mark' for the cathedral of Pordenone. In 1535 Pordenone received the patent of knighthood from King John of Hungary, and thenceforward took the name of 'Regillo.' Soon afterwards he settled at Venice, where he decorated the house of Martino d'Anna, the palaces of the Mocenigos and the Morosinis, the brotherhood of San Francesco de' Frari, and the cloisters of San Stefano with frescoes, which gained for him such renown that he received from the Council of Ten the order to finish the decorations and ceiling of the Sala del Scrutinio, which he completed by 1538. His work here was so much approved that in 1537 the Council deprived Titian of his patent in the Fondaco de' Tedeschi, and ordered of Regillo in 1538 a picture for the Sala del Senato. All these last-named works have perished. In that same year he left Venice to pay a visit to Ercole, second Duke of Ferrara, for whom he had already designed subjects drawn from the Odyssey, for embroidery in arras. He arrived there in the month of December, and before he had been there many days, was taken sick (some accounts state he was poisoned), and died at the Angel Inn, Ferrara, in his 56th year, in January 1539, and was buried in the church of San Paolo in that city. Authentic pictures by this artist are very scarce, many of those under his name in public and private collections being by his pupils and imitators. Some authentic examples may be found in the different collections in Venice. Especially worthy of mention are the following:

Cremona.	*Duomo.*	Frescoes—Crucifixion and an Altar-piece.
London.	*Dorchester House.*	Salome.
Motta di Livenza.	*St. Maria.*	Frescoes.
Naples.	*Gallery.*	Dispute about the Sacrament.
Piacenza.	*Madonna di Campagna.*	Frescoes and an Altar-piece.
San Daniele.	*Duomo.*	The Trinity.
Spilimbergo.	*Duomo.*	Three paintings.
Treviso.	*Duomo.*	Several frescoes.
Venice.	*Academy.*	The Glory of St. Lorenzo Giustiniani.
"	"	The Virgin of Mercy, with B. Simon Stock, and B. Angelo.

LICINIO, GIOVANNI ANTONIO, the younger, called IL SACCHIENSE, was a brother of Giulio Licinio, and a nephew and pupil of Pordenone. He was born about 1515, and died at Como about 1576.

LICINIO, GIULIO, of Pordenone, is said to have been the nephew of Pordenone, and to have been at Rome during some period in his life. Records remain to prove that he was in Augsburg as late as 1561, and he is thought to have died there. In the Philippinewelser Strasse, Augsburg, can be seen the remains of frescoes, representing 'Pluto, Venus, and Janus,' that are assigned to him.

LIEBE, CHRISTIAN GOTTLIEB AUGUST, was an engraver of Leipsic, who worked under Oeser, and died about 1810. Among his plates are:

The Holy Family; *after Guido Reni.*
The Tavern; *after Annibale Carracci.*
Portrait of Zollikofer; *after Bause.*

LIEFRINCK, C., who flourished at Amsterdam about 1620-40, was a painter and designer. There are two etchings by him, a very rich frieze, representing an 'Expedition of Soldiers and Baggage-waggons,' and a battle piece.

LIEMAKER, NICOLAES DE. See DE LIEMAKER.

LIÉNARD, EDOUARD, a French historical and portrait painter, was born in Paris in 1779. He was the son of Jean Baptiste Liénard, and was originally intended for an engraver, but preferring painting, he studied under Regnault and afterwards under Isabey. Settling at Lille, he became in 1823 a professor in the Academy there. He painted a great number of portraits in the style of David, and also miniatures. He died at Lille in 1848. The Museum at Rheims has by him 'The Oath of Allegiance of the Inhabitants of Rheims,' and that at Lille has some of his portraits.

LIÉNARD, JEAN BAPTISTE, a French engraver, was born at Lisle about the year 1750. He was a pupil of Jacques Philippe Le Bas, and has engraved, in a neat style, several views and landscapes. He executed some of the plates for the 'Voyage pittoresque du Royaume de Naples et de Sicile,' by the Abbé de St. Non, and the 'Voyage pittoresque de la Suisse.' He died after 1807. The following engravings also are by him:

The Pleasures of Summer; *after J. B. Le Prince.*
Views of the principal Monuments of Rome; *after H. Robert.*
Three plates in the first edition of Beaumarchais's 'La Folle Journée, ou le Mariage de Figaro,' Paris, 1785.

LIENDER, PAULUS VAN, a Dutch engraver, born at Utrecht in 1731, was a brother of Pieter van Liender. His uncle Jakob sent him to Amsterdam to learn drawing, and he afterwards painted flowers, landscapes, and views. He also executed some etchings. He died at Utrecht in 1797.

LIENDER, PIETER VAN, a Dutch landscape painter, was born at Utrecht in 1727. Many of his subjects are views of cities, and scenes on the borders of the Rhine. He died at Utrecht in 1779.

LIENDO, DIEGO VIDAL DE. See VIDAL DE LIENDO.

LIER, ADOLF, a German landscape painter, was born in 1827, and died at Brixen in 1882. There is by him in the New Pinakothek at Munich a view of 'The Theresien Wiese at Munich, with the colossal Bavaria.'

LIERNUR, ALEXANDER, a Dutch draughtsman and engraver, was born at the Hague in 1770. Having had the misfortune at an early age to lose his parents, he was adopted by the Stadtholder, William V., who placed him in the Home of the Lutheran Orphans. Showing a disposition for art, he was sent to the Academy, where he gained the gold medal. In 1794 he went to Rome, but owing to political affairs in Holland being so disturbed, he was obliged to return the following year. He was very successful with his drawings, as well as with the graver. He died at Amsterdam in 1815.

LIERRE, JOOST VAN, was born at Brussels in 1530. He was a painter of landscapes and figures, but resigned art to become a minister of the reformed religion at Zwyndrecht near Antwerp. He died in 1583.

LIES, JOSEPH, a Flemish genre and historical painter, was born at Antwerp in 1822. He studied under N. De Keyser and Leys, and received a gold medal at Brussels in 1853. He died in 1865. One of his chief pictures is 'Baldwin, Count of Flanders,' in the Brussels Gallery.

LIESBORN, MASTER OF, is known by an excellent altar-piece, which was formerly in the second church of the convent at Liesborn, near Münster, and consecrated in 1465. It was sold in 1807, and the new proprietor made several pieces of it. Some of them are in the possession of Dr. Haindorf at Münster, and others are now in the National Gallery in London. A copy of the whole by one of the artist's pupils was in the Protestant Church at Lünen, but it is now destroyed; it represented, in the middle, 'Christ on the Cross, surrounded by St. John, St. Scholastica, and St. Benedict, the Virgin Mary, St. Cosmas, and St. Damian'; and on the sides eight scenes in the Life of Christ,—the 'Annunciation,' 'Nativity,' 'Adoration of the Magi,' 'Presentation,' 'Resurrection,' 'Ascension,' 'Descent of the Holy Ghost,' and 'Last Judgment.' The whole is a mixture of the school of the Van Eycks and that of Cologne. The Master of Liesborn had several pupils, whose works are still partly preserved.

LIEVENDAL, ISAAC, was a Spanish engraver, who resided at Granada in the reign of Philip IV. (1621-1665).

LIEVENS, JAN. See LIVENSZ.

LIÈVRE, ÉDOUARD, painter, engraver, and designer, was born at Blamont, Meurthe, in 1829, and was a pupil of Couture. He eventually devoted himself chiefly to archæology, and published several works on decoration and ornament, also a book on 'The Works of Art in England.' He died in Paris, November 26, 1886.

LIGARIO, CESARE, a painter, born at Milan in 1716, was a son of Giovanni Pietro Ligario. He studied at Venice under Pittoni, and afterwards with his father. He was living in 1755.

LIGARIO, GIOVANNI PIETRO, was born at Sondrio, in the Valtelline, in 1686, and having learned the first rudiments of art in his native country, went to Italy, and resided some years at Rome, where he improved his design by frequenting the school of Lazzaro Baldi, and afterwards visited Venice, where he studied the works of the most eminent masters of that school of colouring. On his return to his native town in 1727, he was employed in painting some historical pictures for the churches and private collections. He died at Sondrio in 1748. He has left a 'St. Benedict' in the church of the nunnery at Sondrio, and a 'Descent of the Holy Ghost' in the church at Morbegno. In the Brera at Milan are portraits of the painter's father and the Abbot Mottalini. He also engraved a 'Virgin' and 'The Martyrdom of St. Peter.'

LIGHTBODY, JOHN, an English engraver, has left a few small etchings of Beggars.

LIGHTFOOT, WILLIAM, was an English painter and engraver. He excelled in painting landscapes and perspective views, and was employed by Wren in the decoration of the Royal Exchange. In the 'Sculptura,' by Evelyn, he is mentioned as an engraver, in the following terms: "Lightfoot hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierix; and has published two or three Madonnas, with much applause. He died about 1671."

LIGLI, VENTURA, was a painter of the Neapolitan school, who lived in the second part of the 17th and the commencement of the 18th centuries. He was a pupil of Giordano, and went to Spain, where he was called 'Lirios.' In 1682 he was living at Madrid, where there is a picture of the 'Battle of Almansa' painted by him.

LIGNON, ÉTIENNE FRÉDÉRIC, a French line engraver, was born in Paris in 1779, and died there

in 1833. He studied under Morel, and among his best plates are:

Ecce Homo; *after Guido Reni.*
The Rape of Deianeira; *after the same.*
The Virgin with the Fish; *after Raphael.*
Leo X.; *after the same.*
Nicolas Poussin; *after himself.*
The Duchess of Angoulême; *after Augustin.*
Louis Philippe; *after L. Dupré,*
Charles X.; *after Gérard.*
Mlle. Mars; *after the same.*
Alexander I., Emperor of Russia; *after Vigneron*
Camoens; *after the same.*
François Joseph Talma; *after Picot.*
Psyche and Cupid; *after the same.*
The Duke de Richelieu; *after Sir Thomas Lawrence.*

LIGNY, FRANÇOIS DE, a French engraver, executed two landscapes after Gaspard Poussin.

LIGORIO, PIRRO, an architect, engineer, sculptor, and antiquary, who also executed some paintings, was born at Naples in 1493. He went early in life to Rome, where he studied under Giulio Romano. He was employed in an architectural capacity by Paul IV. and Alphonso II.; but he produced some fresco works at Rome, of which the principal is the 'Feast of Herod,' in the oratory of the Compagnia della Misericordia. He also painted several friezes and ornaments in the public edifices. He died at Ferrara in 1580.

LIGOZZA, JACOPO, was born at Verona about 1543, and was a disciple of Paolo Veronese. His principal residence was at Florence, where he was made painter to the Grand-Duke Ferdinand II., and superintendent of the Ducal Gallery, a distinction honourable to his talents, as it was conferred on him in preference to the many able Florentine painters of the time. He died after 1632. He has left some admired fresco paintings in the cloister of the Ognissanti. There are several of his oil pictures in the churches at Florence. In Santa Maria Novella is a grand picture of 'St. Raymond resuscitating a Child'; but his most celebrated work is his 'Martyrdom of St. Dorothea,' at the Conventuali at Pescia. He was very successful with easel pictures of a small size. He signed some works *Jacob Ligot pinxit*, but more often *Jacopo Ligozza Ex.* Some of his works have been engraved by Agostino Caracci. Andrea Andreani executed several woodcuts after him, and it is said that he engraved some prints, both on copper and on wood, from his own designs. The name of FRANCESCO LIGOZZI is found on a painting in San Luca; and that of PAOLO LIGOZZI (died 1630) on one in Sant' Eufemia.

LIGOZZI, BARTOLOMMEO, a nephew of Jacopo Ligozzi, was born at Verona, and flourished at Florence about 1620. He painted flowers and genre subjects, and died at the age of 75.

LIGOZZI, GIOVANNI ERMANNO, a native of Verona, flourished about 1570. By some he is supposed to have been a son of Jacopo Ligozzi. In the Church of the Apostles at Verona is a picture by him entitled 'The Name of Jesus,' dated 1573, and a fresco over the principal door of the church of SS. Nazzaro e Celso.

LILIENBERGH, CORNELIS, (or LELIENBERGH,) a painter of dead game and subjects of the chase, in the manner of Weeninx, was born at the Hague about 1600. His works are distinguished for correctness of drawing, good colouring, and truth to nature. He died at the Hague after 1663. Several of his paintings are in the galleries of Berlin, Dresden, Christiania, Count Czernin at Vienna, and Castle Howard.

LILIO, ANDREA, called ANDREA D'ANCONA NELLA MARCA, was born at Ancona (?) in 1555. He went to Rome, where he was employed by Pope Sixtus V. in the decoration of the library of the Vatican, and in the palace of St. John Lateran, where he painted in fresco on the Scala Santa 'Moses striking the Rock,' a grand composition of many figures, and 'Moses with the Brazen Serpent.' In a chapel of the Chiesa Nuova, he painted 'The Archangel Michael driving the Evil Spirits from Heaven'; and in Santa Maria Maggiore a fine fresco of 'Christ washing the Feet of His Disciples.' After the death of his protector he continued to ornament several of the churches and convents of Rome in the time of Pope Clement VIII. He also painted allegorical subjects, some of which have been engraved. At Ancona, in the church of San Stefano, is a picture of the 'Stoning of St. Stephen.' He died at Ascoli in 1610.

LILLY, E., an English portrait painter and engraver, practised at the end of the 17th and the beginning of the 18th centuries. There is a portrait of Queen Anne by him at Blenheim Palace, dated 1703.

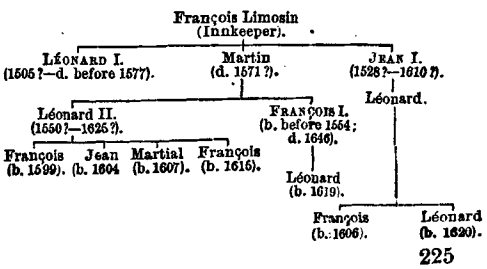
LILLY, HENRY, an English illuminator and draughtsman, flourished in the early part of the 17th century, and held the office of Rouge-Croix pursuivant at arms. There is a genealogy of the Howard family by him containing portraits, &c. He died in 1638.

LIMBORCHT, HENDRIK VAN, was born at the Hague in 1680, and studied under H. Brandon, Robert Du Val, and Adriaan van der Werff, whom he imitated with success. Limborcht excelled in painting landscapes, historical subjects, and portraits. He died in 1758. There are by him:

Amsterdam.	*Museum.*	Cupid and Psyche.
"	"	Children playing.
"	"	The Shepherds.
Dresden.	*Gallery.*	Venus and Cupid.
Paris.	*Louvre.*	The Repose in Egypt.
"	"	The Golden Age.
Rotterdam.	*Museum.*	Ulysses at the Court of Lycomedes.

Two engravings by him are known—'Pandora' and 'Hercules and Lichas.'

LIMOSIN FAMILY. The history of this family of enamel painters of Limoges is veiled in a cloud of obscurity, which the researches of M. Maurice Ardant among the archives of Haute-Vienne, and of M. A. Thomas in the municipal archives of Limoges, have not been able entirely to dispel. Nevertheless, the following genealogical table will show approximately the relationship which existed between several members of the family of Limosin, but there are others also who practised the art of enamel painting, whose lineage has not yet been ascertained. Three only of these are of sufficient importance to merit separate notices, viz. Léonard I., Jean I., and François I.



LIMOSIN, FRANÇOIS, the younger son of Martin Limosin, was born before 1554, and with his brother, Léonard II., was co-heir of his uncle, Léonard I. He died in 1646. His enamels are more like those of the De Courts; they are deep in colour and sometimes heightened with gold, and his backgrounds are often of dark violet. He frequently copied the designs of Virgil Solis and Étienne Delaune. The following may be mentioned as examples of his style:

London.	*British Museum.*	Neptune. 1633.
Paris.	*Louvre.*	Neptune; *after Virgil Solis.* 1633.
„	„	Orion pierced by the arrows of Apollo.
„	„	Psyche imploring Venus.
„	„	Orpheus before Pluto and Proserpine; *after Virgil Solis.*
„	„	Orpheus charming the Animals; *after Étienne Delaune.*
„	„	Venus and Cupid.

LIMOSIN, JEHAN, a younger brother of Léonard I. and Martin Limosin, was born before 1528, and died about 1610. The earliest enamel signed by Jehan Limosin is a portrait of Bardon de Brun, the founder of the confraternity of Penitents at Limoges, which bears the date of 1597. His style approaches nearer to that of Jean and Suzanne de Court than to that of his uncle, and he gives to his heads the sharp profile which is characteristic of French art at the close of the 16th century. Hunting scenes were his favourite subjects, and green backgrounds and reliefs of gold dominate in most of his works. Among them may be mentioned:

London.	*British Museum.*	Charon ferrying Psyche across the Styx; oval plaque. 1590?
„	„	St. Margaret. 1600?
„	*South Kensington.*	Oblong Casket, painted with Bacchanalian procession and mediæval dancing groups. (*Formerly in the Debruge and Soltykoff Collections.*)
„	„	The Death of St. Benedict; a plaque.
Paris.	*Louvre.*	Esther before Ahasuerus.
„	„	The Wife of Uriah.
„	„	The Rape of Europa; *after Virgil Solis.*
„	„	Pompey.
„	„	Julia, wife of Pompey.
„	„	Divine Love conquering Profane Love.

LIMOSIN, LÉONARD, the greatest of the enamel painters of Limoges, whether in regard to the variety of his works, or to their artistic merit, was born at Limoges about 1505, and was probably a pupil of Nardon Pénicaud. His first works were inspired by German masters, and the earliest date found upon any of them is 1532, which occurs upon a series of eighteen plaques of the 'Passion,' after Albrecht Dürer. From 1535, however, he came under the influence of the Italian school, and of the artists who had been engaged by Francis I. to decorate his palace at Fontainebleau. Nevertheless, his copies even of Raphael are executed with such freedom as to render them almost his own works. In 1541 he was established at Limoges, and subsequently he was appointed court-painter to Francis I., and patronized by Henry II. The latest enamels upon which Léonard Limosin has placed a date bear that of 1574. He died between January, 1575, and February, 1577. He practised all the processes known to the enamel painters who had preceded him, but his predilection was for brilliant colours, which towards the end of his career he placed on a deep blue ground. His portraits in enamel are very fine, and often of large size. He also painted in oil the 'Incredulity of St. Thomas,' dated 1551, in the Museum at Chartres, and other works. His works are signed with his name, the initials *L. L.*, or a monogram. There are by him:

Berlin.	*Kunstkammer.*	A Madonna.
„	„	Ruth and Boaz.
Chantilly.	*Gallery.*	Antoine de Bourbon, King of Navarre. (*Formerly in the Debruge and Soltykoff Collections.*)
„	„	Jean de Bourbon, Duc d'Enghien. (*Formerly in the Soltykoff Collection.*)
„	„	Jeanne d'Albret, Queen of Navarre. (*Formerly in the Visconti Collection.*)
„	„	Louis de Bourbon, Duke of Montpensier. 1550. (*Formerly in the Debruge and Soltykoff Collections.*)
Chartres.	*Saint-Père.*	The Twelve Apostles. 1547. (*This series was executed from the designs of Michel Rochetel, and formerly adorned the chapel of the Château d'Anet.*)
London.	*British Museum.*	The Twelve Sybils; half-length figures. 1550?
„	„	Cupid and Psyche, forming the centre of a large round dish, and surrounded by a very rich border of figures, fish, animals, birds, &c. (*Formerly in the Fountaine Collection.*)
„	*South Kensington.*	The Crucifixion; a plaque in transparent colours on 'paillon,' or metallic foil. 1539.
„	„	Tazza, or Shallow Bowl, with the figure of Laocoon, painted in grisaille. 1539.
„	„	The History of Cupid and Psyche (*after Raphael*); two plaques in light colours on white ground. 1540?
„	„	Charles Tiercelin, Chancellor of France; a square plaque. 1540? (*Formerly in the Soulages Collection.*)
„	„	Antoine de Bourbon; a square plaque. 1540-50? (*Formerly in the Soulages Collection.*)
„	„	The Banquet of the Gods; an elliptic plaque. 1560? (*Formerly in the Bernal Collection.*)
„	„	Charles de Guise, Cardinal de Lorraine; a large oval medallion. (*Attributed to Léonard Limosin.*)
„	„	St. Thomas, St. Matthew, St. James the Greater, and St. James the Less; medallions. (*Attributed to Léonard Limosin.*)
„	*Private Owner.*	Hunting Horn, decorated on one side with the Conversion of St. Hubert and scenes of the chase, in colours, and on the other side with David slaying Goliath, and medallions in grisaille. 1538. (*Formerly in the Strawberry Hill Collection.*)
„	*Private Owner.*	Francis I., King of France. (*Formerly in the Strawberry Hill Collection.*)
„	„	Catharine de' Medici.
Munich.	*Treasury.*	The Manna in the Desert; a dish.
Paris	*Louvre.*	Psyche carried off by Zephyr (*after Raphael*). 1535.
„	„	St. Thomas (Francis I.).

LÉONARD LIMOSIN

From an enamel] [*Victoria and Albert Museum, London*

THE CRUCIFIXION

Paris.	*Louvre.*	St Paul (Admiral Chabot).
"	"	Votive Tablet for the Sainte Chapelle, consisting of twenty-three plaques, that in the centre representing the Crucifixion. 1553.
"	"	Votive Tablet for the Sainte Chapelle, consisting of twenty-three plaques, that in the centre representing the Resurrection. 1553.
"	"	Francis II.
"	"	Catharine de' Medici, in widow's costume.
"	"	Venus and Cupid. 1555.
"	"	A Concert.
"	*Musée de Cluny.*	Eleanor of Austria, Queen of Francis I. 1536.
"	"	The Life and Passion of Christ; twelve large oval medallions. 1557.
"	"	The Judgment of Paris (*after Raphael*); a circular dish, with figures in grisaille on a blue ground. 1562.
"	*Legislative Chamber.*	Two glass paintings representing Henry II. and Catharine de' Medici. 1553.
"	*Baroness Alphonse de Rothschild.*	The Adoration of the Kings; a triptych. 1544.
"	*Baron Gustave de Rothschild.*	The Manna in the Desert. 1568.
"	*Baroness James de Rothschild.*	Henry II. on horseback, with Diana of Poictiers riding behind him 1547.
"	"	Anne d'Este, Duchess of Guise.
"	"	Charles IX., as Apollo. 1573.
"	"	Henry III., as Jupiter.
"	"	Catharine de' Medici, as Venus. 1574.
"	"	Anne de Montmorency, Constable of France.
"	"	Pius V.
"	"	The Last Supper. 1546.
"	*Prince Soltykoff (now dispersed).*	Claude de France, first wife of Francis I. 1550.

Four etchings, according to Robert-Dumesnil, were executed by Léonard Limosin, after his own compositions; they are done with a broad and spirited point, with large figures and small heads; they are as follow:

Christ entering Jerusalem. 1544.
The Last Supper. 1544.
Christ on the Mount of Olives. 1544.
The Resurrection. 1544.

LIN, HANS VAN, called STILLHEID, or DE STILLE, flourished from 1664 to 1675, according to dates on his pictures. He painted battles and hunting pieces, and some of his works are to be met with at Copenhagen and Dresden. His pictures are marked *H. V. L.* There exists a plate of animals engraved by him. C. F. Boetius executed after him an engraving of 'A Company in an Alehouse.'

LINAJUOLO, BERTO, was a Florentine painter, who lived in the first part of the 15th century. His pictures gained him sufficient fame to cause him to be summoned to the court of Hungary, where he was received with favour.

LINCK, HANS VON, is mentioned as an engraver by Professor Christ, who says he marked his prints with the monogram .

LINCK, JOHANN ANTON, a painter and engraver, was a native of Geneva, who worked with his father, Johann Conrad Linck, till 1788. He executed a large number of Swiss views, especially of Chamounix, which are correct in drawing and good in colour.

L'INDACO, JACOPO, an Italian painter, was born at Florence in 1476. He was the son of Lazzaro di Pietro, a baker, and received from his contemporaries the surname of 'L'Indaco.' He was a pupil of Domenico Ghirlandaio, and worked in Rome with Pinturicchio. There he became intimate with Michelangelo, who instructed him in the art of painting in fresco. He died at Rome about 1544, at the age of 68. He was a good artist, but all his works mentioned by Vasari have perished. He had a brother, FRANCESCO, also called L'INDACO, who was born in 1492, and was living in Rome in 1558. His talents were inferior to those of Jacopo.

LINDEMANN, CHRISTIAN PHILIPP, a German engraver, was born at Dresden in 1700. He worked in Italy, Nuremberg, and Ratisbon, and devoted himself chiefly to reproducing Italian masters. He died at Nuremberg in 1754. Among his works are:

St. John the Baptist; *after Bernin.*
Apollo and Marsyas, Endymion, Zephyrus and Flora; *after Corradini.*
Venus and Cupid; *after Balestra.*

LINDENSCHMIT, WILHELM, was born at Mayence in 1806, and studied in the Academy at Munich under Cornelius in 1823. In 1824-25 he was at Vienna, but established himself at Munich in 1826. He was subsequently employed in the castle of the Duke of Saxe-Meiningen at Landsberg. He died at Mayence in 1848. The following are by him:

Hohenschwangau.	*Castle.*	The History of the Fortress of Hohenschwangau.
"	"	The History of the Hohenstaufen and Guelfs.
Landsberg.	*Castle.*	Encaustic Frescoes of the History of Saxony.
Munich.	*Court Garden.*	The Victory of Louis the Rich at Giengen.
"	*Royal Palace.*	Several scenes from Schiller's Poems.
"	*Royal Gallery.*	Some scenes from the Life of Leonardo da Vinci.

LINDER, FRANZ, (or LINDEREN,) a German painter and engraver, was born at Klagenfurt in 1738. He studied the elements of art under Laybach, and then went to Venice and afterwards to Vienna, where he attended the Academy. In 1776 the Empress sent him to Rome, whence after four years he returned to Vienna. He painted portraits in the style of Palko, and among his sitters were the Grand-Duke Maximilian, Joseph II., the Royal Family of Naples, and several others. He died about 1809.

LINDMEYER, DANIEL. See LINTMEYER.

LINDNER, FRANZ. See LINDER.

LINDSAY, THOMAS, a landscape painter in water-colours, whose specialty was Welsh scenery, was in 1837 elected a member of the New Society of Painters in Water-Colours. In the latter part of his life he lived near Brecon, where he died in 1861.

LINES, SAMUEL, a landscape painter, was born in 1778 at Allersby, near Coventry. Being an orphan, he was brought up by an uncle, a farmer, whom he assisted. He was then apprenticed to a clock-face enameller at Birmingham, and afterwards designed for art-manufactures. He found his true vocation in 1807, when he opened a drawing academy, and during the remainder of his life he took a prominent part in all matters relating to art in Birmingham. He died in 1863.

LINES, SAMUEL RESTELL, a landscape painter, the third son of Samuel Lines, by whom he was taught, was born at Birmingham in 1804. His forte was the depiction of trees, and he had also a keen eye for the picturesque in architecture. He died at Birmingham in 1833. There is a water-colour drawing by him at the South Kensington Museum of the 'Daïs and Dining-Table at Haddon Hall.'

LINGE, BERNHARD VAN, was a native of the Netherlands, who established himself in England about the middle of the reign of James I. He distinguished himself as a painter on glass, and his oldest known work is at Wadham College, representing the 'History of Christ,' 1622. It is said that several other glass paintings by him are there, as well as at Lincoln College, 1629-31.

LINGÉE, CHARLES LOUIS, a French engraver, was born in Paris in 1751. He worked with the point and the burin, and engraved several prints, among which was 'The Vintage,' after Loutherbourg. He died in Paris about 1805. His wife, THÉRÈSE ÉLÉONORE HÉMERY, who was born in Paris in 1753, executed several plates in the crayon style.

LINGELBACH, JOHANNES, was born at Frankfort on the Main in 1625. It is not mentioned by whom he was instructed; but the ability of the master may be presumed from the talents of the pupil. He went to Amsterdam in 1637, and after spending five years there he returned home and remained two years, and then in 1644 visited Italy. He passed six years at Rome, assiduously employed in sketching the most remarkable objects in and near that capital. In 1652 he returned to Amsterdam, with the studies he had accumulated during his residence in Italy, of which he made an ample use in the composition of his pictures. His works frequently represent Italian sea-ports, in which he introduced an infinite number of small figures, habited according to their different nations. His pictures are embellished with architecture, and the ruins of ancient monuments and statues. He was equally successful in his representation of fairs, Italian markets, and the amusements of the Carnival, with appropriate figures, ingeniously grouped, of quack doctors, surrounded by crowds of spectators, and similar assemblages. His ability in painting small figures and animals induced several of the landscape painters of his time to have recourse to him to decorate their pictures, particularly Wynants and Wouwerman, by whom his style of painting was largely influenced, and also Koninck, Verboom, Moucheron, and Hackaert. He signed his works with his name or a monogram. Zylvelt engraved after him four 'Genoese Harbours,' and Gronsvelt twelve 'Italian and Oriental Ports.' There are by Lingelbach a few slight but spirited etchings of landscapes, sea-ports, &c., after his own designs. He died at Amsterdam in 1687. The following are among his paintings (besides others at Augsburg, Copenhagen, Christiania, Brunswick, Dresden, Frankfort, Munich, St. Petersburg, and Vienna):

Amsterdam.	*Museum.*	Dentist on horseback.
"	"	An Italian Harbour. 1664.
"	"	The Riding School.
"	"	Going to the Hunt.
"	*Town Hall.*	The plan of that building. 1656.
Hague.	*Gallery.*	An Italian Port. 1670.
London.	*Nat. Gallery.*	Hay Harvest.
Paris.	*Louvre.*	The Vegetable Market. 1670.
"	"	A Sea-port.
Rotterdam.	*Museum.*	Italian Landscape.

LINNELL, JOHN, a portrait and landscape painter, was born in 1792 in London, where his father was a picture-dealer and wood-carver. He soon showed remarkable aptitude for art, and by the advice of Benjamin West he attended the schools of the Royal Academy at Somerset House, into which he was admitted in 1805. He became too a pupil in John Varley's studio, where he learned more from his fellow pupil, Mulready, than from his master. His progress was so rapid that in 1807 he contributed to the Academy exhibition 'A Study from Nature,' and 'A View near Reading.' About this date he and William Hunt worked for George Dawe on a large transparency which was required for an illumination intended to celebrate a victory over the French. Like the ablest of his contemporaries, he could paint a panorama or a miniature, or engrave a portrait. Besides old masters' works, Linnell engraved in mezzotint John Varley's 'Burial of Saul,' and Collins's 'Feeding the Rabbits' and a 'Scene on the Brent.' In 1807 he gained a medal for a drawing, and in 1810 one for a model in the Life School of the Academy; and in 1809 he gained in the British Institution a prize of fifty guineas for a landscape called 'Removing Timber.' He soon devoted himself to portrait painting and to pictures of scenery near London. At this time he established himself with Mulready in Francis Street, Tottenham Court Road. In 1810 appeared 'Fishermen waiting the return of the Ferry Boat, Hastings,' and in 1811, 'The Ducking, a scene from *Nature*.' After this Linnell ceased to contribute to Somerset House till 1821, but from 1818 to 1820 he exhibited in Spring Gardens with the Society of Painters in Oil and Water-Colours. He executed many miniatures on ivory, and produced several portraits, some of which he reproduced in mezzotint. One of the first of his subject landscapes was painted in 1835, 'Christ's Appearance to His Disciples on the way to Emmaus,' which attracted a great deal of attention owing to its originality, and the pathos imparted to the landscape, which was the distinguishing characteristic of all his work. 'Windsor Forest' was painted in 1837. In 1852 Linnell retired from London to Redhill, where he died in 1882. He published 'Michael Angelo's Frescoes in the Sistine Chapel,' 1834; 'The Royal Gallery of Pictures,' being a selection of the paintings in Buckingham Palace, 1840; and a tract entitled 'The Royal Academy, a National Institution,' 1869. A drawing of Sarah Austin by him is in the National Portrait Gallery. The following is a list of his principal pictures:

PORTRAITS.

Sir Augustus Wall Callcott, R.A. 1832.
William Mulready, R.A. 1833.
Thomas Phillips, R.A.
Rev. Thomas Robert Malthus.
William Collins, R.A.
Archbishop Whateley.
John Sterling.
Thomas Carlyle.
Sir Robert Peel, Bart.
Lord Lansdowne.
Lord Monteagle.
Sir Francis Thornhill Baring, Bart., afterwards Lord Northbrook. 1842.
Samuel Rogers. 1835.
Sir Henry Torrens.
Lady Lyndhurst.
Marshal Espartero.
General Sir Ralph Darling.
Charles Chetwynd, second Earl Talbot 1840.

Woodbury Co. photo] THE NOONDAY REST [*Tate Gallery*

SUBJECT PICTURES.

Christ and the Woman of Samaria.
The Disobedient Prophet. 1854.
The Last Gleam before the Storm.
Crossing the Brook. 1868.
The Lost Sheep. 1869.
The Timber Waggon.
Barley Harvest.
Hampstead Heath.
Under the Hawthorn.
The Woodcutter.
The Eve of the Deluge.
The Return of Ulysses.
Wood-Cutters. (*National Gallery.*)
The Windmill. 1847. (*The same.*)

LINO, PIETRO DI, or PERROLINO, was an old Siennese painter, who flourished in the 12th century. He is the oldest Tuscan master known, but no work has been assigned to him with certainty.

LINSCHOTEN, CORNELIS ADRIAAN VAN, a Dutch historical painter, was born at Delft in 1590. As soon as he had learned the rudiments of the art, he went to Rome, where he is stated to have been a pupil of Ribera, and to have attached himself to the study of the works of Michel Angiolo da Caravaggio, whose vigorous style he followed with some success. On his return to Holland he painted some historical subjects; but his dissipated character rendered it difficult for his employers to get their pictures out of his hands. Two of his most esteemed works, representing 'St. Peter denying Christ' and the 'Repentance of St. Peter,' were at the Hague. He died at the Hague in 1679.

LINSEN, JAN, was a Flemish painter, who resided some years in Italy. He painted marines and sea-fights, of which the most remarkable was the representation of an engagement at which he had himself been present, and in which he was taken by an African corsair. He is said to have been killed in a quarrel with a gamester.

LINT, HENDRIK VAN, called STUDIO, the youngest son of Pieter van Lint, was born at Antwerp in 1684. In 1697 he entered the studio of Pieter van Bredael, and afterwards went to Rome, where he passed the remainder of his life. He was assiduous in sketching the most picturesque views in the vicinity of that city, from which he formed the subjects of his landscapes, which are painted in a style imitating that of Claude Lorrain. He acquired the name of 'Studio' from the society of Flemish painters at Rome, through his application to his studies. He was still living in 1726. His paintings include the following:

Augsburg.	*Gallery.*	Two Landscapes.
Brunswick.	*Gallery.*	Return from the Chase.
Turin.	*Gallery.*	Landscape. 1726.

LINT, PIETER VAN, was born at Antwerp in 1609. At the age of ten he entered the studio of Roeland Jacobs, and having become in 1633 a master of the Guild, he went to Italy, and passed several years at Rome. Soon after his arrival, his talents attracted the notice of Cardinal Domenico Ginnasio, Bishop of Ostia, who employed him in several considerable works for his cathedral, and in the chapel of La Santa Croce in Santa Maria del Popolo, at Rome. After an absence of nine years he returned to Antwerp, and was employed in painting some altar-pieces for the churches, as well as pictures of a smaller size for private collections. He died at Antwerp in 1690. Among his chief historical works were the 'Virgin and Child, with Saints,' in the church of St. Jacques, at Antwerp; and a fine picture in the church of the Carmelites, representing the 'Virgin presenting to some Monks the Order of their Community,' painted in the style of Van Dyck. He also painted portraits with great success, many of which are highly esteemed in the Low Countries. Besides five other paintings, there is the portrait of Cardinal Ginnasio in the Antwerp Gallery. But apart from these the only other picture by Pieter van Lint now to be seen in his native city is 'The Parting of St. Peter and St. Paul before their Martyrdom,' which adorns one of the altars in the church of St. Jacques. He executed also an etching, representing 'Virtue and Vice.'

LINTHORST, J., a painter of fruit and flowers, was born at Amsterdam in 1755, and died there in 1815. Two fine specimens of his work are in the Museum of his native city.

LINTMEYER, DANIEL, (or LINDMEYER,) was born at Schaffhausen about the year 1540. He was chiefly known as a painter on glass, and flourished from about 1560 to 1591.

LINTON, J., an English portrait painter, flourished at the close of the 17th century. He painted a portrait of Sir William Ashurst, Lord Mayor of London in 1694.

LINTON, WILLIAM, a landscape painter of the classic or ideal school, was born at Liverpool in 1791. He was educated at Rochdale, and then placed in a merchant's office at Liverpool. Attracted by art, he studied Claude and Wilson, and made his first appearance at the Royal Academy with three pictures in 1817. He also exhibited at the British Institution, and at the Society of British Artists, of which he was one of the founders. Considerable time was spent by him in travel among the scenes of classical antiquity, and he exhibited a collection of his sketches in 1842. He paid considerable attention to the composition of colours, and published a pamphlet on 'Ancient and Modern Colours.' He died in London in 1876. Amongst his chief works are:

The Temples of Pæstum. (*National Gallery.*)
Embarkation of the Greeks for the Trojan War.
A Fête Day at Venice.
Venus and Æneas.
Greek Armament.
Marius at Carthage.
Lake of Orta.
Italy. (*Woburn Abbey.*)
Bellinzona.
View on Coast of Southern Italy. (*Bridgewater Gallery.*)

LINTON, WILLIAM JAMES, one of the greatest English masters of wood engraving, was born in Ireland's Row, Mile End Road, on December 7, 1812. He was educated at Stratford, and proving even in boyhood a capital draughtsman, was apprenticed in 1828 to G. W. Bonner, the engraver, with whom he remained for six years. In 1836 he became associated with Orrin Smith, whose partner he was from 1842 till Smith's death in the following year. The two engraved the illustrations for Lane's 'Arabian Nights,' and their excellent work for the 'Illustrated London News,' established in 1842, contributed largely to its early success. In 1845 Linton drew and engraved some of the illustrations to his own poem 'Bob Thin.' In 1855 he commenced an artistic periodical, 'Pen and Pencil,' which had only a short existence. The work that brought him most into prominence was his cuts from blocks drawn on by Millais, Rossetti and others for Moxon's 'Poems by Alfred Tennyson,' published in 1857. Other books for

which he engraved at this period were 'Thirty Examples of Deceased British Artists,' published by the Art Union in 1860; 'Shakespeare: His Birthplace,' by R. Wild, and his own 'Specimens of a New Process of Engraving,' both in 1861; Gilchrist's 'Life of Blake' in 1863; in 1864, the 'Cornhill Gallery' and the 'Lake Country,' the latter illustrated with his own drawings, and having descriptive letterpress by his wife; and in 1869 Hans Andersen's 'Tales.' Besides working for various other publications he exhibited engravings in the Royal Academy from 1855 to 1876. It is doubtful whether the oil-painting, exhibited by W. J. Linton in 1837, is rightly attributed to the engraver. His work reaches a high standard, and if full justice is not always done to the original drawing, allowance must be made for the limitations under which the engraver on wood worked before the introduction of photography. In November 1866 he went to the United States, where the survival of a distinguished school of wood engravers may be largely attributed to his influence. From New York he went to New Haven, and there issued several books dealing with the history, theory, and practice of his craft, specially extolling the "white line" method. These are 'Practical Hints on Wood Engraving,' 1879; 'A History of Wood Engraving in America,' 1882; and 'Wood Engraving, a Manual of Instruction,' 1884. His greatest and most important work, 'The Masters of Wood Engraving,' was published in 1889. Linton's first wife was a sister of Thomas Wade, a well-known poet and playwright of his day, and his second wife, whom he married in 1858, was Miss Eliza Lynn, distinguished as a novelist under her name of Mrs. Lynn Linton. In his younger days he wrote copiously on controversial politics and social questions, was an intimate friend of Mazzini, and in 1850 joined with G. H. Lewes in founding 'The Leader.' He published several volumes of his own poetry, and wrote his 'Memories' in 1896. He died at New Haven, Connecticut, on January 1, 1898. M. H.

LION, A., is a name inscribed, with the date 1628, on a good picture in the Town Hall of Amsterdam, representing twenty-five archers. No other work is known by this master.

LION, PIERRE, a Belgian portrait painter, was born at Dinant about 1740. He went to Paris, where he became a pupil of De Vien. He lived for several years at Vienna, but eventually returned to his own country, where he died in 1814.

LIONARDO DA VINCI. See VINCI.

LIOT, PAUL LOUIS FRÉDÉRIC, French landscape painter, born in Paris in 1855, a pupil of Benneter, Jules Nöel and Guillemet; obtained an honourable mention in 1888, a medal of the third-class in 1895, and a bronze medal at the Universal Exhibition of 1900. His death occurred at Rethondes (Oise), September 10, 1902.

LIOTARD, JEAN ÉTIENNE, born at Geneva on December 22, 1702. He was a twin son of Antoine Liotard, a religious refugee from Montélimar in France. He was a vigorous, handsome boy, and later on became a remarkably fine man. His father, who was a small tradesman, destined him and his brother Michael to follow commercial pursuits; but, at a tender age, he evinced such unusual artistic proclivities, that he was constrained to allow him to follow his own bent. His first teacher was Professor Gardelle, whom he very soon surpassed. He was able to work, not only from copies, but direct from Nature and models. Miniatures first attracted him, one of M. Petitot, the artist, displayed such excellence that he invited him to work in his studio. Under him he learnt painting and also the art of enamelling; and further, acquired considerable skill in portraiture in pastel, as well as in oil. Going to Paris in 1725, he became a pupil of J. B. Massé, and, later on, of F. Lemoyne. His talent caused something of a sensation in Art circles; and his work, even at this early period, was much sought after. He was thrown into contact with a number of young engravers, and he learnt their art. The style of Watteau was then in the ascendant, and he became at once an enthusiastic admirer and imitator of the Valenciennes master, and his immediate pupils, Lancret and Pater. Not only did he paint some admirable Character-figures à la Watteau, and some good Conversations, but he engraved, with a subtle and well-balanced graver, some of the Master's pictures; for example, 'Le Menuet d'Iris' and 'Le Chat malade.' The engraving also of the touching portrait of Watteau, painted by Rosalba Carriera in 1721, is due to him. His drawings, too, of this period, have all Watteau's delicacy and finish. In 1735 he accompanied the Marquis de Puysieux, French Ambassador to the Court of Naples, and travelling leisurely through Italy, he visited the great picture galleries on his way. He made an immense number of studies and sketches. His fame as a painter caused the Pope to send for him to Rome, whence he journeyed with his fellow-countryman, Le Blanc, who was commissioned to chisel a medallion likeness of His Holiness. He painted not only Clement XII., but also several of the Cardinals, and did many pastel portraits as well. These greatly enhanced his fame, and he was pressed to remain in Rome. Tales of the Levant had from time to time inflamed his imagination, and so, when some English noblemen asked him to join their party to Constantinople, he was nothing loath.

At the capital of the Sultan he remained, off and on, for four years, making many excursions in the Levant to Smyrna and other Eastern cities. He allowed his beard to grow long, and he assumed an Eastern dress; and, as a consequence, he gained the title of "The Turk." His chief patrons in the East were Mehemet Aga, the Comte de Bonneval, and M. Péleran. He painted interiors, and figures of women, and decorative details. His faces are as lovely as those in miniatures, and the hands are like lace-work.

Leaving Turkey he travelled into Moldavia, and did much work at Jassy for the Prince. At Vienna, where he arrived in 1749, he was received by the Emperor Francis I. and by the Empress Maria Teresa, who took him under her direct patronage. He painted the Imperial portraits, and the portraits of almost all the members of the Imperial family.

In 1751 he was again in Paris, the centre of an enthusiastic coterie of friends and admirers. His pictures at the Salon 1751–1753 commanded much attention; but their want of conventionality, and the somewhat unusual life he lead, barred his reception at the Academy. The favour of Royalty, however, was not wanting. He did several miniatures of the King, and decorated fancy-boxes, bracelets and other *objets d'art* for the Royal Princesses. In 1753 he crossed over to England,

J. E. LIOTARD

Hanfstängl photo] THE LOVELY READER [*Amsterdam Gallery*

and painted the Princess of Wales, and the young princes and princesses, and many nobles. His rovings were not yet over, for, in 1756, he set off to Holland, and painted many portraits of the Dutch Court, among them that of the Stadtholder. At Amsterdam he met Marie Fargues, the daughter of a French merchant of that city; and he married her in July 1757. She made him cut off his beard and resume European dress. He remained several years in Holland. In 1772 he made a second visit to England, taking with him a large collection of pictures by old masters—and many by his own hand—and enamels, and paintings on glass, and other art treasures, which he sold at a good profit. He exhibited portraits and crayon drawings at the Royal Academy in 1773 and 1774. In 1776 he returned to his native land with his wife and children, and continued working there until his death, which occurred on September 21, 1789. He was a good colourist. His compositions are remarkable for their precise contours and truthfulness in detail. His portraits are noticeable for their pleasant smiling features—a portrait of himself laughing is a fine piece of genre-painting. His etchings are distinguished by great delicacy and force. His studies in pastel of landscapes have surprising effects of the open air, clear tones, simplicity of forms, and originality of treatment. His work too on porcelain and glass—chiefly birds, flowers, and fruit—is exquisite. His drawings on dark-grey paper in red and black, with white used sparingly, are very fine and animated.

Among his works are the following:

Amsterdam.	*Nat. Mus.*	La Belle Liseuse (Mdlle. Lavergne, niece de Liotard.) 1746.
"	"	Countess of Coventry (Miss Mary Gunning) in Turkish dress.
"	"	La Dame aux déntelles (Mme. Congnard). 1757.
"	"	Archduke Maximilian of Austria. 1777.
"	"	Emperor Joseph II. 1777.
"	"	Marshal Maurice Saxe (*Replica*).
"	"	Empress Maria Theresa. 1762.
"	"	Louis de Bourbon (son of Louis XV.). 1753.
"	"	Countess of Marlborough.
"	"	Sleeping Venus (*after Titian*).
"	"	The Three Graces.
"	"	Apollo and Daphne.
"	"	A Roman Street Boy.
"	"	Landscape, Environs of Geneva.
"	"	Three Cows (*after Paul Potter*).
Berne.	*Museum.*	Male Portrait.
Dresden.	*Museum.*	The Chocolate Girl of Vienna. 1745.
"	"	La Belle Liseuse (*Replica*). 1746.
"	"	The Artist (in Turkish dress).
Florence.	*Uffizi.*	Portrait of himself.
Geneva.	*Rath Mus.*	" "
"	"	" " laughing. 1775.
"	"	Portraits of himself and his Wife.
"	"	Portrait of Madame d'Épinay. 1759.
"	"	Portrait of Syndic Pierre Massard.
"	"	Portrait of Syndic C. Sarasin.
London.	*Victoria and Albert Mus.*	A Turk seated.
"	"	Portrait of Sir Everard Fawkener.
Paris.	*Louvre.*	Portrait of Lieut.-Gen. Hérault.
Rome.	*Borghese Palace.*	The Three Graces. } *Coloured copies of statues.*
"	"	Apollo and Daphne }
Vienna.	*Museum.*	Old Woman fallen asleep over her Bible. 1760.
"	*Albertina.*	Portrait of Madame Natoire.
Weimar.	*Museum.*	Emperor Francis I.
"	"	Empress Maria Teresa. 1744.
"	"	Empress Elizabeth Christine. 1744.
"	"	Queen Marie Antoinette. 1762.
"	"	Marshal Maurice Saxe (*Original*).

The Liotard Collection in the National Museum at Amsterdam contains a great many pictures—in oil and pastel and water-colour,—drawings in coloured chalks, etchings, paintings on porcelain and glass, enamels, miniatures, and engravings.

In the Louvre, Paris, are twenty-two drawings, most of them dated 1738-1753.

At the British Museum are two drawings on grey paper—a lady half-length, and a soldier in a turban—and several prints after his pictures.

At the Mühlbach sale in Paris in 1899 a good many pastels, water-colours, and drawings changed hands; and a fine oil-painting, 'Le Souvenir,'—full of grace and brilliantly finished,—was also sold.

LIOTARD, JEAN MICHEL, born at Geneva in 1702, was a twin brother of Jean Étienne Liotard. He learned engraving at Paris under Benoit Audran, and became one of his most distinguished pupils. Under his instruction he engraved his own portrait, and many pictures in the Gallery of Versailles. In 1735 he was invited to Venice by the British Consul Smith, who commissioned him to engrave seven large plates from the cartoons of Carlo Cignani, painted in fresco in the palace of the Duke of Parma, and also seven other plates of Biblical subjects after Sebastien Ricci. These works were not finished till 1743. In Paris he engraved many pictures by Watteau and Boucher. At the time of his death he was engaged, by royal command, upon the 'Life of St. Bruno,' after Le Sueur, and, unhappily, left the suite unfinished. The date of his death is variously stated 1760–1788. His best-known plates are:

Venus in her Chariot.	} *At Parma. After Cignani.*
Apollo rising out of the Water.	
Bacchus and Ariadne.	
Pan and Syrinx.	
Rape of Europa.	
And two others.	
Nine Biblical Subjects and Saints;	*after Ricci.*
Les Comédiens Français.	
La Conversation.	
And three others; after	*Watteau.*
The Castle of Cards.	} *After Boucher.*
The diligent Shepherdess.	

LIPPARINI, LUDOVICO, was born at Bologna in 1800, and was instructed in art in that city, where he brought himself into notice at the age of fifteen. In 1820-21 he was at Rome and Naples, and in 1822, and again in 1825, at Venice, where he became Professor at the Academy in 1838, and Professor of Painting in 1848. He died at Venice in 1856. Among his chief paintings there are:

Erigone. 1827.
Byron's Oath at the Grave of Bozzaris.
The Ascension of Mary (*Gran Cathedral.*)
Achilles.
Bacchus and Ariadne.
The Youth of Jupiter.
Pisani. (*Vienna Gallery.*)

LIPPERT, JOSEPH, a portrait painter, was born at Neuburg in 1764. He went to the Art Academy, and afterwards to Vienna, where he became acquainted with a painter named Gerringer, with whom he travelled for seven years. He died at Pressburg in 1812.

LIPPI, Fra FILIPPO, was born at Florence about

the year 1406. He was the son of a butcher called Tommaso Lippi; but he lost both his parents at an early age, and was left to the care of an aunt, whose poverty rendered her unable to afford him much material aid. In 1414 he entered the Carmelite community at the Carmine of Florence, and studied painting from the frescoes of Masaccio in the chapel of the Brancacci. In 1430 his name first appears as a painter, and in 1431 he seems to have left the monastery. The story told of his capture by the pirates of Barbary at Ancona, and of his captivity, is now considered to be more than doubtful, since no traces of this event can be found in any authentic records or works of this artist. A letter exists, written by Fra Filippo in 1439 to Piero de' Medici, in which he calls himself "one of the poorest friars in Florence," and as having under his charge six marriageable nieces for whom he has to find means to live and dowries. When about twenty-six he painted the altar-piece, representing the 'Virgin and Child enthroned,' with a predella of four subjects, for Gherardo di Bartolommeo Barbadori, which exhibited wonderful talent at even that early age. The upper part of this altar-piece is now in the Louvre, and its predella is in the Academy of Arts at Florence. In 1441 he executed for the nuns of Sant' Ambrogio a 'Coronation of the Virgin, with Saints and Monks,' one of the latter of whom is his own portrait with the tonsure, and holding a scroll inscribed "Is perfecit opus." This clearly shows that at that date he had not abandoned the robes and marks of his Order. He seems at this period to have been highly esteemed, and to have received many commissions from the clergy and the nobility of Florence. His most powerful patron was Cosmo de' Medici, and it is probably owing to his patronage that in 1450 he was appointed chaplain to a convent of nuns in Florence; and in 1457 was made rector of San Quirico at Legnaia. In 1456 Fra Filippo began the frescoes at the Pieve, now the cathedral of Prato, having already painted a 'Death of St. Jerome' for the provost of that church, where it is still preserved. It is whilst he was employed at Prato that Vasari tells the story of Fra Filippo having abducted a nun named Lucrezia Buti, whose child is known as Filippino Lippi. One of the finest paintings executed by Fra Filippo whilst at Prato is a 'Nativity,' now to be seen in the refectory of the convent of San Domenico in that city. His frescoes in the choir of the cathedral of Prato represent events in the lives of SS. John the Baptist and Stephen. They are remarkable for their harmonious grouping and colour, as well as for the richness of the costumes, head-dresses, and other accessories. After frequent interruptions, these frescoes were completed about 1465 by the one which represents the 'Death of St. Stephen,' in which he introduced the portraits of Carlo de' Medici, Fra Diamante, and himself. He afterwards went to Spoleto, where he commenced the frescoes which adorn the choir of the cathedral. They represent the 'Annunciation,' the 'Nativity,' and the 'Coronation of the Virgin,' and were completed after Fra Filippo's death in 1469 by his pupil and assistant, Fra Diamante. Fra Filippo occupies a most important place among painters of the Quattrocento, and exercised a decisive influence upon artists of the two subsequent generations. Traces of his style and manner are so clearly perceptible in later works as to have induced some recent critics to dispute Fra Filippo's paternity of pictures hitherto unhesitatingly attributed to him, such as the 'Madonna with Youthful Baptist and two Angels' (Uffizi), the 'Virgin and Child with two Angels' (Naples Museum), and the 'Coronation' belonging to the Marquess of Lothian, all of which are now regarded as early works of Botticelli. Examples of this artist's work may be found as under:

E.C.S.

Berlin.	*Gallery.*	The Virgin and Child.
"	"	The Virgin adoring the Child.
"	"	The Virgin as the Mother of Pity.
Florence.	*S. Lorenzo.*	The Annunciation.
"	*Uffizi.*	The Virgin adoring the Infant, borne by two Angels.
"	*Pitti Pal.*	The Virgin, with SS. Joachim and Anne.
"	*Academy.*	The Nativity.
"	"	Coronation of the Virgin.
Liverpool.	*Institution.*	Martyrdom of St. Sebastian.
"	"	Temptation of a Bishop.
London.	*Nat. Gall.*	The Annunciation.
"	"	St. John the Baptist with six Saints.
"	"	The Virgin seated.
"	"	Vision of St. Bernard.
"	"	The Virgin and Child, with Angels and Saints. (*Formerly in San Spirito, Florence.*)
Munich.	*Gallery.*	The Annunciation.
"	"	The same (*smaller*).
"	"	The Virgin and Child.
Paris.	*Louvre.*	The Nativity.
"	"	The Virgin and Child.
Prato.	*Collegiata.*	Scenes from the Life of St. John the Baptist.
"	"	Scenes from the Life of St. Stephen.
"	*Municipal Gall.*	The Virgin giving her Girdle to St. Thomas.
"	*S. Domenico.*	The Nativity.
Rome.	*Lateran Gall.*	Coronation of the Virgin.
Spoleto.	*Cathedral.*	Frescoes.

LIPPI, FILIPPO, called FILIPPINO, to distinguish him from his father, was the natural son of Fra Filippo, a Carmelite, and Lucrezia Buti, a nun. He was born about 1457 at Prato, and received his early education in that city, and after the death in 1469 of Fra Filippo, whose relatives were also living there, he came under the care of Fra Diamante, and received his first lessons in painting from him. It is evident, however, that he also studied under Botticelli, who exercised a great influence over the young artist. This can be judged from his early paintings, and from contemporary records. In 1480 he painted, by commission of Pietro del Pugliese, the 'Vision of St. Bernard,' which is now above the altar in a chapel of the Badia, Florence. Another altar-piece, executed at about this time, is the one in the church of San Michele, Lucca, representing 'SS. Roch, Sebastian, Jerome, and Helena.' Both the above-mentioned pictures strongly recall Fra Filippo's style. Between 1482 and 1490 he painted the frescoes in the Brancacci chapel in the Carmine, Florence, where Masaccio had already commenced the decorations, and left unfinished the fresco representing 'St. Peter restoring a Boy to Life,' which was completed by Filippino. His own frescoes are those of the 'Visit of St. Paul to St. Peter in Prison,' 'St. Peter liberated from Prison,' 'SS. Peter and Paul before the Proconsul,' and the 'Crucifixion of St. Peter.' That he was highly esteemed by the Florentines of his time is proved by the fact that he was chosen by the Council in 1482 to replace Perugino in the

Lippi pinx. Chiesa degl' Innocenti Florenz

Angel presenting the Divine Child to the Virgin.

FRA FILIPPO LIPPI

Alinari photo] [*Città di Castello Gallery*

THE CORONATION OF THE VIRGIN

Woodbury Co. photo] THE ADORATION OF THE MAGI [*National Gallery*

decorations of the hall of the Palazzo Pubblico. The 'Madonna and Child, between SS. Victor, John the Baptist, Bernard, and Zanobius,' painted in 1485, and originally intended for the Sala degli Otto of the Palazzo, is now in the Uffizi Gallery. In 1487 he received the commission to adorn the Strozzi chapel in Santa Maria Novella with episodes from the lives of SS. John the Evangelist and Philip, which he finished in 1502, after his sojourn in Rome, where he entered the service of Cardinal Oliviero Caraffa, whose chapel in Santa Maria sopra Minerva he embellished with frescoes representing different scenes from the life of St. Thomas Aquinas. These frescoes were probably finished by about 1493, when Filippino returned to Florence, and in 1495 painted for the Confraternity of San Francesco at Palco, near Prato, the altar-piece of 'Christ appearing to the Virgin,' which has upon the gradino the Body of Christ in the tomb, and SS. Francis, Dominick, Clara, and others. This painting is now in the Munich Gallery. In 1498 he adorned a tabernacle at Prato with a 'Virgin and Child, between Angels and Saints,' and in that same year he formed one of the Council called to decide the question of the repair of the lantern above the cupola of Santa Maria del Fiore, that had been struck by lightning. Both Perugino and Lorenzo di Credi likewise assisted at these deliberations. Soon afterwards he recommenced and finished the frescoes at the Strozzi chapel, which represent various scenes in the lives of SS. John the Evangelist and Philip. These all show a certain decline in the artist's powers in their general design, colour, and execution. Filippino died at Florence in 1504, and was buried in the church of San Michele Bisdomini. Filippino differed greatly in character from his turbulent and sensual father, and his natural meekness and piety are often reflected in his paintings. Although his works cannot lay claim to that robust suavity which characterizes the masterpieces of Raphael, it is a generally admitted fact that Filippino was Raphael's truest precursor. Of the numerous works hitherto attributed to Filippino, quite a number are now assigned by certain critics to other authors, but for reasons which do not bear much weight. For instance, the famous 'Adoration of the Magi' (National Gallery), 'The Death of Lucretia' (Pitti), 'The Story of Esther,' and several other important paintings are attributed by Mr. Berenson to an imaginary friend of Botticelli, whom he christens "Amico di Sandro," and to whom he also assigns several works by Fra Filippo and other artists. Other works by him are:

Berlin.	*Gallery.*	Portrait of a Youth.
„	„	Christ Crucified, between three Angels.
„	„	Allegory of Music.
Bologna.	*S. Domenico.*	St. Catharine before the Virgin. 1501.
Boston, U.S.A.	*Mrs. Warren.*	Holy Family with St. Margaret.
Florence.	*Uffizi.*	Madonna with Saints. 1485.
„	„	Adoration of the Magi. 1496.
„	„	Portrait of Himself.
„	*Badia.*	The Vision of St. Bernard. 1480.
„	*S. Donato.*	The Adoration of the Magi. 1496.
„	*Corsini Gall.*	The Virgin and Child, with St. John.
Genoa.	*Palazzo Bianco.*	Madonna and Saints. 1503.
London.	*Nat. Gall.*	The Adoration of the Magi.
„	„	The Virgin and Child.
„	„	St. Francis in Glory.
Lucca.	*S. Michele.*	Four Saints.
Naples.	*Pal. S. Angelo.*	Holy Family.
Rome.	*S. Maria sopra Minerva.*	The Legend of St. Thomas.
„	„	Assumption. E.C.S.

LIPPI, GIACOMO, called GIACOMO or GIACOMONE DA BUDRIO, and GIACOMO DELLA LIPPA, born at Budrio, flourished at the end of the 16th century. He was a pupil of Lodovico Carracci, but displayed more power of execution than genius. Among his works was a set of frescoes taken from the 'History of the Virgin,' which he executed for the church of the Annunciation at Bologna.

LIPPI, LORENZO, was born at Florence in 1606, and studied painting under Rosselli. Lorenzo Lippi, like his friend Salvator Rosa, divided his time between painting and poetry. His poem of 'Il Malmantile racquistato,' though perhaps less read than the 'Satires' of Salvator, is more elegant, and is one of the most admired productions in the Italian language. In choosing a prototype worthy of his imitation in painting, his taste and feeling directed him to Santo di Titi. His pictures are not very scarce in Florence, though he passed several years at Innsbruck, where he was painter to the court. He died at Florence in 1664. Among his best works may be mentioned:

Florence.	*Uffizi.*	The Crucifixion.
„	*Sig. Galli.*	The Triumph of David.
Vienna.	*Gallery.*	Christ with the Woman of Samaria.

LIPPO, a Florentine painter, was born in 1357. His earliest work was the decoration of a chapel in the convent of San Benedetto in his native city. From Florence this artist was invited to Arezzo, where he decorated the chapel of the Magi in the church of Sant' Antonio with a fresco representing the 'Adoration of the Magi.' In the Cathedral also he decorated two chapels. At a later period he executed many works at Bologna, and then returned to Florence, where he executed several scenes from the life of St. John the Evangelist in the church of Santa Maria Maggiore. He also worked largely in mosaic. None of this master's works now remain, as most of them perished in the siege of Florence. He was of a quarrelsome disposition, and having used some offensive words to an adversary in a law-suit, he was stabbed by him and died about 1430.

LIPPO DI DALMASIO (or DELLE MADONNE). See SCANNABECCHI.

LIPPOLD, FRANZ, a German portrait painter, was born at Hamburg in 1688. He was instructed by Denner, and employed at several German courts until he settled at Frankfort in 1720. He died there in 1768. Among his best portraits are:

The Emperor Charles VII. 1742.
The Emperor Francis I. 1745.
The Empress Maria Theresa.

LIPS, JOHANN HEINRICH, was born at Kloten, near Zurich, in 1758, and was destined for the surgical profession; but his inclination for art caused him to abandon that intention, and he studied design under Lavater, attending the Academy at Mannheim in 1780, and six months afterwards that of Düsseldorf, where he executed his first plate, representing the 'Martyrdom of St. Sebastian,' after Van Dyck. With his 'Antiochus in Love with his Mother Stratonice,' he was received a member of the Academy. He visited Rome twice, in 1783 and 1786, in which last time he began to paint historical subjects in water-colours, and his copies after the old masters are

very faithfully executed. Circumstances forced him to return to engraving, and among his 1447 plates there is not one of inferior quality. From 1789 to 1794 he was professor at the Academy of Design at Weimar, but on account of his health he was obliged to return to Zurich, where he died in 1817. Among the most important of his plates may be mentioned:

The Adoration of the Magi; *after Annibale Carracci.*
The Bacchanal; *after N. Poussin.*
Charlotte Corday; *after Bréa.*
Portraits of Goethe, Wieland, and Ludwig Hess.

LIPS, JOHANN JAKOB, the son and pupil of Johann Heinrich Lips, was born at Zurich in 1790. He studied at Munich, whence he returned to his native town in 1818; he there committed suicide in 1833 through disappointment over a plate on which he had worked for years. He was an engraver of ability, and executed various historical subjects and portraits the best of which are:

Portrait of the Crown-Prince Louis of Bavaria.
Portrait of the poet Hebel.
St. John; *after Giulio Romano.*

LIRIOS, BUONAVENTURA. See LIGLI.

LIS, JAN, called PAN, a Dutch painter, was born at Hoorn in 1570. He was a pupil of Hendrik Goltzius at Haarlem, and imitated his style exceedingly well. He afterwards travelled, and visited Paris, Rome, and Venice. On his return to his native country he found plenty of employment, but his intemperate habits led him to neglect his art. He after a time resolved again to travel, and visit his friend Sandrart at Rome; but stopping at Venice, he died there of the plague in 1629. His paintings represent festivals, peasant life, masquerades, and nymphs bathing. Among his best paintings are:

Cassel.	*Gallery.*	Sailors in an Inn.
"	"	Italian Peasants playing at Mora.
Dresden.	*Gallery.*	The Penitent Magdalen.
"	"	The Lute Player.
Venice	*Ch. of the Tolentini.*	St. Jerome in the Wilderness.
"	"	Adam and Eve lamenting over the Body of Cain.
"	"	The Temptation of St. Anthony.

LIS, JAN VAN DER. See VAN DER LYS.

LISCORNET, JAKOB, was a native of Dantsic, who flourished in the first part of the 17th century. He painted historical subjects, and died in 1646.

LISEBETTEN, PIETER VAN, (or LEYSEBETTEN,) a Flemish engraver, was born at Brussels about the year 1610. In conjunction with Jan van Troyen, he engraved part of the plates for the Teniers Gallery. Among others are the following:

The Portrait of David Teniers the elder; *after P. van Mol.*
Jupiter and Danaë; *after Titian.*
The Marriage of St. Catharine; *after Paolo Veronese.*
The Visitation of the Virgin to St. Elizabeth; *after Palma Vecchio.*
The Virgin, with the Infant Jesus and St. John; *after the same.*
Cupid presenting Fruit to Venus; *after Paris Bordone.*
Diana and Endymion; *after the same.*

LISKA, JOHANN CHRISTOPH, (or LISCHKA,) a painter, whose father was a government official at Breslau, in 1660 executed some frescoes in Prague. Several of his pictures are to be found in the churches of Bohemia. He was living in 1692.

LISMANN, JOHANN ANTON. See EISMANN.

LISSANDRINO. See MAGNASCO, ALESSANDRO.

LIST, GEORG NIKOLAUS, a native of Ulm, was a painter of portraits, and worked also at the court at Stuttgart. He died after 1657. The following portraits by him were engraved:

The Duchess of Würtemberg; *by E. C. Heiss.*
Eberhard III., Duke of Würtemberg; *by Ph. Kilian.*
The Theologian Schubels; *by Rembold.*

LISTER, MARTIN, a draughtsman and engraver of natural history subjects, was born at Radcliffe, in Buckinghamshire, about 1638. He graduated M.D., and practised at York and afterwards in London, where he became physician to Queen Anne. He died in 1711. Assisted by his daughters, Anna and Susanna Lister, in the etchings, he published:

'Historia Animalium Angliæ.' 1678.
'Historia Conchyliorum.' 1685-93.

LISZEWSKA, ANNA DOROTHEA, afterwards THERBUSCH, was born at Berlin in 1722. She was first instructed in painting by her father, Georg Liszewski. She went to Stuttgart in 1761, where she painted portraits. Shortly afterwards she became a member of the Institute at Bologna, and then court painter at Mannheim. Subsequently she returned to Berlin, and executed several historical sketches. In 1766 she visited Paris, and was received a member of the Academy in 1767, as well as of that at Vienna. She returned to Berlin in 1770, and died in 1782. Among her best productions are:

Ariadne in Naxos. (*For the Archduke Charles Eugene of Würtemberg.*)
Diana returning from the Chase. (*For Frederick the Great, King of Prussia.*)
Her own Portrait. 1773. (*Brunswick Gallery.*)
A Man holding a Glass of Wine. (*Louvre, Paris.*)

LISZEWSKA, ANNA ROSINA, an elder sister of Anna Dorothea Liszewska, was born at Berlin in 1716, and was also instructed by her father. She was patronized by the Princess of Anhalt-Zerbst at Stettin, whose portrait she painted when herself in her fourteenth year. In 1741 she married the painter David Mathieu, but he died in 1755. After this she painted in the Salon des Beautés at Zerbst forty of the most beautiful women. In 1760 she married her second husband, H. von Gasc of Berlin, and in 1764 received a handsome pension at Brunswick. In 1766 she travelled in Holland, and was received in 1769 a member of the Academy at Dresden. She died in 1783. Her best paintings are:

Monime in the act of throwing off the Royal Diadem. (*For the Duke of Brunswick.*)
Artemisia.
Portrait of a Lady (Signora Branconi?). 1770. (*Brunswick Gallery.*)

LISZEWSKA, FRIEDERIKA JULIA, born at Dessau in 1772, was the pupil of her father, whose name also is stated to have been Georg Liszewski, and with whom she came to Berlin in 1792. She painted the portraits of her father and of the Turkish Ambassador at Berlin; also pictures of a girl reading, another knitting, and a third holding a pigeon, for the Duke of Mecklenburg-Schwerin. She was living in 1838.

LISZEWSKA, JULIA, who was born in 1724, and died in 1794, has left some portraits and family scenes.

LISZEWSKI, CHRISTOPH FRIEDRICH REINHOLD, the son of Georg Liszewski, and brother of Anna Dorothea and Anna Rosina Liszewska, was born

at Berlin in 1725, and was probably instructed by his father. He was court painter at Dessau in 1752, worked at Dresden in 1768, visited Berlin in 1772, and became in 1779 court painter to the Duke of Mecklenburg-Schwerin at Ludwigslust, where he died in 1794. He excelled in portraiture, which he liked to represent by candle-light, and in which branch he was most successful. Among his best performances may be mentioned the portrait of Eugene, Prince of Anhalt.

LISZEWSKI, JERZY, (or GEORG,) was born at Olesko in Poland in 1674, and was first in the employ of Eosander, an architect, who, seeing his talent, set him to study painting. He established himself in Berlin, and died there in 1750. The following portraits by him were engraved:

A. de Vignolles, the Mathematician; *by J. J. Haid.*
Prince Friedrich August of Anhalt; *by J. M. Bernigeroth.*
Prince Friedrich of Hesse-Cassel; *by Rosbach.*

LITHUARD. See LIUTHARD.

LITSCHAUER, KARL JOSEPH, an Austrian painter, was born at Vienna in 1830. He was first instructed by Waldmüller of that city, but studied afterwards at the Academy of Düsseldorf under Tidemand and by himself. After staying some time in his native city he returned to Düsseldorf, and became from about the year 1850 a follower of that school. He died at Düsseldorf in 1871. His best known works are:

Düsseldorf.	*Herr* }	Scenes from the Thirty Years'
„	*Brewer.* }	War.
Vienna.	*Gallery.*	The Ambuscade.
„	*Count Arnim.*	Scenes from the Thirty Years' War.
„	*Laboratory.*	Morning and Night.

LITTERINI, AGOSTINO, (or LETTERINI,) was born at Venice in 1642. He was a pupil of Pietro della Vecchia. At Vicenza, in the church of San Geronimo, are two pictures by this artist of 'St. Joseph' and 'St. John of the Cross.' He was living in 1727. His daughter, CATARINA LITTERINI, born in 1675, was also an artist.

LITTERINI, BARTOLOMMEO, (or LETTERINI,) was born at Venice in 1669, and was instructed by his father, Agostino Litterini. He was a happy imitator of Titian, and represented Madonnas with exquisite sweetness. There are works by him in San Paterniano at Venice, and in the church at Partenkirchen is an 'Ascension of the Virgin,' dated 1731.

LITTRET DE MONTIGNY, CLAUDE ANTOINE, a French engraver, was born in Paris in 1735, and studied under Cars. This artist visited England about the year 1768, but not meeting with much encouragement, he returned to France, and died at Rouen in 1775. He engraved several portraits and other subjects, among which are:

PORTRAITS.

Madame de Pompadour; *after Schenau.*
Mademoiselle Clairon, the actress; *after the same.*
Jean Jacques Rousseau; *after De La Tour.*
Pierre Laurent de Belloy; *after his own designs.*
M. de Sartine, Lieutenant-General of Police; *after Vigée.*
Antoine de Malvin, Archbishop of Lyons; *after Van Loo.*
Charles Simon Favart; *after Liotard.*

VARIOUS SUBJECTS.

Venus sleeping; *after St. Quentin.*
Diana reposing; *after the same.*
Love conducted by Fidelity; *after Schenau.*
Love distributing his Gifts; *after the same.*
Two Views of the Rhine; *after Weixotter.*

LIUTHARD, (or LITHUARD,) a famous miniature painter, flourished in the time of Charles the Bald, by whose orders in 870 he illustrated with miniatures the Codex Aureus, which he wrote with his brother Berengarius. It was transferred in 888 from the Abbey of St. Denis, near Paris, to St. Emmeran at Ratisbon, from whence it was removed in 975, and is now in the Royal Library at Munich. There is also by him a prayer-book of 862-869 in the Louvre at Paris.

LIVENSZ, JAN, (LIEVENS, or LYVENS,) a Dutch painter and engraver, was born at Leyden in 1607. He was instructed in the first rudiments of design by Joris Verschooten, and at ten years of age was placed under Pieter Lastman, with whom he did not continue longer than two years, and it does not appear that he had any further instruction. When he was only twelve years old he copied the pictures of 'Democritus' and 'Heraclitus,' by Cornelis van Haarlem, with an exactness which made it difficult to distinguish them from the originals. Before he was eighteen, he had established his reputation as a portrait painter, and his picture of 'Students reading at a Peat Fire' opened the way to him in 1630 to visit England, where he was favourably received, and painted the portraits of Charles I. and his queen, with several of the nobility. On leaving England, he established himself at Antwerp, and painted several altar-pieces for the churches of the Low Countries. In 1635 he entered the Guild of St. Luke, and in 1661 the 'Pictura' Society at the Hague, whence after a time he returned to Antwerp, where he was still living in 1672. He died about that date. The following are among his best paintings:

Amsterdam.	*Museum.*	Portrait of Joost van den Vondel, the Poet.
Berlin.	*Gallery.*	Portrait of a Boy.
Brunswick.	*Gallery.*	The Sacrifice of Abraham.
Leyden.	*Town Hall.*	Scipio Africanus.
Munich.	*Gallery.*	Two Portraits of Old Men.
Paris.	*Louvre.*	The Visitation.
Rotterdam.	*Museum.*	St. Peter.

Other portraits by him are at Cassel, Copenhagen, Dresden, Stuttgart, and Vienna.

Jan Livensz distinguished himself not less as an engraver than as a painter. His plates are partly etched, and finished with the graver in a manner resembling that of Rembrandt. His prints amount to about sixty, and are usually signed with his name, but sometimes with the initials *I. L.* The following are his most esteemed prints:

PORTRAITS AND HEADS.

Ephraim Bonus, seated in a chair.
Joost van den Vondel, the Dutch poet.
Daniel Heinsius, Professor of History at Leyden.
Jacobus Gouters, musician.
The Bust of an old Man, bald, with a long beard.
Bust of a Man with a furred cap; *after Rembrandt.*
Several Busts and Studies of Heads, &c.

VARIOUS SUBJECTS.

The Holy Family, with figures kneeling.
The Virgin presenting a Pear to the Infant Jesus.
The Raising of Lazarus; a grand composition.
St. John the Evangelist.
St. Jerome in a Cell, holding a Crucifix.
St. Francis holding a Skull.
St. Anthony; one of his early plates.
Mercury and Argus.
An Oriental Figure, with a furred cloak and cap.
Another Oriental Figure, with a gold chain.
The half-length of a Man, with long hair over his shoulders; a woodcut.
A Landscape, with three trees; a woodcut.

LIVERSEEGE, HENRY, a painter of genre subjects, was born at Manchester in 1803. From his birth he was weak, and deformed in his person, and being neglected by his father, he owed his education to an uncle, who watched over him with great care and tenderness. It is not said by whom he was instructed in art, but his first attempts were in portraiture. His touchy sensibility, however, is said to have prevented success in that line. Being enamoured of the works of Shakespeare and Sir Walter Scott, he turned from the real to embody the ideal characters in the writings of those authors, and produced a series of pictures of the dramatic kind, which brought him both money and reputation. Among these personifications of imaginary characters were Adam Woodcock, from Scott's romance of 'The Abbot,' in which he happily depicted the ridiculous part in that good-humoured worthy; 'Isabella and the Recluse,' from 'The Black Dwarf'; and 'Edie Ochiltree and Sir Arthur Wardour,' from 'The Antiquary. To these followed 'The Inquiry,' a scene of quiet humour, representing a country lad inquiring his way from a burly-looking porter at the door of a mansion. 'The Cobbler' is of the same stamp; he is reading Cobbett's Register, and spelling his way with a look of pondering sagacity. 'Percie Shafton and Mysie Happer' is another of his happy delineations. In 1827 he came up to London, and in the following year exhibited at the Royal Academy, 'Wildrake presenting Colonel Everard's Challenge to Charles II.' After this he used to spend three or four months occasionally in this city, studying at the British Museum and the British Institution, and continuing to exhibit both here and at Manchester. The weakness of his frame sank under the activity of his imagination; his life was a continued disease, and it was scarcely a surprise to his friends when he expired suddenly at Manchester in the year 1832. As an artist his power lay in delineation of character; and he has left it doubtful whether he was most successful in the serious or the humorous. He is excellent in both. His works were published in mezzotint, under the title 'Recollections of Liverseege,' in 1832-35.

LIVESAY, RICHARD, a portrait painter and engraver, was born about the middle of the 18th century, and about 1781 lodged with Hogarth's widow in Leicester Fields. He was a pupil and assistant of Benjamin West. Settling at Windsor, he was patronized by George III., to whose family he taught drawing. Afterwards he removed to Portsea, on being appointed drawing-master to the Royal Naval College. Some of Hogarth's and of his own works were engraved by him. He died at Southsea in 1823. There are by him:

Portrait of James, first Earl of Charlemont. (*National Portrait Gallery.*)
Review of Troops by George III. (*Hatfield House.*)

LIVIN, MENUS, a Florentine painter of Dutch origin, was born at Amsterdam in 1630. He went to Milan and then to Rome, where he met with a gentleman who took him to Vienna. There he found a powerful patron in Prince Matthias of Tuscany, who placed him with Pietro da Cortona at Florence. From thence he ran away and joined the players of the Duke of Savoy, but after three years he returned to painting, and meeting again with Prince Matthias, he joined Stefano della Bella. His chief works were a picture of the 'Sacrifice of Abraham,' and the decoration of the cupola of the church of La Pace at Florence. He was also an engraver. He died at Florence in 1691.

LIVIUS, CRUYL. See LEVYN.

LIVIZZANI, GIOVANNI BATTISTA, was an Italian painter and poet, who lived in the first part of the 17th century. Some of his pictures have been engraved, but he gained more distinction with the pen than with the brush.

LIZARS, WILLIAM HOME, a Scottish subject painter and engraver, was born at Edinburgh in 1788. He received instruction from his father, an engraver, and also in the Trustees' Academy. His reputation was made by his 'Scotch Wedding' and 'Reading the Will,' exhibited at the Royal Academy in 1812, and which are now in the National Gallery of Scotland. The death of his father, however, compelled him to devote the remainder of his life to the engraving and printing business. He died at Edinburgh in 1859.

LLAMAS, FRANCISCO, was a Spanish painter who lived at Madrid in 1700. He was a pupil of Giordano, whose style he adopted. On the ceilings of the halls which separated the two cloisters of the College of Monks in the Escorial, he represented 'The Trinity,' 'The Creation,' 'The chief Doctors of the Church,' 'The chief Philosophers,' 'The Sciences,' 'The Virtues,' 'The Elements,' and several other subjects. He also decorated the Cathedral of Avila, and the Hermitage of our Lady of Prado, near Talavera de la Reyna.

LLANOS Y VALDIS, SEBASTIAN DE, a painter of Seville, was born at Granada about 1602. He was a pupil of Herrera the elder, and worked chiefly for private and lay patrons. In 1660 he actively supported Murillo in founding the Academy of Painting at Seville. He was thrice chosen President of the Academy, in 1666 and the two following years. It is probable that he died about 1668. Cean Bermudez mentions only two of his works, a 'Virgin of the Rosary, adored by Angels and Neophytes,' in the College of St. Thomas at Seville, and a 'Magdalene' in the Recollet Convent at Madrid.

LLANTA, JACQUES FRANÇOIS GAUDERIQUE, a French lithographer, was born at Perpignan in 1807, and died in 1866. He was a pupil of Gros, and occasionally painted in oil. Among his lithographs is a portrait of the Duke of Orleans, Regent of France, after Santerre.

LLERA ZAMBRANO, ALONSO DE, a native of Cadiz, flourished in that city as a painter of banners for the royal navy, and executed, in 1639, altar-pieces for the oratories of four galleons despatched in that year to New Spain.

LLORENS, CRISTOBAL, was a painter of good repute, who lived in Valencia about 1597. He painted the histories of St. Mary Magdalene and St. Sebastian, which long adorned their altars in the conventual church of San Miguel de las Reyes. It is uncertain whether these or any of his works exist.

LLORENTE, BERNARDO GERMAN. See GERMAN LLORENTE.

LLOYD, MARY. See MOSER.

LOARTE, ALEXANDRO, was a painter of Toledo, and disciple of El Greco. Cean Bermudez praises his works for their correct drawing and a Venetian cast of colour, mentioning a large composition of the 'Miracle of the Loaves and Fishes,' painted in 1622 for the Mission Friars of Toledo; a hunting-piece of the next year; and a picture of 'Hens and Chickens,' painted in 1626.

STEPHAN LOCHNER
CALLED
MEISTER STEPHAN

[*Cologne Gallery*

THE MADONNA OF THE ROSE GARDEN

LOAYSA Y GIRON, JUAN DE, was a Spanish painter and archæologist, who lived at Seville in 1669. He painted with taste, and was canon of the cathedral, and one of the founders of the Academy of Seville.

LOBIN, JULIEN LÉOPOLD, a French historical painter, was born at Loches in 1814. He studied under Steuben and Hippolyte Flandrin, and became director of the manufactory of stained glass at Tours, where he died in 1864.

LOCA, BATTISTA, according to Dominici, was a Neapolitan painter, who flourished about the year 1540. He was first a scholar of Giovanni Antonio d'Amato the elder, but afterwards studied the works of Andrea da Salerno, and became a historical painter of some reputation. In the church of Il Spirito Santo, at Naples, is a picture by this master, representing the 'Conversion of St. Paul,' painted in 1543.

LOCATELLI, ANDREA, (or LUCATELLI,) was born at Rome in 1660, and studied under Paolo Anesi. He painted landscapes, architectural pieces, and some historical subjects, and had also an especial talent in representing "bambocciate." In his landscape he imitated Claude, in his genre pictures Zuccarelli. His works are at Augsburg, Cassel, Stockholm, St. Petersburg, Philadelphia, and elsewhere. Joseph Vernet was instructed by him. He died in 1741.

LOCATELLI, ANTONIO, an Italian engraver, born at Alvisopoli, near Venice, about 1800, was a pupil of Raffaello Morghen and Longhi at the Academy of Milan. Among his plates are:

Mater Dolorosa; *after Palagi.* 1819.
Daniel in the Den of Lions; *after Rubens.* 1833.
Portrait of Giuseppe Parini; *after Albertolli.*
Portrait of Carlo Goldoni.

LOCATELLI, GIACOMO, (or LUCATELLI,) an Italian painter, was born at Verona in 1580. He studied at Bologna under Guido and Albani. Among his works are two pictures in the church of San Fermo Maggiore at Verona. He died in 1628.

LOCATELLI, MARIA CATARINA, (or LUCATELLI,) a native of Bologna, was a pupil of Pasinelli. She painted historical pictures, and in the church of the Madonna di S. Columbano is a picture of 'St. Anthony and St. Theresa.' She died in 1723.

LOCATELLI, PIETRO, (or LUCATELLI,) an Italian painter, was born near Rome about 1630. He was a pupil of Ciro Ferri, or Pietro da Cortona, and his pictures in the church of Sant' Agostino and the Colonna Palace show boldness and freedom of colouring. At Siena are a 'Beato Galgano' at the church of San Francesco, and an 'Assumption' at the hospital of Santa Maria della Scala. He was living in 1690, and died at Rome in the depth of poverty and wretchedness.

LOCHE, ÉTIENNE, a French painter and lithographer, was born at Nîmes in 1786. He was a pupil of David and of Baron Gros, and he lithographed several drawings by Girodet.

LOCHER, N., a painter and engraver, was born at Freiburg in Switzerland in 1770. He painted pictures in the style of Teniers.

LOCHNER, STEPHAN (School of Cologne), called "Meister Stephan," born at Meersburg on the Lake of Constance in the early years of the 15th century, and probably received his first teaching at Constance, which had a flourishing school of painting at that date. He may have come to Cologne about 1430; the fact of his having been elected a member of the Senate in 1448 presupposes a long residence in the city; he was re-elected in 1451, but died of plague in that year. His work marks the highest development of the School in the first half of the 15th century, and forms the connecting link between the earlier traditions of Cologne and the tendencies of a newer and more naturalistic art. His most famous picture is the triptych now in the Chapel of St. Michael (Cologne Cathedral), painted for the chapel of the Rathaus probably between 1440 and 1445. It was removed to the cathedral in 1810, and has ever since been known as the 'Dombild.' A passage in Albert Dürer's Diary referring to this picture and speaking of the painter as "Maister Steffan," led to the identification of this master, who is now proved, on the evidence of many documents, to be Stephan Lochner. He had many pupils, one of whom is known as the "Master of Heisterbach." Among Lochner's principal works are the following:

Altenburg.	*Coll. of Princess George of Saxe Altenburg.*	Nativity.
Cologne.	*Archiepiscopal Palace.*	Madonna and Child with female donor.
"	*Museum.*	Madonna and Child in the Rose-Garden.
Darmstadt.	*Gallery.*	Presentation in the Temple. Dated 1447.

C. J. Ff.

LOCHOM, B. VAN, was a Dutch engraver, who flourished at Amsterdam from about 1605 to 1635. There are a considerable number of his plates, which are partly in the style of Virgil Solis, and partly in that of Wierix, as 'Christ on the Cross.' He also engraved a set of plates of ornaments for goldsmiths, and a set of small plates of hunting-scenes, which, from their shape, appear to have been intended for fans.

LOCHOM, HANS VAN, a Flemish engraver, probably the father of Michiel van Lochom, was born at Antwerp about 1550. He engraved in the style of Van den Broeck, and among his plates are 'The Last Supper,' after that master, and 'The Repentance of Peter,' after M. De Vos.

LOCHOM, MICHIEL VAN, was a Dutch engraver, who was born in 1600, and died in Paris in 1647. He appears to have been chiefly employed by the booksellers, and worked entirely with the graver. One of his best prints is a frontispiece to the 'Life of Louis XIII,' with a portrait of that monarch on horseback, with several small figures. He engraved several portraits for the works of Hippocrates, published in Paris in 1639; and others after Ferdinand Elle. He also engraved the plates for Girard's 'Peintures sacrées de la Bible,' published in folio in Paris in 1656.

LOCHON, RENÉ, a French line engraver, was born at Boissy *c.* 1623, and died before 1675. He resided in Paris, where he engraved some historical subjects and several portraits, in which he seems to have imitated the style of Nanteuil. Among other plates, the following are by him:

PORTRAITS.

Charles de Bourbon, Bishop of Soissons. 1657.
Eustache de Lesseville, Bishop of Coutances. 1661.
Félix Vialart, Bishop of Châlons.
Balthasar Phélypeaux de La Vrillière. 1667.
Jérome Bignon.
Louis de Marillac, Doctor of the Sorbonne.
Hardouin de Péréfixe, Archbishop of Paris; *after Philippe de Champaigne.*
Antoine Arnauld, Priest of the Oratory; *after the same.*

SUBJECTS.

Christ bearing the Cross; *after Carracci.*
The Virgin and Infant, with St. John; *after N. Coypel.*

LOCK, WILLIAM, an amateur painter, was born about 1767 at Norbury Park, Surrey. His father was distinguished as a collector, and an associate of artists, and he himself painted several allegorical subjects, of which the best known is the 'Death of Wolsey,' which has been engraved. Fuseli dedicated to him his 'Lectures on Painting.'

LOCKE, WILLIAM, was an English portrait painter, who lived in London about 1750.

LOCKEY, NICHOLAS, was an English portrait painter, who practised at the end of the 16th and beginning of the 17th centuries. He painted a portrait of John King, Bishop of London.

LOCKEY, ROWLAND, was an English portrait painter, who practised in the latter half of the 16th century, and was a pupil of Hilliard. He is reputed to have painted a picture containing portraits of Sir Thomas More, his son and his wife, and all their lineal heirs.

LOCKHART, WILLIAM EWART, born in Dumfriesshire in 1846, came to Edinburgh in 1860, and, entering at the Trustees' Academy, studied under Scott Lauder. When still very young he began to exhibit at the Royal Scottish Academy. In 1867 he paid the first of many visits to Spain, and in Spain and Spanish story he found the subjects of what are perhaps his best works. Next year he exhibited his first Spanish picture, 'The Lovers' Quarrel.' In 1870 he was elected Associate of the Royal Scottish Academy, and in 1878 became full Academician. A visit to Majorca in 1875 furnished fresh subjects for his brush. In 1887 he was commissioned by Queen Victoria to paint a picture of the Jubilee Celebration in Westminster Abbey, and this work, containing 300 portraits, occupied about three years, and greatly increased his reputation. It hangs in Windsor Castle, and the sketch for it was purchased by the French Government for the Luxembourg. After this he confined himself mainly to portraiture, gaining a medal at the Paris Salon of 1895 for a portrait of Mr. Speaker Peel. In 1896 he removed to London. He was an Associate of the Society of Painters in Water-Colour. His death took place in 1900. His chief pictures are: 'The Cid and the five Moorish Kings' (1882), the finished sketch for which hangs in the Scottish National Gallery; 'The Swine-herd' (1885), in the Albert Institute, Dundee; 'A Church Lottery in Spain'; 'Orange Harvest, Majorca'; 'Portrait of A. J. Balfour,' in the Glasgow Corporation Gallery; and a portrait of himself in the Aberdeen Gallery. As a painter of genre and anecdote he early took a high place. Clever in drawing, striking and often brilliant in colour, and marked by skilful, if sometimes exaggerated, characterization as his works are, they are, nevertheless, sometimes lacking in delicacy and reserve. J. H. W. L.

LOCKLEY, DAVID, was an English engraver, who flourished about the year 1719. Among other prints, he engraved a large plate representing a view of the New Church in the Strand; and his name is affixed to a portrait of Michael Malard.

LODE, GUSTAV DE, was a painter and engraver, who flourished at Viborg from 1730 to 1737. He painted historical pieces and portraits.

LODE, ODOARD HELMONT DE, was a Danish engraver, who lived at Copenhagen in the middle of the 18th century. He died in 1757. Among his engravings are:

Portrait of Christian IV. of Denmark; *after C. van Mander.*
Portrait of Frederick III.; *after the same.*
Portrait of Count Moltke; *after G. G. Pilo.*
Nikolaj Brorson; *after Erichsen.*

LODER, ASTOLF, was a German painter, born at Frankfort in 1721, who etched several plates after his own compositions. He was living about 1760.

LODER, MATTHÄUS, an Austrian painter, was born at Vienna in 1781, and studied at the Academy of that city under Maurer, Braun, Lampi, and Füger. He first drew flowers and architecture, and afterwards painted history, landscapes, and portraits. He became drawing-master to the Archduchess Maria Louisa at Parma, was received a member of that Academy in 1816, and subsequently appointed painter to the Archduke Johann. His best work is the painting of the Crucifix on the Erzberg. He died at Brandhofe in Styria, in 1828.

LODGE, JOHN, was an engraver, who practised in the latter part of the 18th century. He died in 1796.

LODGE, WILLIAM, the son of a wealthy merchant, who left him a handsome patrimony, was born at Leeds in 1649. From school he was sent to Jesus College, Cambridge, and he was afterwards a student of law at Lincoln's Inn; but being disposed to more pleasurable studies, he attended Lord Fauconberg in his embassy to Venice, where meeting with Giacomo Barri's 'Viaggio Pittoresco,' in which the principal pictures in Italy are particularized, with an account of the celebrated collection of the Canone Settala at Milan, he translated it into English, and published it in 1679, with heads of the most eminent painters, and a map of Italy, etched by himself. During his travels he drew various views, which he afterwards etched. On his return to England, he assisted Dr. Lister in drawing rare shells and fossils, which were transmitted to the Royal Society, and are inserted in their 'Transactions.' He died at Leeds in 1689. Besides those above mentioned, Lodge's works include:

The Pont du Gard, in Languedoc; with cipher **WL**.
View of Gaeta, with the Mole and Plancus's Tomb.
Pozzuoli, Caracalla's Mole, Baiæ, &c.
Ruins of the Amphitheatre and Aqueduct at Minturnum.
Promontory of Circe, Temple of the Sun, &c.
Lambeth Palace, from the Thames.
Westminster Hall and the Abbey.
The Monument.
Sheriff Hutton Castle.
Clifford's Tower.
View of York.
Leeds, with Views of Kirkstall and Fountains Abbeys.
Portrait of Oliver Cromwell, and his Page.
Portrait of Samuel Malines; *after Claret.*

LODI, ALBERTINO DE, was a painter of the Milanese school, who lived about 1640. He worked at the court of Francesco Sforza, Duke of Milan.

LODI, A. and C. DA. See PIAZZA.

LODI, ERMENEGILDO, an Italian painter, was a native of Cremona, who flourished about 1616. He was a pupil of Giovanni Battista Trotti, whose style he followed. He had a brother, MANFREDI LODI, who was also a painter.

LODI, GIOVANNI DA. See DELLA CHIESE.

LOD. FERRARESE. See MAZZOLINI.

DAVID LOGGAN

Drawing in pencil on vellum] [*Collection of Dr. G. C. Williamson*

CHARLES II.

LÖDEL, HEINRICH, who was born at Hameln in 1798, was first a bookbinder, but afterwards an engraver both on wood and metal. He established himself at Göttingen in 1819, and died there in 1861. He executed several beautiful woodcuts and engravings, among which are:

A Scene in a Public-house; *after Jan Steen;* an engraving.
Christmas Eve; *after H. Hess;* a woodcut.
Extreme Unction; *after Seitz;* a woodcut.
The Nymphs of the Danube; *after J. Schnorr;* a woodcut.
The Initials of Lützelburger, with the Dance of Death and the Alphabetum Mortis, 1849; woodcuts.
The Facsimiles of the woodcuts of Hans Wechtlin.

LOEMANS, ARNOLD, was a Flemish engraver and printseller, who resided at Antwerp about the year 1690. He engraved a few plates after the Flemish masters, and some portraits, among which is that of Jacques Callot.

LOEMBERG, LORENZ, was a native of Sweden, who painted historical pictures and decorations. He went at the end of the last century to Hamburg, where he resided for several years, but he eventually returned to his own country, and died about 1810.

LOESCHER, ANDREAS, a portrait painter, was born at Scharfenstein in Saxony in 1693. He worked for some time at Rome and Venice, but afterwards settled at Augsburg, where he died in 1762.

LOETHENER, STEPHAN. See LOCHNER.

LÖFFLER, AUGUST, a Bavarian landscape painter and engraver, was born at Munich in 1822. He was first instructed by Heinrich Adam, but he afterwards imitated Rottmann. In 1846 he visited Triest and Upper Italy; in 1849 the East, especially Cairo and the Holy Land; in 1853 Greece; and in 1856 Milan and Venice, which countries and cities he treated with distinction in his paintings. He died at Munich in 1866. Among his best landscapes are:

The Cartoon of the Hunt.
Jerusalem. } (*For King Frederick William IV.*) 1851.
The Source of the Lykus on Lebanon. } (*For King Frederick William IV.*) 1851.
The Palm Forest of Cairo. (*For King William of Würtemburg.*)
The Ruins of Jerusalem. (*Stuttgart Gallery.*)
Delphi.
Damascus.
Bethlehem.
Moses.
The Lord appearing to Elijah.
The Gulf of Navarino.
Lake Gennesareth. 1860.
Athens.
The Road to Eleusis.
The Temple at Baalbec.
Lakes Garda and Kochel. 1861.
Bethany. 1862.
Jerusalem from the Mount of Olives. 1863.
Four large Forest Landscapes for Bad Kochel.

Among his etchings may be mentioned two views of Athens.

LOFTHOUSE, Mrs. MARY, *née* FORSTER, painter in water-colours, was born in 1853. She was the daughter of Mr. T. W. B. Forster, a painter who frequently exhibited at the Royal Academy. Her drawings appeared at the Dudley Gallery and at Burlington House, but more often at the Exhibitions of the Society of Painters in Water-Colours, of which she was elected an Associate in 1884. She died at Halliford, May 2, 1885.

LOFVERS, HENDRICK, the son of Pieter Lofvers, was born in 1739, and was instructed by his father. He painted marine subjects, fruit, and flowers, and died at Groningen in 1805.

LOFVERS, PIETER, born at Groningen in 1710, was a scholar of J. A. Wassenburg, and painted sea views with great ability. His pictures were formerly in great request in England, France, and Hamburg. He died in 1788.

LOGGAN, DAVID, was born at Dantsic about the year 1630. He is said to have received his instruction in engraving from Simon van de Passe, in Denmark, and afterwards passing through Holland, he studied under Hendrik Hond, and came to England before the Restoration. He was first employed in engraving views of the public buildings of the University of Oxford, which were published in 1675, in a folio volume, under the title of 'Oxonia Illustrata,' and comprised forty-four plates. He also engraved and published a similar volume for Cambridge ('Cantabrigia Illustrata') in 1688, comprising thirty plates. He executed also a set of eleven plates, entitled, 'Habitus Academicorum Oxoniæ a Doctore usque ad Servientem,' which form a distinct series from the plates of costumes engraved in the 'Oxonia Illustrata.' He died in London in 1693. There are a great number of portraits by him, which are esteemed his best works. They are generally executed with the graver in a neat but formal style, and signed *D. L.* The following are the principal:

Charles I., on horseback.
Queen Henrietta Maria.
Charles II.; four plates.
Queen Catharine of Braganza.
James, Duke of York.
George Monck, Duke of Albemarle.
Sir Edward Coke, Lord Chief Justice.
Edward Hyde, Earl of Clarendon.
James Stanley, Earl of Derby.
Lord-Keeper Guilford.
James, Duke of Monmouth.
James, Duke of Ormond.
Nathaniel, Lord Crew, Bishop of Durham.
William Sancroft, Archbishop of Canterbury.
Sir Henry Pope Blount.
John Pearson, Bishop of Chester.
Sir George Wharton.
George, Prince of Denmark.
Mother Louse, of Louse-Hall; one of his earliest prints.
John Sparrow.
William Hickes.
Peter Mews.
Thomas Isham.
Robert Stafford.
Archibald, Earl of Argyll.
Isaac Barrow.
Edward Reynolds, Bishop of Norwich.
James Ussher, Archbishop of Armagh.
Peter Gunning, Bishop of Ely.
Pope Innocent XI.
John Lake, Bishop of Chichester.
Thomas Fuller.
William Laud, Archbishop of Canterbury.

Loggan was also very successful in portraits drawn with the pencil, and he has left two painted in oil—Gilbert Sheldon, Archbishop of Canterbury, and Peter Mew, Bishop of Bath and Wells.

LOHDE, MAX, was born at Berlin in 1845, and was early made acquainted with classical beauty by his father, who was a connoisseur. He studied painting under Julius Schnorr at Dresden, and Cornelius, but he afterwards attended the Academy at Berlin, and obtained a prize in 1866 with the 'Bride of Messina.' Subsequently he travelled in Silesia, and devoted himself especially to sgraffito

painting. He succeeded in inventing a new method of hardening the chalk, and imparting increased warmth to the colours. He earned great applause with the four wall-paintings on the staircase of the Sophia Gymnasium at Berlin; they represent the Rape of Helen,' the 'Return of Helen,' the 'Return of Agamemnon,' and the 'Arrival Home of Ulysses.' He died at Naples in 1868.

LOIR, ALEXIS, the younger brother of Nicolas Loir, was born in Paris in 1640. He was brought up to his father's profession of a goldsmith, to which he added that of an engraver, in which he became eminent. He became a member of the Academy at Paris in 1678, and died there in 1713. He etched several plates from his brother's designs. The following are esteemed his best works:

The Education of Marie de' Medici; *after Rubens.* (Luxembourg Gallery.)
Time discovering Truth; *after the same.* (The same.)
Magnificat; *after Guido.*
The Fall of the Rebel Angels; *after Le Brun.*
The Massacre of the Innocents; *after the same.*
The Dead Christ in the lap of the Virgin; *after Mignard.*
The Finding of Moses; *after N. Poussin.*
Venus giving Arms to Æneas; *after the same.*
The Adoration of the Kings; *after Jouvenet.*
The Presentation in the Temple; *after the same.*
The Descent from the Cross; *after the same.*
The Virgin with the Infant sleeping; *after N. Loir.*
The Holy Family; *after the same.*
Mary Magdalene praying; *after the same.*
Portrait of Jean Mabillon; *after Hallé.*

LOIR, NICOLAS, a French painter and etcher, was born in Paris in 1624. He was the son of a goldsmith, who, perceiving his inclination for painting, placed him under the tuition of Sébastien Bourdon and Le Brun, with whom he studied until he was twenty-three years of age, when he travelled to Rome. In that city he passed two years, and being in easy circumstances, he occupied his time in contemplating, rather than in copying, the works of the principal masters; and he possessed so retentive a memory, that on returning to his apartment, he could trace sketches of the pictures which had most attracted his attention. The works of Nicolas Poussin were the objects of his particular admiration, and his best pictures are those of an easel size, painted in the style of that master. On his return to Paris he met with immediate employment, and was engaged in several considerable works for Louis XIV., in the palace of the Tuileries and at Versailles. In 1663 he was made a member of the Academy at Paris, and painted for his picture of reception 'The Progress of Painting and Sculpture.' In the church of St. Barthélemy is one of his best public works, representing the 'Marriage of St. Catharine.' He died in Paris in 1679. Many French and Dutch artists have engraved after him. He has also left a great number of etchings from his own designs; they are slightly but spiritedly executed, in the style of a painter. They amount to one hundred and thirteen, and are described in Robert-Dumesnil's 'Peintre-Graveur Français,' vol. 3. They are signed *N. L. I. F.* or *N. L.*, and among them are the following:

Set of Twelve subjects, the Virgin and Holy Families.
The Infant Jesus embracing the Cross.
The Judgment of Paris.
Apollo and Daphne.
Cleobis and Biton drawing the Chariot of their Mother to the Temple of Juno.
Two large Landscapes.

LOISEL, —, a French engraver, resided at Paris about the year 1645. He executed part of the plates for the folio volume of plans and views published by Beaulieu.

LOISY, JEAN DE, a son of Pierre de Loisy the elder, was born at Besançon in 1603. He engraved 'Les Portraits des S. S. Vertus de la Vierge contemplées par feue S. A. S. M. Isabelle Claire Eugenie, Infante d'Espagne,' published in 1635.

LOISY, PIERRE DE, the elder, a French engraver, was born at Besançon, and flourished in the early part of the 17th century.

LOISY, PIERRE DE, the younger, a son or nephew of Jean de Loisy, was born at Besançon about 1630. Among his works are several religious subjects, the portrait of Philip IV., King of Spain, and others.

LOLI, LORENZO, a painter and engraver, was born at Bologna in 1612, and died in 1691. He is sometimes called 'Lorenzino del Signor Guido,' from his having been a favourite disciple of that master. He painted some pictures for the churches at Bologna, of which the most admired is the 'St. Anthony of Padua,' in Santa Caterina di Strada Maggiore. There are by this artist several etchings after Guido and Sirani, whose school he also attended, as well as from his own designs. He sometimes signed his prints with his name, and sometimes *L. LL. F.*, *Lo. F.*, *Laur. Lol.*, &c. The following are his best prints:

The Flight into Egypt; *after Guido Reni.*
The Holy Family, with St. John, in which St. Joseph is leaning on a Pedestal; *after the same.*
The Holy Family, with St. Elizabeth and St. John; *after G. A. Sirani.*
The Virgin with the Infant, to whom an Angel presents a Basket of Flowers; *after the same.*
The Assumption of the Virgin; *after the same.*
St. Jerome; *after the same.*
The Virgin with the Infant sleeping; *after Elisabetta Sirani.*
Mary Magdalene, with a Crucifix; *after his own design.*
The Virgin appearing to St. Francis and St. Augustine; *after the same.*
Fame flying over a Globe; *after G. A. Sirani.*
Perseus and Andromeda; *after the same.*
Cupid breaking his Bow; *after his own design.*
Infant Bacchanalians; *after the same.*
A similar subject; *after the same.*

LOLMO, GIOVANNI PAOLO, (or LULMO,) was born at Bergamo, and died about 1595. In the church of Santa Maria Maggiore at Bergamo is a picture of 'St. Sebastian and St. Roch,' painted in 1587, and in the Berlin Gallery is a 'Madonna.'

LOMAZZO, GIOVANNI PAOLO, a painter and writer on art, was born at Milan in 1538, and was a scholar of Gaudenzio Ferrari, and Giovanni Battista della Cerva. Of his works as a painter little is known; and it is probable he did not paint much, as he became blind when he was thirty-three years old, and was chiefly occupied as an author on various subjects. In 1584 was published at Milan his 'Trattato dell' Arte della Pittura, Scultura, ed Architettura'; in 1587 his 'Rime'; and in 1590 his 'Idea del Tempio della Pittura.' He died about the year 1600. The following works by him remain:

Milan.	*Brera.*	Portrait of the Painter.
„	*Ch. Rocchinetti.*	The History of Melchizedek.
„	*Capuchin Conv.*	A Pietà.
Piacenza.	*S. Agostino.*	Several pictures.

LOMBARD, LAMBERT, son of Gregory, was born at Liége in 1505. Having served his apprenticeship at Liége, it is said under John de Meuse, he went in 1524, or shortly after, to Middelburg

and worked under John Gossart. On his return to Liége in or before 1528, he was appointed official painter to Cardinal Erard de La Marck, prince bishop of Liége, a position which he held until the death of that prelate in February 1538. In 1529 he executed a series of large mural paintings, illustrating the life of Christ, in the choir of the collegiate church of Saint Paul, now the cathedral; and some years later others in the transept, the last of which was completed in 1558. In 1533 Lombard travelled to Franconia, attracted doubtless by the fame of Dürer. On his way he visited Trier, where he studied and sketched the remains of classical antiquity. In 1535 he was back at Liége. In August 1537 he accompanied Cardinal Pole to Rome, where he studied architecture and sculpture, and was busy executing paintings and purchasing statues for the adornment of the episcopal palace at Liége, but this employment and his pension came to an end on the death of Cardinal de La Marck in February 1538. Lombard returned to Liége, where he resided until his death in August 1566. Francis Floris, Hubert Goltz, William Key, Lambert Zutman *alias* Soete (*Suavius*), and Dominic Lampson are the most celebrated of his numerous pupils. Besides paintings, Lombard executed an immense number of drawings for painters, glass-painters, sculptors and goldsmiths. About thirty of his compositions have been engraved; many of his drawings, which are generally signed and dated, have been preserved. He also practised as an architect. The north porch of the church of St. James and a house in the Haute Sauvenière at Liège are said to have been built from his designs.

Liége.	*Château de Kinkempois.*	Portrait of himself (*a replica at Cassel in the Museum*).
„	*Museum.*	The Last Supper (*a replica at Brussels in the Museum*).
„	„	Head of a man playing a flute.
Vienna.	*Museum.*	Adoration of the Shepherds.
„	„	The Holy Family resting on the road to Egypt.
Wonck (Liége).	*M. Scheen.*	Scenes in the life of Jacob.

Bibliography: Lampsonius, 'Lamberti Lombardi apud Eburones pictoris celeberrimi vita,' J. Helbig, 'Lambert Lombard, peintre et architecte,' Bruxelles, 1892. W. H. J. W.

LOMBARDELLI. See DELLA MARCA.

LOMBARDI, GIOVANNI DOMENICO, called OMINO, was born at Lucca in 1682, and was a scholar of Pietro Paolini, whose style he followed and improved by studying the works of the best Venetian colourists, and the style of the Carracci. He has left two laterals in the choir of the Olivetani, representing 'St. Bernard succouring those afflicted with the Plague.' There are two other pictures by him in San Romano, painted with such force of colour and relief, that they approach the best style of Guercino. His reputation would have stood higher if he had always painted with equal care, and had not degraded his talents by painting pictures at all prices. He died in 1752.

LOMBARDO, ANTONIO, was a painter of the Parmese school, who flourished at the end of the 17th century. He is supposed to have been a pupil of Giovanni Maria Conti, whom he assisted in decorating with frescoes the oratory of Santa Croce at Parma, and painting several figures in the church of Sant' Illario.

LOMBART, PIERRE, a French designer and engraver, was born in Paris about 1620. He is said to have learned the principles of design under Simon Vouet, but it is not known who instructed him in engraving. After acquiring some reputation at Paris he came to England, some time before the Restoration, as he engraved a portrait of the Protector; a frontispiece to Ogilby's 'Virgil,' published in 1654; a title to a small octavo, in 1658; and Sir Robert Stapleton's portrait for his 'Juvenal,' before 1660. His latest known work bears the date 1672, after which he returned to Paris, and died there in 1681. During his stay in this country he was chiefly employed by the booksellers, for whom he executed a great number of subjects, as well as portraits, which are his best works. The following are his principal plates:

PORTRAITS.

A set of twelve plates, half-length, two of the Earl of Arundel and Earl of Pembroke, and ten of Ladies, called 'The Countesses'; *after Van Dyck.*
Charles I., on horseback; *after the same.* After the death of that monarch, the head of Cromwell was substituted for that of the King, but the latter was restored after the Restoration.
Oliver Cromwell, with his Page; *after Walker.*
Robert Walker, the painter; *after the same.*
Sir Samuel Morland; *after Lely.*
Anne Hyde, Duchess of York; *after the same.*
Brian Walton, Bishop of Chester.
Jeremy Taylor, Bishop of Down.
De La Fond, called 'Le Gazetier de Hollande;' *after H. Gascard.* 1667.
Samuel Malines; *after Claret.*
Sir Henry Wootton.
Dr. Charlton.
John Ogilby.
The Emperor Charles V.
Dr. Donne.
William Cartwright.
Charles Emmanuel II., Duke of Savoy. 1674.

VARIOUS SUBJECTS.

St. Michael vanquishing Satan; *after Raphael.*
The Virgin and Infant Jesus; *after Annibale Carracci.*
The Nativity, or Adoration of the Shepherds; *after N. Poussin.*
The Last Supper; *after the same.*
The Angel appearing to St. Joseph; *after Philippe de Champaigne.*
The Crucifixion; *after the same.*
The Holy Family; *after C. Le Fèvre.*

LOMI, ALESSANDRO. See LONI.

LOMI, AURELIO, was born at Pisa in 1556, and was first a disciple either of his father Giovanni Battista Lomi, or else of Bronzino, but he afterwards studied under Lodovico Cardi, called Cigoli, and is considered as the head of the Pisanese school. His fresco works in the cathedral at Pisa partake of the style of both Bronzino and Cigoli. Of his numerous works in Florence, the most worthy of notice are his picture of 'St. Anthony of Padua,' at the Franciscans, and his 'Last Judgment,' in the church of Santa Maria di Carignano. Less strikingly effective, but esteemed by the Pisanese as his chef-d'œuvre, is his 'St. Jerome,' in the church of the Campo Santo at Pisa, which is marked with his initials and the date 1595. He died in 1622.

LOMI, BACCIO, was an Italian painter, born at Pisa, who flourished about 1585. He was a pupil of Taddeo Zucchero, whose style he followed. His chief work is an 'Assumption' in the chapter-house of the cathedral of Pisa.

LOMI, ORAZIO. See GENTILESCHI.

LOMMELIN, ADRIEN, an engraver, was born at Amiens about the year 1636, and was instructed in engraving at Antwerp, where he passed the greater part of his life. He has left plates of a number of the works of Rubens, but very indifferently executed. The portraits he engraved, after Van Dyck, however, are not without merit. The following are his principal plates:

PORTRAITS AFTER VAN DYCK.

Charles I.
Ferdinand of Austria, Governor of the Low Countries.
Jacob Le Roi, Seigneur of Herbaix.
J. C. de La Faille, Senator of Antwerp.
Alexander de La Faille, Jesuit.
Zegher van Houtsum, Canon of Antwerp.
Adrian Stevens, Ecclesiastic.
J. Malderus, Bishop of Antwerp.
Jan De Wael, painter, of Antwerp.
Jan Baptist de Bisthoven, Jesuit; one of his best prints.

SUBJECTS AFTER RUBENS.

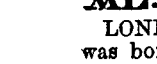
Abigail appeasing David with her presents.
The Adoration of the Magi.
The Circumcision.
The Baptism of Christ.
Christ washing the Feet of His Apostles.
Christ appearing to Mary Magdalene.
The Triumph of Charity.
Time discovering Truth.
The Assumption of the Virgin.
St. Cecilia.
The Judgment of Paris.

SUBJECTS AFTER OTHER MASTERS.

Christ taken in the Garden; *after Van Dyck.*
The Virgin and Infant, with the Four Doctors of the Church; *after Diepenbeck.*

LONARDINO. See FERRARI, LEONARDO.

LONDERSEEL, ASSUERUS VAN, an engraver on wood and copper, was born at Amsterdam in 1548, and died after 1599. He executed several small woodcuts in a very neat style, resembling that of Virgil Solis, as well as some Bible illustrations and some small cuts for a 'Herbal,' by Matthias de L'Obel. He also executed the woodcuts for 'The Voyage and Travels of Nicolas de Nicolay into Turkey,' published at Antwerp in 1576. On copper he engraved a series of ornaments for jewellers, in the style of the German Little Masters. He usually marked his prints with one of these monograms:



LONDERSEEL, JAN VAN, a Flemish engraver, was born at Bruges in 1582. There are by this artist several plates of landscapes, and other subjects, engraved in a stiff, formal style, after Marten De Vos, Coninxlo, Vinckeboons, Goltzius, and Hendrik Arts. His prints are executed with the graver, and some of them possess considerable merit. He usually signed them with his name abbreviated, *J. Lond*, or *J. Londer fec.* Among others the following are by him:

Faith, Hope, and Charity; represented by allegorical figures; *from his own designs.*
The Five Senses, emblematically represented; *the same.*
A set of Landscapes, with figures; *after J. Savary.*
Four Landscapes, with biblical subjects; *after G. De Hondecoeter.*
Four Landscapes, with the same; *after G. van Coninxlo.*
Nine Landscapes, with the same; *after D. Vinckeboons.*
A View of the interior of St. John Lateran; *after Hendrik Arts.*

LONDONIO, FRANCESCO, an Italian painter and engraver, was born at Milan in 1723. He was instructed by Ferdinando Porta, and at first attempted historical painting, but abandoned that branch for landscapes with animals, in which he was much more successful. His pastoral subjects are highly esteemed at Milan, Genoa, and Naples, where they are found in the best collections. He also etched about seventy plates of landscapes, with figures and cattle, from his own designs, having been instructed in this branch by Benigno Bossi. They are executed in a spirited style, though his fidelity to nature seems to have led him to a selection of the ugliest objects. In the Brera at Milan are five examples of his art. He died in 1783.

LONG, EDWIN, was the son of a hairdresser and perfumer at Bath, born in that city in 1829, and as a child showed considerable facility in sketching. He was almost entirely self-taught, never attending any art school. For a few months he studied under John Philip in his studio, and from him acquired his love for Spain, but with that exception he had no regular education in art, and was compelled to learn the rudiments of his profession by copying in various galleries the works which arrested his attention, and which would, he believed, be of assistance to him. He began to exhibit at the Royal Academy in 1855, but a couple of years afterwards he went off to Spain, and studied in that country for some years, copying the works of Murillo and Velazquez, and being attracted especially by the genius of the former master. On his return, the pictures which he sent in to Burlington House bore signs of his sojourn in the South, especially 'La Possada,' 'Lazarilla and the Blind Beggar,' 'The Suppliants,' and 'The Beggars,' all of which he exhibited before 1874. In that year he was able to extend his travels further, and visited Egypt and Syria, and then on his return he gained admission into the ranks of the Academy by reason of the success of his picture called 'The Babylonian Marriage Market,' a dramatic conception which greatly increased his reputation. The chief work by which he will be known was 'An Egyptian Feast,' which appeared in 1877, and which gained him many admirers. It was by far his finest work, and never afterwards was he able to repeat so striking a success. He was partial to large pictures, and endeavoured to rival Doré, an artist for whom he had a profound admiration, not only in the subject of his paintings, but in their gigantic size. His work appealed strongly to the religious sensibilities of the day, and was sufficiently sentimental and poetic to be considered devout. He was able to group well, and, as compositions, there is very much to be said in favour of his works, but he was inaccurate in drawing and weak in design, whilst there was an artificiality about his paintings and an excess of emphasis which cannot be excused. His colouring was refined, and as a painter of flesh he had some merits, but of inspiration or poetic genius there was but little to be seen in his work. His success was considerable; he became a man of large means, much of which he spent, however, in the erection successively of two enormous houses, the first of which he called Long's Den, and each of which he furnished sumptuously and with a certain barbaric splendour. He became Royal Academician in 1881, and died at Hampstead in 1891, on May 15, after a distressingly short attack of pneumonia following upon influenza. His 'Marriage Market' is now in the Royal Holloway College, having been bought for a sum of nearly £7000 by Mr. Holloway for his gallery.

LONG, JOHN ST. JOHN, an engraver, was born in Ireland in 1797. He received some assistance from John Martin, and acted as an assistant to Ottley. He then took to painting, and in 1825 exhibited at Suffolk Street 'Elijah comforted by an Angel,' 'The Temptation,' and 'Abraham entertaining an Angel.' His last occupation was that of quack doctor. He died in London in 1834, and was buried in Kensal Green Cemetery.

LONGHI, ALESSANDRO, a Venetian painter and engraver, born at Venice in 1733, was the son of Pietro Longhi. He was a scholar of Giuseppe Nogari, and is chiefly known as a portrait painter. In 1763 he published a volume of the 'Lives of the modern Venetian Artists,' with portraits etched by himself. He etched several other plates of various subjects. He died in 1813. Among others, there are the following prints by him:

PORTRAITS OF PAINTERS.

Giacomo Amiconi.
Antonio Balestra.
Sebastiano Ricci.
Giovanni Battista Piazzetta.
Giovanni Battista Tiepolo.

SUBJECTS.

A Venetian Masquerade.
A Gondolier dancing with a Lady.
A Quack Doctor on his stage.
A Moor beating a Drum.
The Philosopher Pythagoras.

LONGHI, ANTONIO. See VENEZIANO.

LONGHI, BARBARA, the daughter of Luca Longhi, was born at Ravenna in 1552, and was still living in 1619. The Castellani Collection possessed a picture by her dated 1589. There also exist by her:

Paris.	*Louvre.*	Virgin and Child.
Ravenna.	*Academy.*	St. Monica.
"	"	St. Judith.
"	"	The Sacristy of San Vitale.
"	"	The Healing of St. Agatha.
"	"	St. Dominick.
"	"	St. Catharine and St. Agnes.

LONGHI, FRANCESCO, the son and scholar of Luca Longhi, was born in 1544, and died in 1618. He painted history and portraits in the style of his father, though greatly inferior to him. One of his best pictures is in the church of the Carmelites at Ravenna. Other works by him are:

Ravenna.	*San Vitale.*	Annunciation.
"	"	Virgin and Saints.
"	*S. Gio. Battista.*	Madonna and Saints.

LONGHI, GIUSEPPE, an Italian painter, and one of the most distinguished engravers of recent times, was born at Monza in 1766. His father was a silk mercer, and intended his son for the Church; but, through his own determination, Giuseppe was finally placed with the Florentine engraver, Vincenzo Vangelisti, professor in the Brera at Milan, and the Florentine painter, Giulio Travallesi. He studied afterwards, for some time, in Rome, where he became acquainted with Raffaello Morghen. Longhi soon obtained a reputation for himself by his print from the 'Genius of Music,' a picture by Guido, in the Chigi Palace. After his return to Milan he was chiefly employed in miniature painting, until he was ordered by Napoleon to make an engraving from Gros's portrait of him. About the same time (1798) he was appointed to succeed Vangelisti as professor of engraving in the Academy of the Brera, to which, during Longhi's professorship, many distinguished engravers of the present century in Italy owe their education. Among his principal works are, 'The Vision of Ezekiel,' 'The Sposalizio, or Marriage of the Virgin,' and a 'Holy Family,' all after Raphael; 'The Entombment,' and 'St. Jerome,' after D. Crespi; 'The Reading Magdalene,' after Correggio; 'The Madonna del Lago,' after Leonardo da Vinci; 'Galatea,' after Albani; and many heads after Rembrandt. It would occupy too much space to enumerate all the productions of Longhi's graver worthy of being specified. In the fine series of portraits published at Milan, under the title 'Vite e Ritratti di Illustri Italiani,' he engraved the portraits of Napoleon, with the iron crown on his head, as King of Italy; Michelangelo Buonarroti; and Enrico Dandolo, Doge of Venice: all superb in execution. But his 'Fasti di Napoleone il Grande' must not be omitted. This beautiful work, after the designs of Appiani, was executed in part by Longhi, and the whole of it, as far as it exists, under his direction. Six of the plates were engraved entirely by him, in what the Italians call the *semilibero* manner; five of them represent 'The Battle of Marengo'; the sixth, 'Time with the Fates': the rest are by Michele Bisi, Giuseppe Benaglia, and the two brothers Rosaspina, all worthy disciples of this great master. This work is especially deserving of notice, as having been executed at the expense of the Emperor Napoleon. It is said that, not being completed at the time of his abdication, its further progress was forbidden, and the plates destroyed. He commenced in 1827 the engraving of the 'Last Judgment,' after Michelangelo, from a drawing by Minardi, but died without finishing it. The 'Madonna del Velo,' after Raphael, he also left unfinished, but it was completed in 1834 by his pupil the Cavaliere Toschi. Longhi died of apoplexy at Milan in 1831. Among his other works are:

Bonaparte at Arcole; *after Gros.*
The Good Samaritan; *after Rembrandt.*
The Philosopher; *after the same.*
The Old Man; *after the same.*
The Laughing Negro; *after the same.*
St. Joseph carrying the Infant Jesus; *after Guido Reni.*
The Triumph of Scipio; *after Matteini.*
The Virgin; *after Carlo Dolci.*
The Repose in Egypt; *after Procaccini.*
The Beheading of St. John the Baptist; *after G. Dou.*
Louis XIV.; *after Bervic.*
Eugène Beauharnais; *after Gérard.*
Lady Burghersh and Child; *after Sir Thomas Lawrence.*
Pan pursuing Syrinx; *after his own design.*
Portraits of Appiani, Washington, Giovanni Longhi, Carlo Portia, and Francis I. of Austria.

LONGHI, LUCA, was born at Ravenna in 1507. There are several of his historical works in the churches of Ravenna, Ferrara, and Mantua. In the church of San Benedetto at Ferrara is a picture by him representing the 'Circumcision'; but his principal works, Madonnas with Saints, are in the churches of San Vitale, Sant' Agata, and San Domenico at Ravenna. His compositions are generally confined to a few figures, but his pictures are highly finished, and very agreeably coloured. He also distinguished himself as a portrait painter. He died at Ravenna in 1580. In the Hermitage at St. Petersburg is a 'St. Catharine,' and in the Brera at Milan a 'Madonna and Saints.'

LONGHI, PIETRO, a genre painter and engraver, was born at Venice in 1702, and was instructed by Antonio Balestra and Giuseppe Maria Crespi. Of his paintings there are several in the Academy at Venice, among which is a portrait of the architect Temanza, and the representation of a tall lady at

her toilet. There is one etching by him, representing 'Country Girls dancing.' He died in 1762. Bartolozzi, Cattini, Faldoni, and others, engraved after his works.

LONGMATE, BARAK, an engraver, was born in Westminster in 1737. His plates were chiefly heraldic, and he edited an edition of Collins's 'Peerage,' 1779-84. He died in 1793.

LONGMATE, BARAK, the younger, son of Barak Longmate, succeeded his father as an engraver. He was born in 1768, and died in 1836.

LONGRAFF, —, a Dutch engraver, flourished about the year 1698. He engraved a set of ornamental subjects for goldsmiths, which are executed with the graver in a very neat style.

LONGUEIL, JOSEPH DE, an engraver, was born at Givet in 1736. He was instructed in engraving at Lille, and studied afterwards under Le Bas and Aliamet in Paris. He died in Paris in 1792. He engraved several vignettes for the 'Henriade' of Voltaire and the 'Contes' of La Fontaine. His talents were not confined to book-plates; he executed some subjects after various masters, among which are the following:

Two Allegorical Subjects; *after Cochin.*
Heroic Fidelity; *after Moreau.*
Two Rural Subjects; *after Lépicié and Aubry.*
A pair of Dutch Merry-makings; *after Ostade.*
The Fishermen; *after Vernet.*
View in the Environs of Naples; *after Mettai.*
A Sea-storm; *after the same.*

LONI, ALESSANDRO, (or LOMI,) was born at Florence in 1655, and was a scholar and imitator of Carlo Dolci. He was chiefly employed in copying the pictures of his master, which he did with a precision that renders it difficult to distinguish them from the originals. He died in 1702.

LONJUMEAU, PIERRE JOSEPH GAILLARD DE. See GAILLARD DE LONJUMEAU.

LONS, DIRCK EVERSEN, a Dutch engraver, was living from 1612 to 1622. He has left an etching of the 'Holy Family, with St. Elizabeth and St. John,' after A. van Nieulandt. There are also four landscapes by him, each having a large windmill.

LONSDALE, JAMES, a portrait painter, was born in Lancashire in 1777, but came to London at an early period of his life. He studied under Romney and at the Royal Academy, and afterwards purchased the house in Berners Street vacated by the death of Opie, and there he settled for the remainder of his life. He was one of the founders and chief supporters of the Society of British Artists, and exhibited with them almost regularly from 1824 to 1837. He was a man of independent mind and manners, and perhaps his neglect of the *suaviter in modo* was the reason that his practice was chiefly confined to male sitters. He had a masculine style of painting, and showed great discrimination of character in his portraits; and as he painted some of the really great men of his time, his pictures are likely to be appreciated long after the works of more fashionable portrait painters are forgotten. He died in London in 1839. He exhibited at the Royal Academy in 1818 a painting of 'Talma as Hamlet'; and for the Duke of Norfolk he executed a historical picture of 'King John signing Magna Charta.' In the National Portrait Gallery are portraits of Lord Brougham, Sir Philip Francis, Joseph Nollekens, R.A., William Sharp, Abraham Rees, and Queen Caroline.

LONSING, FRANS JOZEF, was born at Brussels in 1743. He was intended for the military profession, and entered as a cadet in one of the Belgian regiments in the service of Austria, called the Walloons. Being in garrison at the citadel of Antwerp he showed a love of art, and under the patronage of Prince Charles of Lorraine, governor of the Low Countries, he frequented the academy which that prince had organized, and in 1759 obtained the principal prize. After this he entered the school of Martin J. Geeraerts, a distinguished painter of bas-reliefs, who had been a scholar of Theobald Michau. In this school, Lonsing made such progress that Prince Charles and Count de Cobentzel sent him to Italy, with a pension, to perfect his studies. At Rome he entered the school of Raphael Mengs, and there made acquaintance with Sir William Hamilton, for whom, in 1772, he engraved several prints for the 'Scholæ Italicæ Picturæ,' among which 'The Hunt of Meleager,' after Giulio Romano, is noteworthy. He afterwards pursued his art at Paris, Lyons, and Bordeaux; and he died at Leognan, near the latter city, in 1799, while engaged in painting the mansion of a rich merchant. His pictures are chiefly portraits, some of which have been engraved; his easel pictures are rare and much sought after; the greater part of his works are at Bordeaux. His general style is a mixture of the Italian and Flemish, which gives his pictures a peculiar air, differing from every other master, yet reminding the observer of the works of older date. In the Museum at Bordeaux are portraits of himself and the Duke de Duras.

LOO, CHARLES AMÉDÉE PHILIPPE VAN, (or VANLOO,) was born at Rivoli in Savoy in 1719, and instructed by his father, Jean Baptiste van Loo. In 1747 he became a member of the Academy at Paris, and was afterwards appointed court painter to the King of Prussia. In 1770 he returned to Paris, and became professor at the Academy, and in 1790 rector's adjunct. He died in Paris in 1795. At Potsdam there is a painting by him of 'Psyche watched by Cupid with a Lamp,' an excellent performance in chiaroscuro. Other pictures by him are at Sanssouci. His works have been engraved by Larmessin, Chéreau, and Petit.

LOO, CHARLES ANDRÉ VAN, (or VANLOO,) usually known as CARLE VAN LOO, a painter and sculptor, was born at Nice in 1705. He was a son of Louis van Loo, and was instructed by his brother, Jean Baptiste, with whom he went to Rome, where he studied under Benedetto Luti, and learned sculpture under Le Gros. In 1719 they returned to Turin, and thence to Paris, where in 1723 he obtained the first prize for drawing, and in 1724 the first for painting, with 'Jacob purifying his House in order to make a Sacrifice to God.' After having in 1727 again visited Rome, he obtained the first prize for design at the Academy of St. Luke, and was knighted by the Pope. After this he returned to Paris, and became a member of the Academy in 1735, a professor in 1737, director of the Royal Art School in 1749, knight of the Order of St. Michael in 1751, rector of the Academy in 1754, court painter in 1762, and director of the Academy in 1763. He died of apoplexy in Paris in 1765. His best works are:

Besançon.	*Cathedral.*	Resurrection of our Lord.
Glasgow.	*Gallery.*	Group of four figures personifying the Seasons.
Paris.	*Louvre.*	Æneas carrying his father Anchises.
"	"	Marriage of the Virgin and St. Joseph.

Paris.	*Louvre.*	Portrait of Marie Leszczinska, Queen of France.
„	„	Iphigenia.
„	„	Marsyas flayed by order of Apollo.
„	„	Halte de Chasse.
„	*Petits Pères.*	The History of St. Augustine.
Potsdam.	*Sans Souci.*	La Conversation galante.
„	*New Palace.*	Iphigenia.
„	„	Mlle. Clairon as Medea.

LOO, ERNEST VAN, a Flemish landscape and portrait painter, was born in 1825. He studied in the Academy of Ghent, and was employed on decorative work. He died at Ghent in 1860.

LOO, FRANÇOIS VAN, (or VANLOO,) was born at Aix in 1711. He was a pupil of his father, Jean Baptiste van Loo, but he died at Turin in 1733 from the effects of a fall from his horse.

LOO, JAKOB VAN, a portrait painter, was born at Sluys in 1614. He was the son of Jan van Loo. From 1652 to 1660 he was at Amsterdam, and painted there portraits and figures of a small size for the landscapes of the elder Wynants and Hobbema. Subsequently he settled in France, where he was naturalized, and in 1663 was received into the Academy upon his portrait of Michel Corneille the elder, executed in the style of Van Dyck. He died in Paris in 1670. Among his works are:

Berlin.	*Gallery.*	Diana and Nymphs.
Glasgow.	*Gallery.*	Susannah and the Elders.
Paris.	*Louvre.*	Portrait of Michel Corneille, the elder.
Petersburg.	*Hermitage.*	The Concert.

LOO, JAN VAN, born at Loo, near Ghent, about 1585, appears to have been the first artist of this family. There are by him two paintings in the Museum at Copenhagen, viz.:

A Company of Drinkers and Gamblers.
A Glass-Bead Manufactory.

LOO, JEAN BAPTISTE VAN, (or VANLOO,) born at Aix, in Provence, in 1684, was first instructed by his father, Louis van Loo, and at an early age studied after the antique and the works of the great masters. He had acquired considerable reputation by some pictures he painted for the churches and public edifices at Toulon, when the siege of that place, in 1707, obliged him to return to Aix. At Toulon he married Marguerite Le Brun, the sister of Michel Le Brun, the miniature painter. After this he visited Nice, Monaco, and Genoa, and then went to Turin and worked two years for the Duke of Savoy and the Prince of Carignan. Being patronized by the latter he was enabled to go to Rome, where he attended the school of Benedetto Luti. In 1719 he accompanied the prince to Paris, and in 1737 he came to England, where, according to Walpole, his first works were the portraits of Colley Cibber and Owen MacSwinney, whose long silvery hair was extremely picturesque, and contributed to give the new painter reputation. He was favoured with the patronage of Sir Robert Walpole, by whom he was introduced to the Prince and Princess of Wales, whose portraits he painted. Van Loo soon bore away the chief business of London from every other painter. His likenesses were very striking, though not often flattering. His draperies and other accessories were usually painted by Van Aken and Van Loo's scholars, Eckhardt and Root. He became a member of the Academy of Paris in 1740. In 1742 he found his health considerably impaired, and he was advised to try the effect of the air of his native country, Provence, where he died at Aix in 1745. His first paintings are designed with correctness, but the numerous portraits which he had to execute were detrimental to his success in historical subjects. He restored some of the paintings of Giulio Romano and Primaticcio, and also etched a plate of 'Diana discovering Endymion in a Forest,' apparently from his own painting in the Louvre, which formed his reception piece at the Academy. Among his best works are:

Brussels.	*Gallery.*	Diana and Endymion.
Darmstadt.	*Gallery.*	Portraits of Louis XV. of France, and his Queen, Marie Leszczinska.
„	„	The Slaughter of Zedekiah's Children.
Paris.	*Louvre.*	Diana and Endymion.
„	„	Institution of the Order of the Holy Ghost by Henry III.
„	*St. Martin des Champs.*	Christ entering Jerusalem.
Petersburg	*Hermitage.*	The Triumph of Galatea.
Rome.	*S. M. della Scala.*	The Flagellation.

LOO, JULES CÉSAR DENIS VAN, (or VANLOO,) a French landscape painter, the son of Carle van Loo, was born in Paris in 1743. He became an academician in 1784, and exhibited at the Salon from 1785 to 1817. He died in Paris in 1821.

LOO, LOUIS VAN, (or VANLOO,) was born at Amsterdam about 1641, and was instructed by his father, Jakob van Loo. He went to France, and obtained the first prize at the Academy, into which he would have been admitted had not a duel compelled him to retire to Nice. He settled at Aix in 1683, where several frescoes by him are still to be seen. There is by him at Toulon, in the chapel of the Black Penitents, one of his best productions, 'St. Francis.' He died at Nice in 1713.

LOO, LOUIS MICHEL VAN, (or VANLOO,) was born at Toulon in 1707, and instructed by his father, Jean Baptiste van Loo. After having in 1725 obtained the first prize at the Academy with 'Moses treading upon Pharaoh's Crown,' he went to Rome. On his return to Paris he became a member of the Academy in 1733; after this he was appointed court painter to Philip V. of Spain, and received in 1748 the Order of St. Michael. After the death of Philip he went to Paris, and was elected director of the Royal School of Arts for the Nobility. He died in Paris in 1771. There is by him in the Louvre, 'Apollo pursuing Daphne' (1733).

LOO, PIETER VAN, a Dutch painter of landscapes, fruit, and flowers, was born at Haarlem in 1731. He commenced by painting choice specimens for the florists of his native city. He died in 1784.

LOOFF, PIETER, a Dutch engraver, flourished about the year 1630. He engraved some portraits, among which is one of A. van den Bromen. He also executed a print of Frederick Henry, Prince of Orange, drawn in a triumphal car.

LOON, — VAN, a painter of birds, fruit, and flowers, was born at Amsterdam in 1711, and died in 1787.

LOON, H. VAN, a Flemish engraver, was probably a relation of Theodorus van Loon. He chiefly resided in Paris, where he engraved some plates for a work entitled 'Les Forces de l'Europe,' published in Paris in 1695. They consist of fortifications, plans of towns, &c.

LOON, PETER VAN, a Flemish marine and historical painter, was born at Antwerp in 1600, and died there in 1660.

LOON, THEODORUS VAN, was born at Louvain about 1595. It is not said by whom he was instructed in his native country, but he went to Italy when he was young, and at Rome became acquainted with Carlo Maratti, whose style he particularly admired, and with whom he lived in habits of friendship. On his return to Brussels he painted a fine picture of the 'Nativity' for the Abbey of Dillinghem, near that city, which gained him great reputation. He died in 1630. In the church of St. Gery, at Brussels, there is a series of pictures of the 'Life and Passion of our Saviour,' which are much admired; but his most esteemed performances are seven pictures of the 'History of the Virgin,' at Aerschot, near Mechlin, which appear rather productions of the Roman than the Flemish school, and are entirely in the style of Carlo Maratti. In the Brussels Gallery is an 'Assumption' and an 'Adoration of the Shepherds.'

LOOS, —, a flower painter of Hamburg, who flourished in the first half of the 18th century, and gained a great reputation. He died in 1750.

LOOS, FRIEDRICH, an Austrian landscape painter, was born at Gratz in 1797, and died in 1856. In the Vienna Gallery is a landscape by this artist.

LOOSE, JOANNES JOSEPHUS DE. See DE LOOSE.

LOOTEN, JAN, (or LOTEN,) who was born about 1618, probably at Amsterdam, painted in England during the reign of Charles II., and died here in 1681. His pictures generally represent rocky and thickly-wooded landscapes, and occasionally views of a quieter character, in which the figures were sometimes painted by Nicolaas Berchem. They are well executed and true to nature, but are somewhat spoiled by a too dark colouring. The Berlin Gallery has a 'Landscape with a Stag Hunt,' dated 1659. In the Cassel Gallery is a 'Hunting Scene' by him. Three 'Landscapes' are in the Dresden Gallery; and the National Gallery contains one—a 'River Scene,' with figures. Looten's works are also seen in private galleries in England, notably at Combe Abbey, Warwickshire, where there are no less than five. There also exist of his paintings:

Copenhagen.	*Museum.*	A Fair in a Swiss Village.
Rotterdam.	*Museum.*	A Forest Landscape. 1658.
Vienna.	*Liechtenstein Gall.*	A Landscape. 1673.

LOPEZ, CRISTOBAL, a pupil of A. Sanchez Coello, became painter to John III. of Portugal. He painted many portraits of that prince and his family, and some good devotional pictures for the chapel at Belem. He died at Lisbon in 1594.

LOPEZ, CRISTOBAL, son of Josef Lopez of Seville, painted largely for the South American market, and left in fresco, in the church of All Saints, a giant 'St. Christopher' and a 'Last Supper.' He died in 1730.

LOPEZ, DIEGO, a Spanish painter, was born at Toledo about 1465. He studied under Antonio del Rincon, and became an excellent painter of frescoes and historical subjects. From 1495 to 1508 he was engaged in decorating the cathedral of Toledo, and in 1519, in company with Alonzo Sanchez, he decorated the theatre of the University of Alcalá de Henares. He died about 1530.

LOPEZ, FRANCISCO, was a scholar of Becerra, who painted creditably at Madrid in the reign of Philip II. (1556-1598).

LOPEZ, FRANCISCO, was a pupil of Bartolommeo Carducci, whom he assisted in pictures executed in 1595 for the church of San Felipe el Real at Madrid, which was destroyed by fire in 1718. He was appointed painter in ordinary to Philip III. in 1603, and painted a series representing the victories of Charles V. in the King's dressing-room at the Pardo. He also etched the third, sixth, and seventh plates for Vincenzo Carducci's 'Dialogues on Painting.'

LOPEZ, GASPARO, born at Naples about 1677, was an excellent painter of flowers, and therefore called 'Gasparo dei Fiori.' He studied under J. Baptiste Du Buisson, Andrea Belvedere, and at Rome, Venice, and Dresden. He settled subsequently at Florence, where he became court-painter to the grand-duke. He was murdered there in 1732. In the Vienna Gallery is a flower-piece by him.

LOPEZ, JAIME, surnamed EL MUDO, born at Madrid, was a Spanish painter, who flourished in the 15th century. He decorated the Hermitage of our Lady of Prado.

LOPEZ, JOSEF, a painter, born about 1650 at Seville, was a disciple of Murillo, who followed the style of that master, but confined himself chiefly to painting representations of the Virgin. A 'St. Philip' by him is in the convent of La Merced Calzada at Seville.

LOPEZ, PEDRO, a Spanish painter, was a scholar of El Greco. He painted, among many others, the magnificent picture of the 'Adoration of the Kings' in the convent of the Trinitarians at Toledo; it bears his name, and the date 1608.

LOPEZ CABALLERO, ANDREA, a Spanish painter, born in 1647, was a Neapolitan by birth, but studied at Madrid under Antolinez. He devoted himself chiefly to portrait painting, though in Madrid is a picture of 'Christ and the Maries.'

LOPEZ CARO, FRANCISCO, a Spanish painter, was born at Seville in 1598. He was a pupil of Juan de Las Roelas, and devoted himself to portrait painting. He died at Madrid in 1662.

LOPEZ Y PALOMINO, FRANCISCO, was a Spanish painter, who flourished in the 18th century. He studied at Madrid, and in 1759 became a member of the Academy of San Fernando. He excelled chiefly in portraiture, though he also painted some genre pictures.

LOPEZ Y PIQUER, BERNARDO, was born at Valencia in 1801. He was a pupil of his father Vicente Lopez y Portaña, and was distinguished for his portraits. He died at Madrid in 1874.

LOPEZ Y PORTANA, VICENTE, a Spanish painter, was born at Valencia in 1772. In the Madrid Gallery is an allegorical picture and several portraits, among which is that of the painter, Francisco Goya. He died at Madrid in 1850.

LOPICINO, GIOVANNI BATTISTA, (or LUPICINI,) an Italian painter, who flourished at Florence about 1625, was a pupil of Cigoli. At Pistoja, in the church of San Domenichino, are several figures, and in the Vienna Gallery is a picture representing 'Martha and Mary.'

LOQUEYSSIE, EMILIE VON, a painter of portraits and miniatures, was born at Dresden in 1787, and gained a considerable reputation.

LORCH, MELCHIOR, (or LORICH, or LORICHS,) a Danish painter and engraver, was born in 1527 at Flensburg in Schleswig. He worked first with a goldsmith at Lubeck, and then set out on his travels, and visited Germany, the Low Countries, and Italy. An opportunity of going to Turkey presenting itself, he availed himself of it, and so far gained the confidence of the Sultan as to engrave his portrait. After his return he stayed some time at Copenhagen, and then visited Con-

stantinople a second time. He was made court-painter at Copenhagen in 1582. He is said by some authors to have died at Rome in 1586, but others state that he was living in 1594. His woodcuts are executed in a bold, free style; and his copper-plates are engraved with great neatness and delicacy. He sometimes signed his prints with his name, and sometimes marked them with the monogram ., with the date. The following are by him:

COPPER-PLATES.

Portrait of Martin Luther.
Portrait of Albrecht Dürer. 1550.
Aristoteles Stagirites Philosophus; with the cipher. 1561.
St. Jerome at prayer. 1546.
A Woman's Head. 1551.
Two Portraits of the Grand Signior and his favourite Sultana; very scarce.
The Crane. 1549.
The Basilisk. 1548.
Apollo.
Portrait of Angre de Busbec. 1557.

WOODCUTS.

A set of 122 Prints of the Habits, Customs, &c. of the Turks; dated from 1570 to 1581.
A Sibyl. 1571.
A woman standing, pressing her breasts, with a variety of animals below, with an inscription at the top, Ops Saturni conjux quæ Mater Deorum; dated 1565.
A Lady in full dress. 1551.
The Deluge; a large print, in two sheets.

LORDON, PIERRE JÉRÔME, a French painter, was born at Guadeloupe in 1780. He was a pupil of the Polytechnic School, and became a sub-lieutenant in the Artillery, but abandoned arms for art. He was a friend of Prud'hon, and became his most famous pupil. He died in Paris in 1838. Among his works are:

The Deliverance of Cimon. 1810.
The Expulsion of Hagar. 1812.
Hagar in the Desert. 1814.
The Annunciation.
St. Mark.
Death of Semiramis. (*Dijon Museum.*)
Henry IV. after the Battle of Courtras.

LORENTE, FELIX, was a Spanish painter, born at Valencia in 1712, whose best works are to be found in the churches of that city. He died there in 1787.

LORENTINO, AGNOLO DI, called LORENTINO DI AREZZO, flourished in the 15th century. At Arezzo, his native town, on the door of the church of San Domenico, is a 'Madonna and Saints' by this artist.

LORENTZEN, CHRISTIAN AUGUST, was born at Sönderborg in Denmark in 1749, and received his first instruction in art at the Academy of Copenhagen. He then travelled through Holland and France, after which he returned to his own country, where he gained a considerable reputation. He died in 1828.

LORENZ, FRIEDRICH GOTTLOB, a landscape painter, born at Dresden in 1722, was a pupil of Louis de Silvestre and Johann C. Turner. He died about 1790.

LORENZ, J. D., was a German engraver, who worked about 1765, and among whose works are:

The Vision of Jacob; *after Bocksberger.*
St. Sebastian; *after Dürer.*
The Last Supper; *after Rembrandt.*

LORENZETTI, AMBROGIO, the younger brother of Pietro Lorenzetti, and by far the greater artist of the two, was one of the most important and highly-gifted of all Siena's painters. A pupil of his brother, with whom he sometimes worked in concert, he was likewise influenced by the Pisani, and even more so by Giotto, to whom he approached more closely than did any other painter of the Sienese school. The date of his birth is uncertain, and the first record which we have of him is in a document of the year 1323. His earliest recognizable work is probably to be found in the four damaged panels of SS. Catherine, Francis, Romuald and Mary Magdalen, now in the Opera del Duomo at Siena, which clearly show the strong influence of Pietro, to whom they are generally attributed. In 1331, Ambrogio painted a series of frescoes of scenes from the early history of the Franciscan Order, in the cloisters of S. Francesco in Siena—works which were highly praised both by Ghiberti and Vasari, who saw them in their original condition. Two much-damaged fragments of this great cycle, representing the 'Martyrdom of Franciscan Missionaries before the Sultan,' and 'St. Francis before Pope Honorius III.,' still remain to us, and are now preserved in a chapel of the church itself. The latter of these frescoes, more especially, goes far to show that Ghiberti's praise was not exaggerated. A fine conception of the 'Risen Christ'—also sadly damaged—in the former chapter-house, now the refectory, of the adjoining Seminario, appears to be an earlier work, again clearly showing the direct influence of Pietro. Ghiberti and Vasari state that Ambrogio also painted frescoes illustrative of the Creed and of the life of St. Catherine, in the church of S. Agostino at Siena, but the few remnants of paintings that are still to be seen in the building next that church are by Pietro rather than Ambrogio. Ghiberti also adds that Ambrogio worked in S. Agostino of Florence, and that he painted a picture for the church of S. Procolo, in that city, in 1332. Two panels representing scenes from the story of St. Nicholas of Bari, now in the Florentine Academy, evidently formed a part of this latter work.

In 1335 Ambrogio is said to have visited Cortona and to have painted in the church of Sta. Margherita, although no traces of his work are now to be found there. During this same year he assisted his brother in the decoration of the façade of the Hospital at Siena, and also painted in the Cathedral. From 1337 to 1339 he was engaged on the famous Allegories of Good and Evil Government, in the Sala dei Nove of the Palazzo della Signoria—works which, despite their literary tendencies, have done more than any others to make his name celebrated in the history of Italian art. To the critical student these works afford more pleasure in their details than as an artistic whole. From 1339 to 1340 there are documents stating that Ambrogio painted a large altar-piece, now lost, for the chapel of S. Crescenzio in the Duomo. In 1340 he also executed another picture for the chapel of the Cemetery, of which no traces now remain. A large panel of the 'Presentation in the Temple,' signed and dated 1342, which was once in the Ospedaletto of Siena, is now in the Academy at Florence. The beautiful 'Annunciation' in the Siena Gallery, generally known as the 'Madonna delle Donzelle,' was painted in 1344 for the officers of the Biccherna, and is the last dated work which we have from

his hand. According to Tizio, he painted, in this same year, a fresco of the 'Annunciation' on the façade of S. Pietro in Castelvecchio, and a large 'Mappamondo,' or Map of the World, on the Sala delle Balestre of the Palazzo Pubblico, both of which works have perished. A document of 1345—the last in which his name is mentioned—states that he was working again for the Signori Nove in that year. He probably died in 1348, of the same terrible plague which carried off his brother Pietro and so many thousands of his fellow-citizens. Among Ambrogio's other and undated works are: a large altar-piece of the Virgin and Child with Saints, and a predella of the 'Deposition,' once in the church of Sta. Petronilla, now in the Gallery of Siena; another and exquisite little panel of the Virgin and Child surrounded by adoring Saints and Angels, in the same Gallery; a lovely little Madonna in the chapel of the Seminario of S. Francesco, also in Siena; another and somewhat damaged panel in the neighbouring monastery of S. Eugenio; and a large altar-piece of the enthroned Madonna and Christ with accompanying Saints and Angels, at Massa Marittima. The National Gallery in London also possesses an authentic fragment of one of the frescoes painted in the cloisters of S. Francesco of Siena in 1331. L. 0.

LORENZETTI, Giovanni Battista, a native of Verona, flourished about 1640. He painted several frescoes in the churches of Verona.

LORENZETTI, Pietro, one of the earliest of Sienese painters properly so called, was born toward the end of the 13th century. A pupil originally of Duccio, he was strongly influenced by Simone and by Giovanni Pisano, and did not entirely escape the powerful attraction of Giotto, although this last influence is less noticeable in his work than in that of his younger brother Ambrogio. The earliest notice of him as an artist is of 1305, in which year he was paid the sum of 110 lire for the execution of a picture for the Signori Nove, a work no longer to be traced. His earliest recognizable painting is a signed panel of the Madonna and Angels in the Uffizi Gallery at Florence, bearing the date 1315 (generally misread as 1340), and already showing the influence of Simone and the Pisani. To the following year belongs a picture, in the Florentine Academy, of St. Humilitas surrounded by scenes from her life. The large polyptych in the Pieve at Arezzo was painted in 1320, and is one of the master's most important and imposing works, showing even more clearly the influence of Giovanni Pisano. In 1326 he painted in the Opera del Duomo, although the nature of his work there is not known to us. A large altar-piece of the year 1329 (signed) is still to be seen in the church of Sant' Ansano in Dofana, in the neighbourhood of Siena, but is, in its present condition, little better than a ruin. In the same year Pietro executed an altar-piece for the church of the Carmine, of which two predelle, now in the Siena Gallery, may once have formed a part. The rest of this picture is lost. In 1333 he painted a Madonna above the "porta nuova" of the Cathedral, and in 1335, for the some church, a picture representing St. Savinus and scenes from his life, both of which works have also perished. In 1335, again, he painted, in company with his brother Ambrogio, a once-celebrated fresco of various scenes from the Life of the Virgin, on the façade of the Sienese Hospital—a work much extolled by Vasari, and which was destroyed only in 1720. Two years later, in 1337, he executed an altar-piece for the church of S. Martino, which was still in existence in the last century. In 1340 he painted another altar-piece for S. Francesco in Pistoja, by many wrongly considered to be identical with that now in the Uffizi, of which mention has already been made. The panel of the 'Nativity of the Virgin,' now in the Opera del Duomo at Siena, was executed in 1342 for the Congrega del Duomo, and is one of the painter's most characteristic works, showing to the full the marked naturalistic tendencies of his art. It is the last signed painting which we possess from his hand. He died, six years after, probably a victim of the terrible pestilence of 1348. Among Pietro's extant but undocumented works, one of the most important is the fine, though damaged, fresco of the 'Crucifixion' now in the church of S. Francesco at Siena—a grandly impressive work which shows him at his best, and which rivals Giotto's treatment of the same subject at Assisi and at Padua. In the same church is another and much repainted fresco in the shape of a polyptych, representing the Madonna and attendant Saints, which, although given to Luca di Tommé, is, or at least was, also by his hand. Another fine fresco by him is a 'Massacre of the Innocents'—recently freed from whitewash—in the church of the Servi at Siena. The same church contains other much damaged and repainted frescoes of his school—free and inferior copies of Giotto's paintings in the Peruzzi chapel of Sta. Croce in Florence—representing the 'Dance of Salome' and the 'Assumption of St. John.' In the Lower Church of S. Francesco at Assisi is one of Pietro's loveliest creations—a fresco of the 'Virgin and Child between SS. Francis and Louis.' The long series of paintings representing the 'Passion of Christ,' in the same church, show him, on the other hand, in his most exaggerated manner. These works were once attributed to Puccio Capanna, a pupil of Giotto, but there can be no doubt as to their real authorship. The celebrated frescoes in the Campo Santo of Pisa, representing the 'Thebaïd,' the 'Triumph of Death,' the 'Last Judgment,' and scenes from the Passion, although considered by many writers to be by Pietro himself, are now acknowledged by the most competent authorities to be works by an unknown but gifted follower of his manner. The subject of the Thebaïd, however, was treated at least once by Pietro himself, in a panel now in the Uffizi. Other panel pictures from his hand are to be found in the gallery at Siena (an 'Assumption of the Virgin' and an enthroned Madonna with surrounding angels), in the church of S. Pietro in Ovile in the same city, in Cortona (in the Duomo and S. Marco), and in Rome (church of St. Lucia and Museo Cristiano). The Berlin Gallery also possesses two small panels, once belonging to the picture of S. Humilitas in the Academy at Florence. L. 0.

LORENZETTI, Sano, or Ansano di Pietro. See Mencio.

LORENZI, Francesco, an Italian painter, was born at Verona in 1719. He was a pupil of J. B. Tiepolo. His 'Holy Family' at Brescia and his frescoes at Verona show great sweetness of colour and outline. He died in 1783.

LORENZI, Lorenzo, an Italian engraver, was a native of Volterra, who flourished about 1760. He

was a pupil of Cigna, and engraved part of the plates from the pictures in the cabinet of the Marquis Gerini. Among his principal works are:

The Eternal Father between Adam and Eve; *after Furini.*
The Virgin and Child; *after Annibale Carracci.*
Landscape; *after Titian.*
Psyche and Cupid; *after Manozzi.*

LORENZINI, Fra ANTONIO, or GIANANTONIO, a Bolognese painter and engraver, was born in 1665, and was a scholar of Lorenzo Pasinelli. He is little known as a painter, as he devoted himself in the early part of his life entirely to engraving. In 1699 he was employed at Florence, in conjunction with Theodor Verkruis, Mogalli, and others, to engrave the pictures in the gallery of the grand-duke, sometimes found collected in a single volume under the title of 'Gallery of the Grand-Duke of Tuscany,' in a set containing one hundred and forty-seven subjects, engraved on one hundred and sixty-seven plates. He died in 1740. Nagler gives a list of seventy-six engravings by him. His plates are almost entirely etched, and the following are the principal:

St. Anthony of Padua working a Miracle; *after Pasinelli.*
The Martyrdom of St. Ursula; *after the same.*
St. John preaching in the Wilderness; *after the same.*
The Ascension; *after L. Carracci.*
The Virgin and Child; *after Agostino Carracci.*
St. Dominick taken up into Heaven; *after Guido.*
St. Philip Neri kneeling before the Virgin; *after C. Maratti.*
St. John, surrounded by Angels; *after Correggio.*
The Annunciation; *after Paolo Veronese.*
The Baptism of Christ; *after the same.*
The Raising of Lazarus; *after the same.*
Noah building the Ark; *after Giacomo Bassano.*
St. Augustine, with a glory of Angels; *after Tintoretto.*
Joseph sold by his Brethren; *after Andrea del Sarto.*
Joseph governing Egypt; *after the same.*
David with the Head of Goliath; *after Guercino.*
Christ with the Disciples at Emmaus; *after the same.*
St. Peter delivered from Prison; *after the same.*
The Holy Women at the Sepulchre; *after Pietro da Cortona.*
Venus and Cupid; *after Carlo Cignani.*

LORENZO, Don, called IL MONACO, a Camaldolese monk of the convent of the Angeli at Florence, was born about 1370, and probably instructed by Agnolo Gaddi, though his style resembles that of Spinello Aretino, as well as of Fra Angelico. His figures are expressive of religious feeling, but somewhat cold. As a miniaturist he is most successful in his smaller works. He died in 1425. His best performances are:

Cerreto.	*Camaldolese Abbey.*	The Coronation of the Virgin, with side pictures of the Adoration of the Magi and of the Shepherds, and scenes from the life of St. Bernard. 1413.
Certaldo.	*Sig. Landi.*	The Coronation of the Virgin; of a small size.
Empoli.	*Church.*	The Virgin and Child, with Saints. 1404.
Florence.	*Monte Oliveto.*	Madonna, with Saints.
„	*S. Trinità.*	The Annunciation.
„	*Uffizi.*	Adoration of the Magi.
„	„	Christ on the Cross.
„	„	The Virgin.
„	„	St. John.
„	*Academy.*	The Annunciation.
London.	*Nat. Gallery.*	The Laterals of the 'Coronation of the Virgin' at Certaldo.
Paris.	*Musée de Cluny.*	Christ on the Mount of Olives.
„	„	The Three Maries at the Sepulchre.
Paris.	*Louvre.*	St. Lawrence, St. Agnes, and St. Margaret.

LORENZO, BICCI DI. See BICCI.

LORENZO, FIORENZO DI. See FIORENZO.

LORENZO, FRANCESCO, called LORENZO DI VERONA, was born at Verona in 1719. He painted historical and allegorical subjects and landscapes.

LORENZO, PIERO DI. See PIERO.

LORENZO DEL SIGNOR GUIDO. See LOLI.

LORENZO DI BICCI. See BICCI.

LORENZO DI NICCOLÒ. See GERINI.

LORENZO DI PIETRO, called IL VECCHIETTA, was born at Castiglione di Val d'Orcia, in the province of Siena, about 1412. He was conspicuous for the versatility of his talents, and was active in all the more important branches of art. His achievements as a painter and a sculptor have been greatly underrated by most modern critics, and it is only of recent years that he has begun to receive anything like his due share of recognition. His most important work was done as a sculptor and a bronze-founder. The great bronze tabernacle of the Sienese Duomo, the figure of the risen Christ, in the church of the Spedale della Scala, and the fine portrait of Mariano Soccino, in the Bargello at Florence, rank, in their line, among the most remarkable productions of the earlier Renaissance, and are superlative examples of the technical handling of bronze. Another noticeable work of the master in this same field is a bronze relief of the 'Resurrection,' in the collection of M. Kann at Paris. All these sculptural creations show Vecchietta rather as a follower of Donatello than of any Sienese master. In them he displays a pronouncedly naturalistic style, as nearly related to that of his great Florentine contemporary as it is at variance with the broader, more purely classic, spirit of Jacopo della Quercia and his immediate Sienese followers, such as Antonio Federighi. As a painter, Vecchietta followed more closely the traditional ideals of the Sienese school, although, even here, his naturalistic tendencies are often clearly discernible. In this division of his art he was probably the pupil of Taddeo Bartoli. Some of his earliest paintings are to be recognized in a lengthy, but unfortunately much-damaged, series of frescoes in a room of the Spedale della Scala at Siena, and represent scenes from the Old and New Testaments. Still another fresco by his hand, representing a legendary subject connected with the founding of the hospital, is to be seen in the main hall of the same building. The Baptistery of S. Giovanni, in the same city, is almost entirely decorated with frescoes by him and his pupils, and there are two other frescoes, a very beautiful Madonna of Mercy and a single figure of St. Catherine, in the Palazzo Pubblico. Among Vecchietta's panel pictures, the most important is a large altar-piece representing the 'Assumption,' painted in 1461 at the order of Pope Pius II., in the Duomo of Pienza. The Ostituto delle Belle Arti at Siena, and the Uffizi Gallery at Florence, also contain characteristic examples of his brush. As a military architect and engineer he was superseded and surpassed by his famous pupil, Francesco di Giorgio. Neroccio di Landi, one of the greatest of Siena's *Quattrocento* painters and sculptors, also received instruction at his hands. Vecchietta died in 1480. L-o.

LORENZO DI VITERBO was a painter of the 15th century, who executed a famous fresco repre-

senting the 'Marriage of the Virgin,' in a chapel of the Servite church at Viterbo.

LORENZO VENEZIANO. See VENEZIANO.

LORI, GABRIEL. See LORY.

LORICHS, MELCHIOR. See LORCH.

LORIONE. This name is affixed to a slight etching of ruins in a landscape, with several figures. It appears to be the work of a painter.

LORME, DE. See DE LORME.

LORRAIN, CLAUDE. See GELLÉE.

LORRAINE, JEAN BAPTISTE DE, a French engraver, mentioned by Basan, was born in Paris in 1737, and died at the end of the 18th century. He engraved some plates of portraits, and other objects.

LORTEL, LEBERECHT, a French landscape painter, was born in 1828. He was a pupil of Calame, and began to exhibit at the Salon in 1859. He died at Lyons, his native city, November 1901.

LORY, GABRIEL, (or LORI,) a Swiss painter and engraver, was born at Berne about 1763. He worked first at Berne, and about 1806 at Herisau, from whence he went to assist Osterwald in Neufchâtel. He died in 1840. He was a superior landscape painter, and among his productions are:

Several collections of Swiss Views; *executed in conjunction with Lafond and Zehnder.*
A collection of Russian Views; *executed conjointly with his son Georg, who was born in* 1795.
Romantic Journeys over the Simplon; *the same.*
The Bernese Bathing Girl.

LÖSCHER, ANDREAS, was born at Schaffenstein in Bavaria. He spent some time in Venice and Rome, and afterwards went to Augsburg, where he devoted himself to portrait painting. He died in 1762.

LOSCHI, BERNARDINO, the son of Jacopo Loschi, was born at Parma in 1489. He painted an altar-piece, now in the Gallery of Modena, representing the 'Virgin and Child, between SS. Anthony and Nicholas, with four Angels,' signed by him in 1515. He was also the author of many paintings and frescoes in the churches and the castle of Carpi, where he died whilst in the service of Alberto Pio, in 1540.

LOSCHI, JACOPO, was born at Parma in 1459. He painted in 1488 a standard and an altar-piece for San Giovanni, Parma; and in 1496 he produced the 'Virgin and Child' for the Servi at Carpi, a picture that afterwards became famous for its miracles, but which has been lost since 1707. The Gallery of Parma possesses a 'Madonna and Child,' signed by him in 1471; and in the Gallery at Modena is a 'Magdalene.' Many of the churches in that city possess paintings by him and by his father-in-law, Bartolommeo Grossi. Loschi died at Carpi in 1504.

LOSENKO, ANTON PAVLOVICH, a Russian historical painter, was born at Gluchov in 1737. He studied at the Academy of St. Petersburg, and afterwards travelled through France and Italy. He returned to St. Petersburg, where he gained great reputation, and became Director of the Academy. He died there in 1773.

LOSSOW, FRIEDRICH, was born at Munich in 1837, and entered the Academy of that city, where from 1860 he studied the technicalities of the art under Piloty. For the most part, however, he was his own instructor, and distinguished himself as a painter of animals and of humorous pieces, which appeared in the 'Münchener Bilderbogen' and in the 'Fliegende Blätter.' He died at Munich in 1872. The following works by him may be mentioned: *

The Story of the Little Roe.
The Fable Book.
The House Dog. 1860.
Dog with Puppies.
Rat-Catching. 1861 and 1862.
Dog and Monkey Travelling Performance. 1866.
Skye Terrier in a Child's Carriage.

LOSSOW, KARL, was born at Munich in 1835, and studied at the Academy of that city. On visiting Italy in 1856 he became acquainted with the Hereditary Prince George of Saxe-Meiningen, who employed him in his Villa Carlotta at Lake Como. He died at Rome in 1861. Among his paintings for Prince George are the following:

Horand courting Hilda, the daughter of King Hagen, on behalf of Hettel, King of the Danes; scene from 'Gudrun.'
Hagen carried off by Greif, and how he maintained the Fight with the elder Greif.
Three Cartoons taken from Uhland's 'Chapel.'
Heine's 'King's Child,' and a Hunting Song.
A Cartoon representing the Taking of the Town of the Malli by Alexander the Great.

LOTEN, JAN. See LOOTEN.

LOTH, FRANZ, a German painter, was born at Munich in 1641. He was a brother of Johann Karl Loth, with whom he visited Venice, where he resided for several years. In 1699 he returned to Munich, where he died in 1701.

LOTH, JOHANN KARL, called in Italy CARLOTTO, was born at Munich in 1632. He was the son of Johann Ulrich Loth, under whom he studied for a short time, and then went to Venice, where he worked under Pietro Liberi. After painting some historical pictures at Venice, he went to Vienna, where he painted portraits of the Emperor and other distinguished personages. In the church of the Lesser Hospital at Venice is a picture of a 'Dead Christ'; in the church of San Giovanni Crisostomo is an altar-piece, representing the 'Death of St. Joseph'; and other works are to be found in the galleries of Augsburg, Bordeaux, Brunswick, Cassel, Dresden, Munich, and Vienna. He died at Venice in 1698.

LOTH, JOHANN ULRICH, was born at Munich about 1590, and was first instructed by his father, a painter on glass, and afterwards by Pietro Candido; he probably studied also under Carlo Saraceno at Venice during 1610-13. After returning to Munich, he became about 1620 court painter to the Elector Maximilian. He died at that city in 1662. He painted in oil, water-colours, and miniature. His best works are considered to be:

Augsburg. *Gallery.* Several productions.
Munich. *Peterskirche.* The Last Supper.
„ *Heiliggeistkirche.* The Descent of the Holy Ghost.

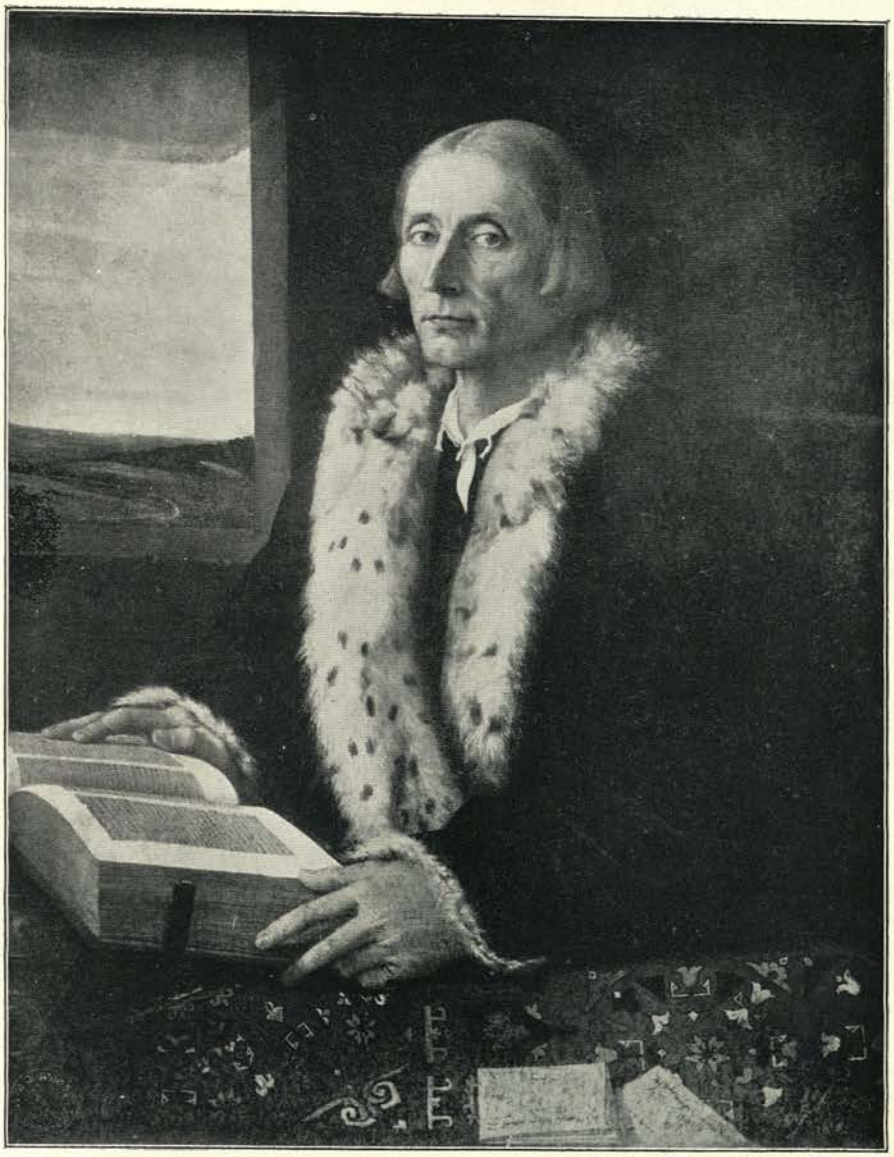
LOTH, ONOFRIO, a painter, was born at Naples in 1662. He was a pupil of Ruoppoli, and painted fruit and flowers. He died at Naples in 1717.

LOTTER, TOBIAS CONRAD, a German engraver, was born at Augsburg in 1717, and died in 1777.

LOTTES, CHRISTIAN, a German engraver, was born at Nuremberg in 1701. He worked also at Augsburg, and died in 1740.

LOTTI, COSMO, was a painter and mechanician of Florence, in the service of Philip IV. of Spain. He furnished the marine and woodland scenery for Lope de Vega's pastoral drama, 'Selva de Amor.'

LORENZO LOTTO



[*National Gallery, London*

PORTRAIT OF PROTHONOTARY GIULIANO

Alinari photo] THE MADONNA AND SAINTS [*San Domenico, Cingoli*

LOTTO, LORENZO, was born in 1480 at Venice. His earliest pictures are the small 'Danae' belonging to Sir W. Martin Conway, and the 'St Jerome' in the Louvre (No. 1350). In both these works he shows himself the pupil of Alvise Vivarini, betraying affinities with other followers of that master, with Jacopo di Barbari, Montagna and Cima da Conegliano. There are slight traces also of the influence of Giovanni Bellini. In 1503 Lotto was living at Treviso, and from this year dates a 'Madonna and Saints' at Naples, a work which reveals the same influences, the style of Alvise and his school predominating. A similar subject at Bridgwater House belongs to this time, as well as the large altar-piece at S. Cristina near Treviso. The 'Assumption' at Asolo is dated 1506. We know from documents that in this year he left Treviso in debt, and also that he received a commission to paint an altar-piece for Recanati, a small town in the March of Ancona. This polyptych, which he finished in 1508, recalls in turn Alvise Vivarini and all his pupils. Slightly earlier may be placed the Munich 'Marriage of St. Catherine' (No. 1083), and the Borghese 'Madonna and Saints' dated 1508; while the Cracow 'Madonna and Saints' belonging to Count Sigismund Puslowski, and the Hampton Court 'Young Man' (No. 114) agree entirely in style with the Recanati altar-piece. Between the years 1508 and 1512 our only notice of Lotto is that on March 9, 1509, he received a hundred ducats for frescoes to be executed in the upper floor of the Vatican. No trace of these frescoes remains, but the influence of Lotto's visit to Rome appears in the Raphaelesque character of his next dated work, the 'Entombment' of 1512 at Jesi. Raphaelesque traits keep reappearing, off and on, in his work for the next twelve years. Close to the Jesi 'Entombment' stand other works at Recanati, 'St. Dominic' and 'St. James,' in their respective churches, and the 'Transfiguration' in the Gallery; and not far off must be placed the 'Assumption' in the Brera (No. 215), and the ruined bust of Piero Soderini, formerly in the Doetsch Collection, painted, no doubt, when Soderini, after the sack of Prato, fled to Ancona to embark for Ragusa. In 1513 we find Lotto at Bergamo—the town with which his name is chiefly associated—under contract to paint the altar-piece now in S. Bartolommeo, which he did not finish until 1516. Its *predelle*, together with the spirited sketches in colour for them, are in the Bergamo Gallery. In 1515 Lotto painted the Alvisesque double portrait now in the National Gallery (No. 699); and, at about the same time, the altar-piece of the 'Death of Peter Martyr' in the village of Alzano near Bergamo. This picture bears traces of the influence of Palma, traces which reappear in the Borghese copy after a lost 'Santa Conversazione' by Lotto (No. 157), and in several works of more than a decade later, such as the 'Assumption' of 1527 at Celana, and the polyptych at Ponte à Ranica, both in the Bergamask. Thoroughly Alvisesque, on the other hand, is the Naples 'Man in White,' the 'Jeweller' belonging to Herr von Kauffmann of Berlin, the small portrait of Niccola Leonicino in Signor Crespi's gallery at Milan, and the 'Musician,' formerly in the Doetsch Collection. An 'Angel' at Buda Pesth, two unimportant altar-pieces in the two churches in Bergamo dedicated to S. Alessandro, and a 'Madonna and Saints' of the former Doetsch Collection belong to this time. The decade from 1518 to 1528 reveals Lotto as a fully-matured artist. He seems to have spent the first five years in Bergamo, and to have returned there for two years after a visit to Venice in 1523. In 1526 he is again found at Jesi, and we learn from documents that he spent most of 1527 in Venice. The first work of this period is the exquisite Dresden 'Madonna' (No. 194A), dated 1518, with which Lotto's masterpiece, the 'Madonna and Saints' of 1521 in S. Bernardino at Bergamo, has much in common. The S. Spirito altar-piece is also dated 1521, and close to these two important works may be placed the over-emotional 'Christ taking Leave of His Mother' in Berlin (No. 325), the 'Madonna and Two Saints' belonging to Signor Piccinelli of Bergamo, and the 'Lady' in the Gallery of the same town. From the year 1522 there remain the lovely 'Marriage of St. Catherine' at Costa di Mezzate, near Bergamo, the 'Madonna and Saints' belonging to Mrs. Martin Colnaghi, the 'St. Catherine' in the Leuchtenberg Collection at St. Petersburg, and the portrait of the Prothonotary Giuliano in the National Gallery (No. 1105). The next year, 1523, is marked by the brilliantly-coloured 'Marriage of St. Catherine' in the Bergamo Gallery, the almost monochrome 'Bride and Bridegroom' at Madrid (No. 288), and, in all probability, the National Gallery 'Family Group' (No. 1067). In the year 1524 we meet for the first time with Lotto's work in fresco. At Trescorre, near Bergamo, he decorated the small oratory with charming frescoed scenes set in a trellis of vines, and the neighbouring oratory at Celana contains other frescoes of his. Others still can be seen in S. Michele at Bergamo, and in two fragments belonging to the Frizzoni family there. About this time Lotto made the remarkable series of designs which were executed in intarsia in the choir-stalls of S. Maria Maggiore at Bergamo. In the year 1525, and the following year, he did two large works on panel at Jesi, an 'Annunciation,' and a 'Madonna and Saints.' Several portraits also must date from this period, the 'Young Man' in Berlin (No. 320), the 'Youth' at the Castello of Milan, and the 'Dominican' in the Treviso Gallery. The portrait of Andrea Odoni at Hampton Court (No. 148) confirms the documentary evidence of Lotto's having been at Venice in that year. The Vienna 'Man holding a Claw' (No. 274) is the twin of this picture, and their younger brother and sister are to be found in the Borghese 'Man with a Skull' (No. 165), and Captain Holford's 'Lucretia,' which probably date from 1529. About the same period Lotto painted the 'Santa Conversazione' at Vienna (No. 273), the very original 'Annunciation' at Recanati, the 'St. Jerome' at Hamburg in Consul Weber's Collection, the 'Adoration of the Shepherds' at Brescia, and the matchlessly lovely 'Triumph of Chastity' in the Rospigliosi Gallery at Rome. The influence of his great contemporary, Titian, shows itself for the first time in Lotto's altar-piece of 1529 at the Carmine in Venice. This influence he never entirely shakes off. Not very conspicuous in the Jesi 'Story of St. Lucy,' it reappears markedly in the 'Christ and the Adulteress' of the Louvre (No. 1351), and in its replica at Loreto (No. 34); but in 1530 he returns to his cooler Alvisesque manner in a 'Visitation,' and an 'Annunciation' at Jesi. In the year 1531 Lotto touches his highest moment of dramatic expression in the large 'Crucifixion' at Monte San Giusto, a small town in the Marches. The 'St. Sebastian and

Christopher' of the same year at Berlin (No. 323), and the varied replica at Loreto are less interesting. We hear of Lotto in 1532 as established in Venice, and in 1533 he painted the 'Holy Family' now in the Lochis Gallery at Bergamo, and probably the Berlin portrait of a gentle-looking man (No. 182). In 1534 he did the restless and unsatisfactory 'Madonna and Saints' in the Uffizi (No. 575), and probably the 'St. Antony' at Wilton House, and the 'Young Man' in the Capitoline Gallery (No. 74). The dramatic 'Recognition of the Holy Child' in the Louvre (No. 1351), its inferior replica at Loreto, and the 'Madonna and Angels' at Osimo belong to this period of Lotto's life, in which may also be placed several striking portraits, the 'Sick Man' in the Doria Palace, the Berlin 'Architect' (No. 153), and the Vienna 'Three Views of a Man' (No. 220). Between 1535 and 1539 we have no record of our artist, unless it be the small 'Crucifixion' in the Borommeo Gallery at Milan. The next dated work is the large altar-piece of 1539, in the remote hill-town of Cingoli. 'SS. Lucy and Thecla' at Loreto are the last of Lotto's works before he begins to show signs of old age. From 1539 on we have his account-book, which informs us that in 1540 he painted the portraits of Martin Luther and his wife—probably from engravings, for he could scarcely have come into personal contact with them. In 1542 we learn from the same source that he finished the hectic 'St. Antonio giving Alms' in San Giovanni e Paolo at Venice, and the carelessly-executed 'Madonna in Glory' at Sedrina, in the Bergamask. In the three fine portraits of the Brera (Nos. 212, 213, 214) Lotto appears to have recovered his balance, but in another portrait there (No. 216) he is less convincing. About 1545 he painted the unsatisfactory 'Dead Christ,' also in the Brera (No. 217), the 'Madonna and Saints' of the Poldi-Pezzoli Museum, and the 'St. Jerome' of the Doria Gallery, which latter he repeated on a larger scale the following year (Madrid, No. 478). On March 26, 1546, at Venice, Lotto made his will, and at about the same time he painted the altar-piece in the Gallery at Ancona (No. 37), and the one in S. Giacomo dell' Orio in Venice. In 1548 he finished an altar-piece for Mogliano, near Ancona, and in 1549 he left Venice for the last-named town. The 'Assumption,' in the Gallery there, dates from 1550. In 1552, Lotto, "weary of wandering," settled at Loreto, and two years later made over himself and all he possessed to the Holy House, in whose shelter he spent the last four years of his life. The only picture we can place in the years just before he retired from the world is the 'Bust of a Man' in the Gallery at Nancy. Lotto's last works are still at Loreto, and are of varying interest. The best are the 'Presentation,' painted in a startlingly "impressionistic" manner, and the romantic 'Sacrifice of Melchisedek.' The 'Prophets,' 'St. Michael,' the 'Baptism,' and the 'Magi' are less important. The last entry in his account-book was made late in the year 1556. He died before the year ended. Very few of Lotto's drawings remain. At Chatsworth there is the original black chalk cartoon for the head of Piero Soderini, and at Wilton House there is Lotto's sketch for the lost altar-piece, of which the Borghese copy alone remains to us. Two other drawings are in private possession in London, a 'St. Peter and Paul with Angels,' belonging to Mr. G. T. Clough, and the 'Head of a Young Man,' the property of Mr. Henry Wagner. Three other drawings for portraits, two of them in the Uffizi, and one in the Albertina, complete the short list.

Lotto was one of the best portrait painters who ever lived, and his chief claim must rest on his really extraordinary achievement in this field. He stands almost alone among Italian artists for his sensitiveness to the peculiarities of individual character, and his power of portraying the temperaments and moods of his sitters. He carries into religious subjects the same interest in human emotion, and he sometimes pushes expression to the verge of sentimentality. He is saved by a fine sense of colour and a feeling for the play of light and shade, by his love of beautiful and often bewitching types, by his fondness for romantic landscapes, and, above all, by the fact that he lived in the time of a good artistic tradition. Had he been born a quarter of a century later, he might well have become a fit exponent of the Jesuit reaction. His works betray a gentle, humane, sympathetic view of human nature, and a tendency towards the ecstatic and mystical in religion. M. L.

LOTYN, JAN, a native of Brussels, was a flower painter employed a long time by Queen Mary II. of England, after whose death he returned to his native city, where he died after 1695.

LOUIS, LEONARD FRANÇOIS, a portrait painter, was born at the Hague in 1698, and was a pupil of Pieter van Kink and Jan Vollevens. He died at the Hague in 1786.

LOUND, THOMAS, a landscape painter in oil and water-colours, was born in 1803. He was engaged in the brewing trade at Norwich, and pursued art as a recreation. His works appeared at the Royal Academy from 1846 to 1855. He died at Norwich in 1861. There is a water-colour drawing of 'Framlingham Castle' by him in the South Kensington Museum.

LOUTHERBOURG, PHILIPPE JACQUES DE, was born at Strassburg in 1740. He was the son and pupil of a miniature painter, who settled in Paris, where his son was placed under the tuition of Tischbein and Francesco Casanova, and became a very popular painter of battles, hunts, sea-pieces, and landscapes, with figures and cattle, in which last he at that time appears to have imitated the charming style of Nicolaas Berchem. His works were universally admired, and in 1768 he was made a member of the Academy of Painting in Paris, and afterwards appointed court painter by the king. Though he met with very flattering encouragement, he in 1771 quitted France, and settled in London, where he passed the remainder of his life. Soon after his arrival in England he was employed to make the designs for the scenes and decorations of Drury Lane Theatre, and in that province of art he displayed extraordinary ability. In 1780 he was elected an Associate of the Royal Academy, and in 1781 became an Academician. He died at Hammersmith, and was buried at Chiswick in 1812. When Macklin projected his Bible, De Loutherbourg was engaged to exercise his powers as a historical painter; on which occasion he painted two pictures, representing the 'Angel destroying the Assyrian Host,' and the 'Universal Deluge'; the latter was considered as his best performance in that department. Besides a great variety of easel pictures, De Loutherbourg occasionally employed his talents on a larger scale, in commemoration of the most

remarkable military and naval events of the time. Among his most noted paintings are:

The Review of Warley Camp. (*Royal Collection.*)
Lord Howe's Victory of the 1st June, 1794. (*Greenwich Hospital.*)
The Defeat of the Spanish Armada. (*The same.*)
The Siege of Valenciennes.
The Landing of the English in Egypt.
Victory of Admiral Duncan over the Dutch, 1797.
View of Skiddaw.
View of a Lead Mine in Cumberland.
Landscape and Cattle; thunderstorm. (*Glasgow Gallery.*)
Two Landscapes. (*Bordeaux Museum.*)

He has left the following and other etchings:

Six plates of Peasants.
Six plates of Soldiers.
The Four Times of the Day.

LOUVEMENT, FRANÇOIS DE, a French engraver, was born at Nevers in 1648. He is said by Florent Le Comte to have resided some time in Italy, at the time when François de Poilly studied at Naples. He died about 1690. He engraved several plates after the Italian masters, including Lanfranco, Solimena, and others, among which are:

The Stoning of St. Stephen; *after Pietro da Cortona.*
St. Francis Xavier interceding for the Plague-stricken; *after Ciro Ferri.*

LOUVION, JEAN MARIE, a French engraver, was born at Versailles in 1740. He studied under Fossard, and worked chiefly for the booksellers. He died in 1804.

LOUW, PIETER, a Dutch painter and engraver, was born at Amsterdam in 1720. He spent most of his time in drawing from the best masters. In 1743 he was made a member of the Academy, and in 1768 one of the Directors. He died between 1794 and 1800.

LOUYS, JAN, (or LOYS,) a Flemish engraver, was born at Antwerp about the year 1600. He was a pupil of Pieter Soutman, at the time when Suyderhoef studied under that master, and he engraved several plates after his instructor's designs. The following are his principal prints:

PORTRAITS.

Philip the Good, Duke of Burgundy; *after Soutman.*
Louis XIII., King of France; *after Rubens.*
Anne of Austria, his Queen; *after the same.*
Philip IV., King of Spain; *after the same.*
Elizabeth of Bourbon, his Queen; *after the same.*
François Thomas of Savoy, Prince of Carignan; *after Van Dyck.*

SUBJECTS AFTER VARIOUS MASTERS.

The Resurrection of Lazarus; a fine copy from the print by *J. Lievens.*
St. Anthony; *after Albrecht Dürer.*
Diana and her Nymphs reposing after the Chase; *after Rubens.*
The Interior of a Dutch Kitchen; *after Ostade.*
Peasants amusing themselves; *after A. Both.*
A Dutch Kitchen; *after W. Kalf.*

LOVELL, PEREGRINE, an engraver who flourished about the middle of the 17th century, worked in the style of Hollar. There are some small engravings of Flemish soldiers by him, and specimens of his work will also be found in Della Bella's Drawing-Book (1634).

LOVER, SAMUEL, an Irish miniature and landscape painter, was born at Dublin in 1797. He early obtained a reputation for his miniatures, and was elected a member of the Hibernian Academy in 1822. Much of his time was taken up by giving entertainments illustrative of Irish character. He also achieved a considerable literary reputation by his novels, and had a civil list pension of £100. Many of his landscapes and portraits were exhibited at the Royal Academy. During his last years he lived in Jersey, where he died in 1868.

LOWE, JOHANN MICHAEL SIEGFRIED, a German painter and engraver, was born at Königsberg in 1756. He studied first at Berlin, and afterwards went to Dresden. He visited Venice and Vienna, and in 1780 went to Russia, where he stayed some time, returning to Berlin in 1795. He painted portraits and historical subjects, and was living in 1822.

LOWE, MAURITIUS, an historical painter, was born about the middle of the 18th century. He was a pupil of Cipriani, and studied in the schools of the Royal Academy, where in 1769 he was the first gold medallist for historical painting. Sent to Rome, he forfeited the travelling studentship by non-compliance with the conditions. He had a contest with the Academy in 1783 as to the reception of his picture of the 'Deluge,' and was much befriended by Dr. Johnson. Improvident and ill-conditioned by nature, his circumstances were aggravated by an imprudent marriage, and he gradually sank out of public notice. He died in Westminster in 1793.

LOWENSTAM, LEOPOLD, a distinguished Dutch etcher, was born at Amsterdam in 1842. He was educated at the Academy there at first as an artist; but while yet young he devoted his energies to engraving, with such success that the Swedish Government sought his help towards founding a school of etching at Stockholm. For his services he was rewarded by the Order of Gustavus Vasa. He left Stockholm in 1873 and came to London. Here he etched numerous plates, mostly from pictures by A. S. Marks, Dendy Sadler, Alma Tadema, Rosa Bonheur, E. J. Poynter, and J. Linton. He was a constant exhibitor at Burlington House. His death occurred at Three Bridges, May 28, 1898.

LÖWENSTERN, CHRISTIAN LUDWIG VON, was born at Darmstadt in 1702. In the Museum of that town is a battle-piece by this artist. He died in 1755.

LOWRY, ROBERT. See LAURIE.

LOWRY, STRICKLAND, a portrait painter, flourished in the latter part of the 18th century. He was a native of Whitehaven, where he practised, as well as in Dublin, Shropshire, Staffordshire, and Worcestershire, obtaining a considerable local reputation. He furnished some illustrations for Phillips's 'History and Antiquities of Shrewsbury,' 1779.

LOWRY, WILSON, was born at Whitehaven in 1762. He was the son of Strickland Lowry, and was by him taken when a child to Ireland. Afterwards, while still a boy, he worked as a house painter at Worcester, and also began to practise engraving. At the age of seventeen he was in London, and was admitted into the schools of the Royal Academy. Few of his earlier plates bear his name, having been executed for other artists, to whose fame they contributed. He engraved most of the plates on mechanical subjects in Rees's 'Cyclopædia,' Crabbe's 'Technological Dictionary,' the 'Philosophical Magazine,' and other works of a like kind. His mathematical knowledge of drawing, his researches in the laws of mechanics, his extensive acquaintance with physics and the general properties of matter and

form, combined with the correctness of an eye that never erred, and a hand that could not deviate, highly qualified him for such work. Some of the finest specimens of his abilities, as an architectural engraver, are to be found in the plates of Murphy's 'Batalha,' Nicholson's 'Architecture,' the print of the House of Commons at Dublin, and Gandon's designs. He died in London, after a prolonged illness, in 1824, leaving a son and daughter, who followed the same profession.

LOYER, —, was a native of France, who flourished about the year 1760. Among other prints, he engraved some plates of architectural subjects from the designs of Dumont and others after Marieschi, Bernini, and others.

LOYER, NICOLAES, a Flemish historical painter, was born at Antwerp in 1625, and died in 1681.

LUARD, JOHN DALBIAC, a subject painter, was born in 1830. He originally held a commission in the army, which he left to become a pupil of John Phillip. From 1855 he exhibited a few pictures, bearing on a soldier's life, at the Royal Academy. He painted several pictures of military life at Sebastopol and the homeward voyage of the besiegers, which were extremely popular, and engraved with great effect. His health early failed him, and he died at Winterslow in 1860, after having shown much promise of future excellence.

LUBIENIECKI, BOGDAN, or THEODOR, a Polish painter and engraver, was born at Cracow in 1653. He was instructed in design by Juriaan Stur, a painter of Hamburg; from thence he went to Amsterdam, where he became a scholar of Gerard de Lairesse. On leaving that master he went to Italy, and resided some time at Florence, where he was particularly patronized by the grand-duke. On his return to Germany he was invited to the court of Berlin, and was made painter to the Elector of Brandenburg, and director of the Academy. He painted history and landscapes in the style of De Lairesse, and designed Schlüter's 'Masks,' which are in the arsenal at Berlin. He etched a set of six grand landscapes and figures, inscribed *Th. de Lubinetzki fecit.*, in 1698. Others of his works are marked *T. D. L.* He returned to Poland in 1706, and was still living in 1729.

LUBIENIECKI, KRZYSZTOF, the younger brother of Teodor Lubieniecki, was born at Stettin in 1659. After receiving some instruction in design, with his brother, from Juriaan Stur, he accompanied Theodor to Amsterdam, where he entered the school of Adriaan Backer, and followed the style of that master, both in history and portraits. He died at Amsterdam in 1729. Two of his paintings, 'The Snuff-box and the Pipe' and 'Table Friends,' are at Copenhagen.

LUBIN, JACQUES, a French engraver, was born in Paris in 1637. From the resemblance his style bears to that of Gérard Edelinck, he is supposed to have been a pupil of that artist. He was living in 1694. Among other plates, the following are by him:

PORTRAITS.

Henri, Vicomte de Turenne, Marshal of France; *after Philippe de Champaigne.*
Henri Auguste, Comte de Brienne; *after Largillière.*
François, Comte de Grignan; *after the same.*
Louis, Duc d'Humières, Marshal of France; *after F. Voet.*
Armand Jean du Plessis, Cardinal de Richelieu.
Jean Pierre Camus, Bishop of Belley.
Jean Papire Masson, celebrated advocate.
Jacques Callot, engraver.
Vincent Voiture, of the French Academy.
Pierre Corneille, dramatic poet.
Olivier Patru, of the French Academy.
Robert Arnauld d'Andilly.
Jean Baptiste Colbert, Minister of State.
Thirty-eight portraits, including some of the above, in Perrault's 'Hommes illustres qui ont paru en France,' 1696—1700.

SUBJECT.

The Entombment of Christ; *after Le Sueur.*

LUBLINSKY, MARTIN ANTON, a painter, was born at Leschnitz in Silesia in 1643. He was a pupil of Scieta. In the Collegiate Church of Olmutz are frescoes by this artist, as also an altar-piece, and several pictures are to be found in the different churches in Olmutz. He died in 1690.

LUCA, SANTO, a monk, was a native of Florence, who lived in the 9th century, and on account of his saint-like conduct was called Santo. He is said to be the author of several paintings which were formerly attributed to Luke the Evangelist, as those of the 'Virgin and Child' in the Madonna di San Luca at Bologna, and in Santa Maria Maggiore at Rome.

LUCA DI TOMÈ. See TOMÈ.

LUCA FA PRESTO. See GIORDANO.

LUCAN, MARGARET BINGHAM, Countess of, born in 1740, was the daughter and co-heiress of James Smith, M.P. She married in 1760 Sir Charles Bingham, Bart., who in 1776 was created Baron Lucan, and in 1795 Earl of Lucan. She painted original miniatures, and made clever copies of those by Hoskins, the Olivers, and Samuel Cooper. There is at Althorp a Shakespeare illustrated by her with portraits, views, and various ornaments. She died in 1815.

LUCAS, AUGER, a French historical painter, was born in 1685. He was a grandson of Tournières, and was received into the Academy in 1722 upon his picture of 'Acis and Galatea,' which was formerly at St. Cloud. He died in 1765. The Museum of Nantes possesses 'Spring,' 'Summer,' 'Autumn,' and 'Winter,' by this artist.

LUCAS, AUGUST, a German landscape painter, was born at Darmstadt in 1803. He resided for some time at Rome, and died in 1863. In the Darmstadt Gallery are three landscapes by him.

LUCAS, DAVID, mezzotint engraver, was born on August 18, 1802. He is famous as "Constable's engraver," having reproduced in mezzotint a number of that painter's works. The chief enterprise on which the two men collaborated was a series of plates published with the collective title of 'English Landscape.' Besides these Lucas engraved the following single plates after Constable: 'The Lock,' 'The Cornfield,' 'Salisbury from the Meadows,' 'Dedham Vale,' 'The Young Waltonians,' 'Hadleigh Castle.' In each of these the style of the painter was reproduced with extraordinary force and truth. Lucas also engraved a few portraits, but they are of slight merit. Many years before his death he gave way to intemperate habits, and abandoned his art. He died in 1881. The following plates by him may also be named:

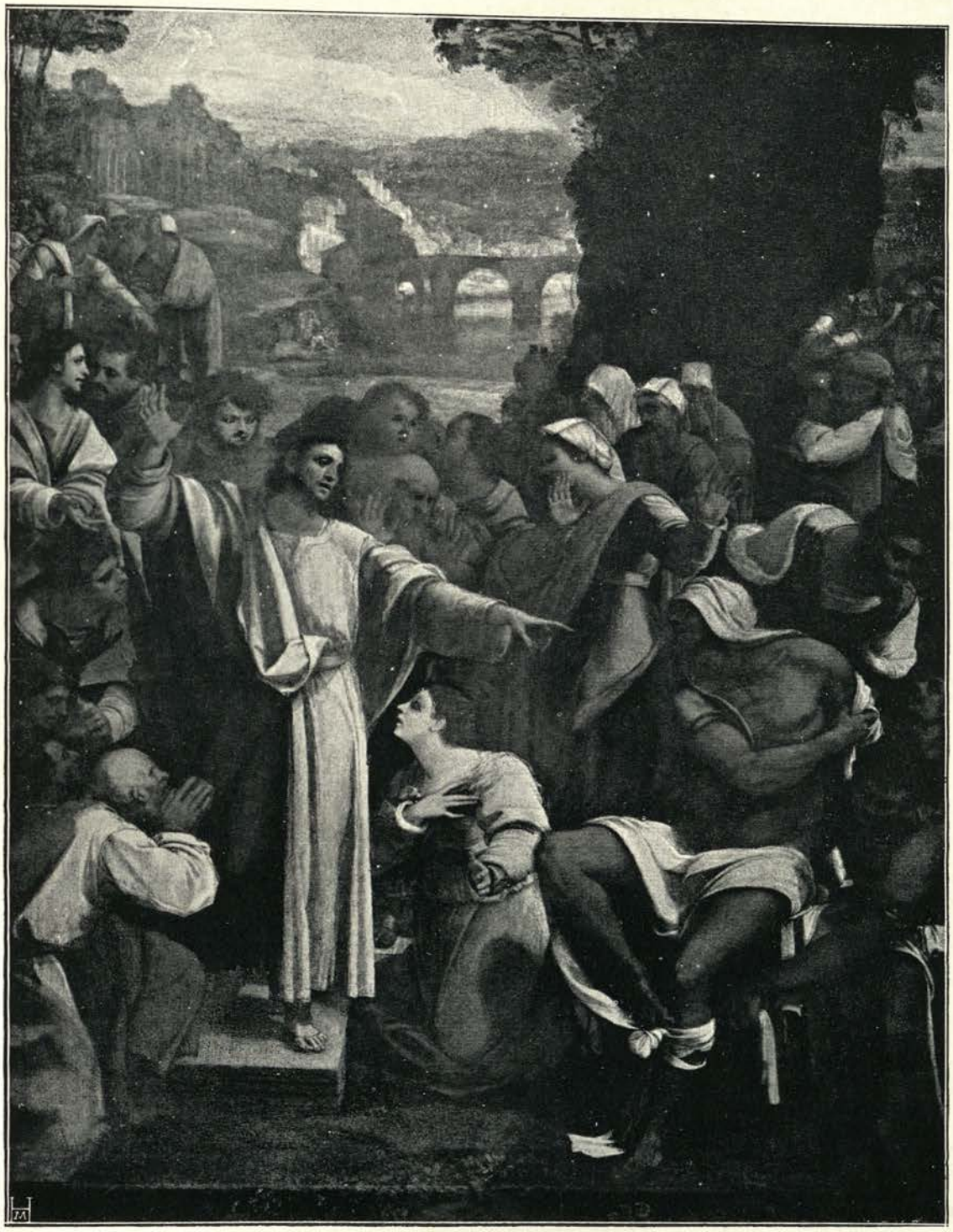
The Grand Canal; *after J. D. Harding.*
The Corsair's Isle; *after the same.*
Grace Darling; *after J. W. Carmichael and H. W. Parkes.*
Landscape with Mill; *after Lee.*
The Burns Monument, on the Doon; *after F. C. Auld.*

LUCAS, GERMAIN, a French engraver, flourished

SEBASTIANO LUCIANI

CALLED

SEBASTIANO DEL PIOMBO



Hanfstängl photo] THE RESURRECTION OF CHRIST [*National Gallery*

from about 1700 to 1745. He engraved, in a very neat style, several architectural plates for the collection of 'Views of Versailles,' published by P. Menant. He had a son who engraved, but his prints are not specified.

LUCAS, JEAN PAUL, was a French painter, who died at Toulouse in 1808. He established the Museum in that city, and published a catalogue of its contents.

LUCAS, JOHN, a portrait painter, was born in London in 1807. He was a pupil of S. W. Reynolds, and began life as a mezzotint engraver, but turned early to painting. He obtained a large practice as a portrait painter, and was a constant exhibitor at the Royal Academy from 1828 until his death. Among his sitters were the Prince Consort and the Duke of Wellington. He died in London in 1874. In the National Portrait Gallery is a portrait of Miss Mitford.

LUCAS, JOHN TEMPLETON, a portrait painter, and the eldest son of John Lucas, was born in 1836. He exhibited at the Royal Academy, and at the Society of British Artists. He was the author of a farce called 'Browne the Martyr,' produced at the Court Theatre, and of a little volume of fairy tales, entitled 'Prince Ubbely Bubble's New Story Book,' published in 1871. He died at Whitby in 1880.

LUCAS VAN LEYDEN. See JACOBSZ.

LUCASZ, PIETER FRANS, a landscape painter, born at Mechlin in 1606, was a scholar of Gerard Seghers. He painted landscapes ornamented with small figures, and was patronized by the Archduke Leopold, for whom he painted a great number of pictures. He died in 1654. The portrait of Phiderpe, a Flemish sculptor, in the Museum at Brussels, is by him.

LUCATELLI. See LOCATELLI.

LUCCA, MICHELANGELO DA. See ANSELMI.

LUCCHESE. See LUCENSIS, and RICCHI.

LUCCHESINO, IL. See TESTA.

LUCE, LOUIS RENÉ, a French engraver, was born in Paris in 1695. He worked first for the goldsmiths, but was afterwards appointed engraver to the Imprimerie Royale. He died in 1774.

LUCENA, DIEGO DE, of an illustrious family of Andalusia, was a scholar of Velazquez, whom he imitated in his portraits, both large and small. He acquired great credit by his portrait of the poet Atanasio Pantaleon, who repaid him with a sonnet. He died young in 1650.

LUCENSIS, MICHELE, (or LUCCHESE,) was an Italian engraver and printseller, who resided at Rome about the year 1550. He engraved some prints after Michelangelo, Raphael, and Polidoro da Caravaggio, which he usually marked with the monogram .

LUCENTI, GIROLAMO, a native of Correggio in Lombardy resided at Seville in 1608. In that year he painted for the chapel of St. Thomas's College a pair of landscapes with figures, representing the 'Calling of St. Andrew and St. Peter.' He also visited the city of Granada, where he executed in 1642 seven small works on the subject of the discovery of the manuscripts and relics at Sacro Monte.

LUCHETTO DA GENOVA (or LUCHINO). See CAMBIASO, LUCA.

LUCIANI, ANTONIO, a painter and engraver, was born at Venice in 1700. He was a pupil of Piccini in landscape and of Feldoni in engraving.

LUCIANI, SEBASTIANO, commonly called SEBASTIANO DEL PIOMBO, from the office of Keeper of the Leaden Seals, conferred upon him by Pope Clement VII., was born at Venice in 1485, and was educated by his father for the profession of music. Having become acquainted with Giorgione, who was likewise a musician, he was probably induced by him to learn the art of painting, and to enter the studio of Giovanni Bellini; in after years he became the disciple of Giorgione. Amongst his earlier paintings were the altar-pieces of the 'Incredulity of St. Thomas,' executed for San Niccolò at Treviso, and the 'Majesty of St. John Chrysostom,' executed for San Giovanni Crisostomo, Venice. Soon after finishing this last painting Luciani went to Rome by invitation of Agostino Chigi, who had just finished building his palace of the Farnesina, and who desired his aid in its decoration. His first work there was a series of mythological designs taken from Ovid's 'Metamorphoses,' which attracted the attention and admiration of both Michelangelo and Raphael. A friendship then sprung up between Michelangelo and Sebastiano, which produced a marked effect on the style and future fortunes of the latter. The frescoes at the Farnesina Palace were finished about 1512, and it was then that Sebastiano commenced to paint portraits in oil. Amongst these may be mentioned the 'Fornarina,' now at Berlin, and that in the Uffizi, Florence. A league was now formed between Sebastiano and Buonarroti against Raphael, and they both endeavoured to obtain commissions from Julius II., that they might compete against the acknowledged talents of the latter. Buonarroti had felt some uneasiness at the growing fame of Raphael, and he readily availed himself of the powers of Sebastiano as a colourist, in the hope that, assisted by his designs, he might be enabled to enter the lists with his illustrious antagonist, if not to drive him from the field. With this view, he furnished him with the designs for the 'Pietà' in the church of the Conventuali at Viterbo; and the 'Transfiguration' and 'Flagellation' in San Pietro in Montorio at Rome, which, as he was very tedious in his process, occupied him six years. The extraordinary beauty of the colouring, and the grandeur of Michelangelo's composition and design, in these celebrated productions, were the objects of universal surprise and applause. It was at this juncture that the Cardinal Giulio de' Medici commissioned Raphael to paint his immortal picture of the 'Transfiguration,' and being desirous of presenting an altar-piece to the cathedral of Narbonne, of which he was archbishop, he engaged Sebastiano del Piombo to paint a picture of the same dimensions, selecting for the subject the 'Raising of Lazarus.' On this occasion he was again assisted by the powers of Buonarroti, by whom it was composed and designed. The picture was publicly exhibited at Rome, in competition with the 'Transfiguration'; and it is no mean proof of its extraordinary merit, that, notwithstanding the transcendent beauty of Raphael's chef-d'œuvre, Sebastiano's performance excited universal admiration. This celebrated work of art was removed, by the Regent of France, from the cathedral at Narbonne into the Orleans collection, of which it was once one of the most important ornaments. It is now in the National Gallery. After the death of Raphael, Sebastiano was reputed the most distinguished artist at Rome. He was particularly favoured by Clement VII., who re-

munerated his services by appointing him to a lucrative office, which occasioned him, in the latter part of his life, to relax in his labours as a painter. On the death of that Pope he continued to hold the post of Frate del Piombo under Paul III. His last undertaking was the chapel of the Chigi family, in Santa Maria del Popolo, which he left incomplete: it was afterwards finished by Francesco Salviati. He died at Rome in 1547. The following are some of his principal works:

Berlin.	*Gallery.*	Pietà.
Burgos.	*Cathedral.*	Virgin and Infant Christ.
Florence.	*Pitti Pal.*	Martyrdom of St. Agatha.
,,	,,	Portrait of a Young Man.
,,	*Uffizi Gallery.*	Feruarina.
,,	,,	Death of Adonis.
Lendinara.	*S. Biagio.*	The Visitation.
London.	*Nat. Gall.*	Resurrection of Lazarus. 1519.
,,	,,	Portrait of an Italian Lady, as St. Agatha.
,,	*Benson Gallery.*	Portrait of a man.
,,	*Northbrook Gallery.*	Holy Family and Donor.
Madrid.	*Gallery.*	Christ bearing His Cross.
,,	,,	Christ in Hades.
Molta di Livenza.	*Scarpa Gallery.*	Portrait of Raphael.
Naples.	*Museum.*	Portrait of Clement VII.
,,	,,	Holy Family.
Paris.	*Louvre.*	The Visitation.
Parma.	*Gallery.*	Portrait of Clement VII.
Petersburg.	*Hermitage.*	Portrait of Cardinal Pole.
Rome.	*Farnesina.*	Fresco: Subjects from the story of Galatea.
,,	*S. M. del Popolo.*	Birth of the Virgin.
,,	*S. Pietro in Montorio.*	The Transfiguration (*fresco*).
,,	,,	The Flagellation (*oil, on the wall*).
,,	,,	St. Bernard.
,,	*Doria Pal.*	Portrait of Admiral Andria Doria.
Treviso.	*S. Niccolò.*	Incredulity of St. Thomas.
Venice.	*S. Giovanni Crisostomo.*	St. John Chrysostom surrounded by Saints.
Viterbo.	*S. Francesco.*	The Dead Christ.

LUCIDEL. See NEUFCHÂTEL.

LUCIEN, JEAN BAPTISTE, a French engraver in the crayon manner, was born in Paris in 1748, and died in 1806. He produced some academy figures and heads as studies for pupils, and some beautiful vignettes after Cochin for an edition of 'Telemachus.' Besides these he engraved the following plates:

The Rape of Cephalus; *after Pietro da Cortona.*
St. Cecilia; *after Guercino.*
Italian Girls; *after the same.*
The Vintage; *after the same.*
Children dancing; *after the same.*
The Persian Beauty; *after the same.*
The Rising of Aurora; *after Pierre.*
Italian Musicians; *after Bouchardon.*
Fauns and Cupids; *after Cipriani.*
The Young Sister; *after Greuze.*
Andromache weeping over the ashes of Hector; *after Angelica Kauffmann.*
Napoleon I.; *after Le Barbier.*
Bas-relief for the Arc de Triomphe de la Fédération; *after Moitte.*

LUCINI, ANTONIO FRANCESCO, an engraver, was born at Florence in 1605. He was instructed by Stefano della Bella, and engraved some plates in the style of that master, as well as in that of Callot. He usually marked his plates with the cipher *ÆLF.* There is by him a copy of Stefano della Bella's print of the 'Festival on the Arno'; as well as the following:

Sixteen plates of Scenes during the Siege of Malta by the Turks in 1565; *after Mateo Perez de Alesio.*
Portrait of B. Tremblet, the sculptor.

LUCKX, CHRISTIAAN, a Flemish flower painter, was born at Antwerp in 1623, and in 1639 became a pupil of Philips de Maelier, with whom he remained three years, and afterwards of Frans Francken III., under whose guidance he painted some small historical pictures, such as 'Lot and his Daughters,' 'The Adoration of the Kings,' 'Christ bearing His Cross,' 'Christ's Appearance to St. Theresa,' and 'St. Ignatius.' In 1645 he became a master in the painters' guild at Antwerp, and henceforward devoted himself to still-life and flowers. There is no record of him after the baptism of his son in 1653. The Madrid Gallery has a flower piece by him.

LUCQUIN, HENRIQUETTA, whose maiden name was GIROUARD, was born at Lisbon in 1819. She became a pupil of Gosse, and exhibited portraits and historical subjects at the Salon from 1841 to 1865. She died in 1866.

LUCY, CHARLES, a portrait painter, was born in London in 1692. He studied at Rome and Bologna, and for eight years was a pupil of Cignani.

LUCY, CHARLES, an historical painter, was born at Hereford in 1814. He commenced life as an apprentice to his uncle, who was a druggist, but he soon abandoned that business, and proceeding to Paris, entered the École des Beaux-Arts, where he attended principally the classes under Paul Delaroche. Subsequently he returned to England, and became a student in the Royal Academy. After oscillating for some time between England and France, he settled down at Barbison, near Fontainebleau, where he resided nearly sixteen years. From 1838 until the time of his decease scarcely a year passed without one or more of his works appearing on the walls of the Royal Academy. In 1843 he sent to the Westminster Hall competition a cartoon of 'Caractacus and his Family before the Emperor Claudius,' and in 1844 another cartoon of 'Agrippina interceding for the Family of Caractacus.' In 1845 he sent to the same exhibition 'An Abstract Personification of Religion;' and in 1847 'The Embarkation of the Pilgrim Fathers in the Ship Mayflower,' for which he received a premium of £200. He also painted for Sir Joshua Walmsley several portraits of distinguished statesmen and others, which have since been bequeathed to the South Kensington Museum. He devoted himself almost entirely to historical subjects, chiefly connected with the Puritan era of English history, several of which have through engravings become popular both here and in America, where some of his works have found a home. He died in London in 1873. The most important of his exhibited works are:

The Interview of Milton with Galileo. 1840.
An Illustration of Il Penseroso. 1843.
The Parting of Burns and his Mary. 1844.
The First Love of Napoleon Bonaparte. 1845.
Salvator Mundi. 1847.
The Landing of the Pilgrim Fathers. 1848.
The Death of Mrs. Claypole. 1849.
Evangeline in the Church. 1849.
The Parting of Charles I. with his Children. 1850.
The Royal Captives of Carisbrooke. 1851.
The Parting of Lord and Lady Russell. 1852.
Nelson in the Cabin of the Victory. 1854.
The Burial of Charles I. 1857.
Cromwell resolving to refuse the Crown. 1857.
Bonaparte in Discussion with the Savants. 1858.
Prayers for the Dead—All Saints' Day. 1859.

Lord Saye and Sele before Jack Cade. 1860.
The Reconciliation of Sir Joshua Reynolds and Gainsborough. 1863.
Cromwell with his Family at Hampton Court. 1863. (*Glasgow Corporation Galleries.*)
Garibaldi at the Tomb of Ugo Foscolo. 1865.
The Intercepted Embarkation of John Hampden and his Friends. 1867.
The Forced Abdication of Mary Stuart, Queen of Scotland, at Lochleven Castle. 1868.
Noontide Repose. 1869.
Portrait of the Right Hon. W. E. Gladstone. 1869.
Charlotte Corday returning to Prison after her Condemnation. 1871.
Columbus at the Monastery of La Rabida. 1872
Shakespeare before Sir Thomas Lucy.

LÜDEKE, PETER LUDWIG, a painter, was born about 1760. He studied landscape painting, and then proceeded to Italy. In 1786 he went to Rome, but in the next year returned to Berlin.

LÜDERS, DAVID, a portrait painter, was born at Hamburg about 1710. He was first instructed by Pfeiffer at that city, but went afterwards to Paris, where he studied under Lemoine, and then to Italy, and subsequently to England and St. Petersburg. Among his best portraits are:

The Prince of Wales. 1751.
The Family of the Russian Ambassador.
Count Tschernitschev.

LUDIUS, was a Roman painter in the time of Augustus, who, according to Pliny, was the first to adorn the walls of rooms with landscapes, which he embellished with figures variously occupied. He was the first Roman artist who painted in fresco, and he was chiefly employed in decorating the walls of the villas and country-houses with views of gardens, woods, and water-courses, with graceful figures.

LUFFOLI, GIUSEPPE MARIA, was a native of Pesaro, who flourished about 1680. He was a pupil of Simone Contarini, and painted portraits and historical subjects.

LUGANO, LO ZOPPO DI. See DISCEPOLI.

LUGARDON, JEAN LÉONARD, a French historical painter, was born at Geneva of French parentage in 1801. He studied under Gros and Ingres, and exhibited at the Salon from 1827 to 1857. Three landscapes by him were in the Exposition Universelle of 1867. He died in 1875.

LUGRENCELIS. This name is affixed to a bold, spirited etching of a Bacchanalian subject, in the style of Benedetto Castiglione. It is inscribed *Lugrencelis inv. et scul.*

LUHNE, JOACHIM, was born at Hamburg about 1620, and studied under A. Backer, whose style he imitated with success, but he afterwards studied the works of Carlo Lotti, and adopted from him a darker colouring. In 1673 he was master, and in 1692 head of the Guild at Hamburg. He died there in 1717. Among his works are:

Brunswick. *Museum.* His own Portrait, those of his family, and that of the mathematician Hertel. 1672.
Hamburg. *Town-Hall.* View of Hamburg.

LUIGI, ANDREA DI. See ALOVIGI.

LUIKEN, GASPAR, (or LUYKEN,) a Dutch engraver, supposed to have been the brother of Jan Luiken, was born at Amsterdam about the year 1670, and is known to have been living in 1710. He executed many works in conjunction with Jan Luiken. Those executed by him alone are very inferior, and consist chiefly of book-plates, in which he was almost entirely employed. Among them are the following:

Twelve plates of the Months of the Year.
Four plates of the Seasons.
St. Francis Xavier preaching before the Emperor of Japan.
The Miracle of the Loaves.

LUIKEN, JAN, (or LUYKEN,) was born at Amsterdam in 1649. He was a scholar of Martinus Zaagmolen, and for some time applied himself to painting, but not succeeding to his expectation, he turned his thoughts to engraving, in which he became eminent. He usually engraved after his own designs, and he received, from his crowding his compositions with an infinite number of figures, the name of 'The Dutch Callot.' He died in 1712. His principal work is the set of plates he engraved for the Biblical works published by Mortier. Only a few of the plates of the so-called 'Mortier's Bible' are by Luiken, but there is another series published by Mortier and Covens, consisting of 62 very elaborate engravings of occurrences in Bible history, the whole of which are by him, and exhibit uncommon powers of invention and freedom of execution. Out of upwards of 900 engravings, the following may be selected:

Ten plates of the Commandments.
Seventeen plates for the 'History of Finland.'
Seventeen plates for the 'Voyages orientaux de M. Thévenot.'
One hundred and five plates for the 'History of the Martyrs.'
The Prophet Jonah preaching to the Ninevites.
The Assassination of Henry IV. of France.
The Massacre of St. Bartholomew; on two sheets (*in conjunction with Gaspar Luiken*).
A great variety of emblematical subjects, fairs, public ceremonies, book ornaments, &c.

LUINI, AMBROGIO, a brother and pupil of Bernardino Luini, flourished in the earlier part of the 16th century, and was a good artist, as is shown by his frescoes of the Madonna at Saronno.

LUINI, AURELIO, son of Bernardino Luini, was born at Milan about 1530, and was still living in 1584. In the Brera at Milan is a picture of the 'Martyrdom of St. Vincent the Deacon.'

LUINI, BERNARDINO, called erroneously by Vasari BERNARDINO DEL LUPINO, was born at Luino on the Lago Maggiore between 1465 and 1475. He was a pupil of Stefano Scotto, but in the middle part of his career he became a follower of Leonardo da Vinci. His early works bear no trace of Leonardo's style, and his late productions evince much originality, with Leonardo's manner for a basis. Several of his best works have for a long time been attributed to the hand of Leonardo. He worked in the churches of Milan and the neighbouring towns. Milan, Saronno, and Lugano still possess his best pictures, which for sweetness and depth of feeling are unrivalled. He was still living in 1530. It is impossible for one artist to approach nearer to the style of another than Luini does to that of Leonardo. There is the same taste in his composition and design, the same peculiarity of colour and extraordinary relief; and it requires an intimate acquaintance with the works of Leonardo to discriminate between them. To form a just idea of the powers of Luini, it would be necessary to study his series of pictures of the 'Life of the Virgin,' at Saronno, in which the Virgin is represented with a beauty, dignity, and modesty which

resemble the works of Raphael. Of his fresco paintings, the principal are the 'Christ crowned with Thorns' in the Collegio del S. Sepolcro, and those in the choir of the Monastero Maggiore at Milan, and the ones at Saronno. The following are among Luini's extant works:

Como.	*Cathedral.*	Adoration of the Magi (*in tempera*).
,,	,,	Adoration of the Shepherds (*in tempera*).
Florence.	*Uffizi.*	The Daughter of Herodias with the Head of John the Baptist.
Legnano.	*Church.*	Altar-piece.
London.	*Nat. Gall.*	Christ and the Doctors.
Lugano.	*S. Maria degli Angeli.*	The Passion (*fresco*). 1529.
,,	,,	Madonna with two Children.
,,	,,	Last Supper.
Milan.	*S. Maurizio. (Monastero Maggiore.)*	Martyrdoms of St. Maurice and St. Catharine (*fresco*).
,,	,,	Christ at the Column (*fresco*).
,,	*Brera.*	St. Catharine borne to the tomb by Angels.
,,	,,	Madonna and Child in a Rose Arbour.
,,	,,	Madonna enthroned, with SS. Anthony and Barbara (*fresco*). 1521.
,,	,,	Birth of Adonis.
	,,	Sacrifice to Pan.
	,,	Metamorphosis of Daphne.
,,	,,	Young Girls playing.
,,	,,	The Drunkenness of Noah.
,,	*Ambrosiana.*	Christ crowned with Thorns, adored by the Confraternity of the Holy Cross.
Munich.	*Gallery.*	St. Catharine.
Naples.	*Museum.*	Virgin and Infant.
Paris.	*Louvre.*	Holy Family.
,,	,,	Sleep of the Child Jesus.
,,	,,	Salome receiving the Head of John the Baptist.
,,	,,	The Forge of Vulcan.
,,	,,	The Nativity.
,,	,,	Adoration of the Magi.
,,	,,	Christ.
Pavia.	*Chartreuse.*	The Virgin and Child plucking a Flower.
,,	,,	St. Sebastian and St. Christopher.
Petersburg.	*Hermitage.*	Virgin and Child.
,,	,,	St. Catharine.
,,	,,	St. Sebastian.
Saronno.	*Pilgrimage Church.*	The Marriage of the Virgin.
,,	,,	SS. Roch and Sebastian (*frescoes*).
,,	,,	Adoration of the Magi. 1525.
,,	,,	The Presentation in the Temple.
,,	,,	St. Appollonia with an Angel.
,,	,,	St. Catharine with an Angel.
Vienna.	*Gallery.*	The Daughter of Herodias.
,,	,,	St. Jerome.

See 'Bernardino Luini,' by G. C. Williamson (Bell & Sons, 1900).

LUINI, EVANGELISTA, a younger brother of Bernardino Luini, flourished in the 16th century. He chiefly devoted himself to the painting of ornament.

LUINI, LUIGI CESARE, was a native of Valesia, in Lombardy, who flourished in the 16th century. He was a pupil of Gaudenzio Ferrari, and painted several frescoes at Varallo, near Como.

LUINI, TOMMASO, a painter, was born at Rome about 1597. He was a pupil of Andrea Sacchi, and an imitator of Caravaggio, so that he was called "CARAVAGGINO." At San Carlo al Corso are several frescoes by this artist. He died about 1632.

LUISMON, JOHANN ANTON. See EISMANN.

LUIZ, was a Portuguese painter of the 15th century, who painted between 1442 and 1446 several historical pictures in the monastery of Naxera.

LUKE, SAINT. The well-known tradition that the Evangelist Luke was a painter rests on the authority of Nicephorus, of the Menology of the Emperor Basil, and of other late writers. None of these are of historical authority, and the New Testament makes no mention of a fact so likely to have been recorded.

LUMINAIS, E. V., a French painter, was born in 1821 at Nantes. He studied art with Cogniet and Troyon, and made his début at the Salon in 1843. He obtained the Gold Medal at the Universal Exhibition of 1889. He was made a Knight of the Legion of Honour, and a founder-member of the Société des Artistes Français. He died May 10, 1896.

LUMLEY, GEORGE, an amateur, has left several portraits engraved in mezzotint. He was a solicitor, and resided at York, where he died in 1768 at the age of 60. Among his works are the following:

Thomas Comber, Dean of Durham.
Lady Mary Fenwick; *after Dahl.*
Sir Walter Hawksworth, Bart.
Sir Mark Millbanke, Bart.

LUNARDUS, a wood engraver, flourished about 1520. He executed some cuts of frontispieces and book ornaments from his own designs.

LUND, JENS PETERSEN, a Danish painter and etcher, was born in Sönderjylland, and received his first instruction at the Academy at Copenhagen. In 1756 he received the gold medal, and then visited France and Italy, remaining in Rome for some time. He returned to Copenhagen in 1775, where he painted landscapes and architectural pieces, and died in 1790.

LUND, JOHAN LUDVIG GEBHARD, a Danish painter, was born at Riel in 1777. In 1796 he entered the Academy of Copenhagen, where he remained three years, and then went to Dresden. In 1800 he went to Paris, and entered the atelier of David. In 1802 he went to Rome, where he painted his picture of 'Andromache,' and others. He returned to Copenhagen in 1810, and became a professor of the Academy. In 1814 he painted the 'Return of Habor from the Battle,' and in 1819 the 'Magdalene at the Sepulchre.' The picture of the 'Walk to Emmaus' is in the church at Fühnen. He died in 1867.

LUNDBERG, GUSTAVE, was a French portrait painter, who exhibited at the Salon between 1743 and 1767. He was a member of the Royal Academy of Painting and Sculpture.

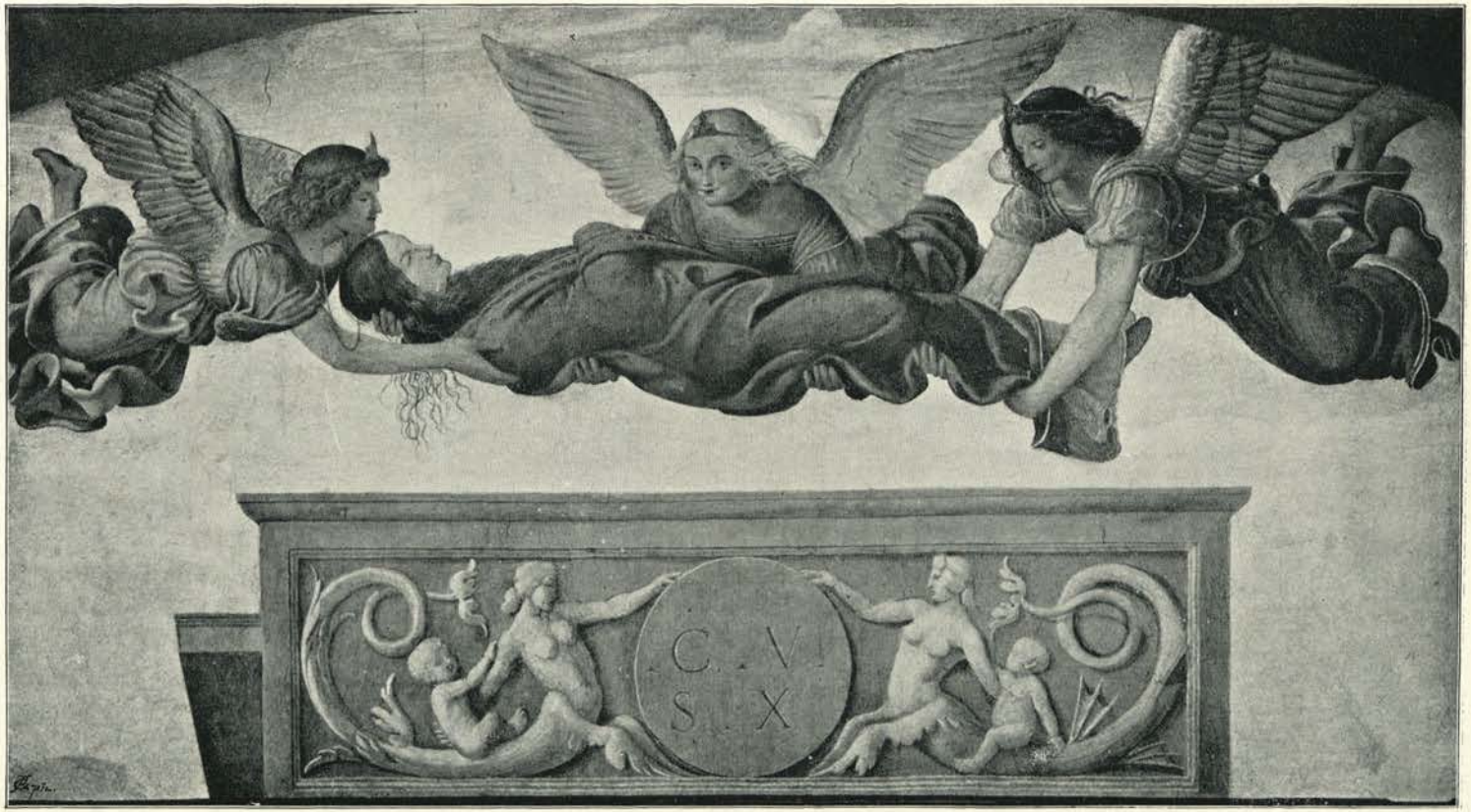
LUNDBYE, JOHAN THOMAS, a Danish landscape and animal painter, was born at Kallundborg in 1818, and died at Flensburg in 1848. Among his pictures are:

Copenhagen.	*Gallery.*	A Milking Place at Vognserup.
,,	,,	A Cow Shed.
,,	,,	Open Country in the North of Zeeland.
,,	,,	Oxen in the Campagna.

LUNDENS, GERRIT, was a Dutch painter, who flourished about 1656. He painted conversation pieces in the style of Metsu, Ostade, and other Dutch painters, and many miniatures. His works are found in the Dresden and Hanover Galleries.

LUNDGREN, EGRON, a Swedish landscape and subject painter in water-colours, was born at Stockholm in 1816. He was educated in Paris under Cogniet, and afterwards travelled much in Italy, Spain, Egypt, and India, in which last country he accompanied the staff of Lord Clyde. Through meeting John Phillip at Seville, he came to England in 1853, where he subsequently chiefly

BERNARDINO LUINI



Alinari photo] THE BURIAL OF ST. CATHARINE [*Brera Gallery, Milan*

Alinari photo] THE CRUCIFIXION AND PASSION FRESCO [*Lugano*

lived, becoming in 1864 an associate, and in 1867 a member of the Water-Colour Society. He published 'Letters from Spain' and 'Letters from India,' and died at Stockholm in 1875. Amongst his chief works are:

The Feast of Corpus Christi at Rome. 1841. (*Stockholm National Gallery.*)
Kneeling Pilgrims. 1845. (*Stockholm National Gallery.*)
Dominican Friars in the Library of Siena.
A Barber's Shop at Seville.
A Spanish Posada.
Indian Nautch Girls.
The Travelling Companions. 1873.
Rafaela. 1875.

LUNGHI, ANTONIO, was born at Bologna about the year 1685 (or, according to Zani, 1677), and was a scholar of Giovanni Giuseppe dal Sole. He painted historical subjects, of which the principal are in the churches at Bologna. In Santa Maria Maddalena is a picture of 'Christ appearing to Mary Magdalene,' and in San Bartolommeo an altar-piece representing 'St. Rita.' He died in 1757.

LUNY, THOMAS, a marine painter, was born in 1758. His works appeared at the Royal Academy between 1780 and 1802. There is a picture by him at the Foundling Hospital of 'Vessels attacking Land Batteries.' He died at Teignmouth in 1837.

LUPICINI, GIOVANNI BATTISTA. See LOPICINO.

LUPTON, THOMAS GOFF, a mezzotint engraver, was born in London in 1791. He was the son of a working goldsmith in Clerkenwell, and at an early age he showed so much taste for drawing that in 1805 his father placed him under the tuition of George Clint, A.R.A., the mezzotint engraver, and portrait and historical painter. On the expiration of his apprenticeship he began work on his own account as an engraver of portraits, but finding that he could not obtain a sufficient number of impressions of works executed on copper to make them remunerative, he made several experiments on plates of nickel, the Chinese alloy called tutenag, and steel, in the hope of discovering something that would be more durable than copper. He finally selected steel, and on a plate of this metal he engraved after George Clint a portrait of Munden, the comedian, which proved a great success. In 1822 he received the gold Isis medal of the Society of Arts, as an acknowledgment of the value of his application of soft steel to the process of mezzotint engraving, and he was successful in establishing the use of plates of that metal. He worked both on steel and copper, and produced some good plates after Sir Thomas Lawrence, Sir Martin Shee, Thomas Phillips, and other eminent portrait painters of his day. He also re-engraved a selection of fifteen plates from Turner's 'Liber Studiorum,' which were published in 1858. Lupton died in London in 1873. Among his more notable works are:

The Infant Samuel; *after Sir Joshua Reynolds.*
The Milk Girl; *after Gainsborough.*
Belshazzar's Feast; *after John Martin.*
The Eddystone Lighthouse; *after Turner.*
Sunrise—Whiting Fishing off Margate; *after the same.*
Newcastle-on-Tyne; Warkworth Castle; Dartmouth Castle; Stangate Castle; *after Turner, for the 'Rivers of England and Wales.'*
Whitby; Scarborough; Sheerness; Dover; Ramsgate; Portsmouth; *after Turner, for the 'Ports of England.'*
Solway Moss; Dunblane Abbey; Watercress Gatherers; Ben Arthur; Dumbarton; Ploughing, Eton; *after Turner, for the 'Liber Studiorum.'*
Calais Pier; *after Turner.* (This plate, after several alterations, was abandoned, and eventually sold in Turner's sale at Christie and Manson's in 1873.)
Wellington at Quatre Bras; *after Haydon.*
The Poacher detected; *after Kidd.*
Fawcett and Kemble in the characters of Captain Copp and the King; *after George Clint.*
The Widow; *after Richter.*
The Idle Servant; *after N. Maas.*
Dutch Boers; *after D. Teniers.*
The Passage Boat; *after Aelbert Cuyp.*
A Group of Cattle; *after the same.*

PORTRAITS.

George IV.; *after Wivell.*
Lord Byron; *after Thomas Phillips.*
Wordsworth; *after Haydon.*
Lord Cottenham; *after Briggs.*
Sir Walter Scott; *after G. Lindsay.*
Lord Brougham; *after Lonsdale.*

LUSURIER, CATHERINE, was a pupil of Hubert Drouais, and painted portraits in his style. She died in Paris in 1781, at the age of 28. In the Louvre is a portrait by her of Jean Germain Drouais drawing, on the right-hand corner of which is inscribed, "*Ætatis suæ* XV *Lusurier pxit.*"

LUTERO, GIOVANNI DI. See DOSSI.

LUTI, BENEDETTO, was born at Florence in 1666, and was for some time a scholar of Antonio Domenico Gabbiani. On leaving that master he was favoured with the patronage of the grand-duke; and expressing a strong desire to visit Rome, his protector promoted his wishes by supplying him with the means, and accommodated him with apartments in his palace in the Campo Marzio. He there studied under Ciro Ferri, and from the works of the great masters. It is to be regretted that this able artist should have occupied so much of his time in crayon drawing, so transient in its nature, as he possessed powers for superior performances. One of his earliest works at Rome was his picture of the 'Death of Abel,' which was publicly exhibited on the festival of St. Bartholomew, when it excited universal admiration by the sublimity of the composition and the characteristic expression in the head of the murderer. He was commissioned by Clement XI. to paint his fine picture of 'The Prophet Isaiah' in St. John Lateran, and other works, for which the order of the Cross was conferred on him. He was also knighted by the Emperor, and ennobled by the Elector of Mentz. He died at Rome in 1724. The following paintings by him are in public galleries:

Cassel.	*Gallery.*	The Virgin reading.
Darmstadt.	*Gallery.*	Moses receiving the Commandments on Mount Sinai.
Dresden.	*Gallery.*	Head of Christ.
"	"	The Virgin.
Florence.	*Uffizi.*	Moses on the Bank of the Nile.
"	"	His own Portrait.
Genoa.	*Spinola Pal.*	The Virgin.
Munich.	*Gallery.*	St. Charles Borromeo.
Paris.	*Louvre.*	The Magdalene.
Petersburg.	*Hermitage.*	The Sleep of the Infant Jesus.
"	"	The Magdalene.
"	"	A Young Man.
Pisa.	*Cathedral.*	St. Ranieri.
Rome.	*Colonna Palace.*	The Glory of St. Martin.
Rotterdam.	*Museum.*	St. Anthony.

There are two etchings by this artist, which have become scarce:

The Crucifixion, with St. John and the Magdalene at the Foot of the Cross.
A Landscape; *after Guercino.*

LÜTKE, PETER LUDWIG, a German landscape painter, was born at Berlin in 1759. He was originally a merchant, but in 1785 he devoted himself to painting, and going to Italy, studied under Philipp Hackert in Rome from 1785 to 1787. He decorated a room wholly with his landscapes in the Marble Palace in Potsdam. In 1787 he was created member of the Academy, and in 1789 professor of landscape painting. He died at Berlin in 1831. A picture of 'Baiæ' by him is in the National Gallery of that city.

LUTMA, ABRAHAM. There is an engraved portrait of Rubens, after Van Dyck, by this artist, but there is no account of him.

LUTMA, JACOBUS, was of the same family as Janus Lutma. He etched and finished with the graver a set of plates of ornamental shields and foliage; they are executed in a neat style, from the designs of Janus Lutma the elder. He also engraved a plate of three portraits in a frame, inscribed, *Jan Lutma d'Oude inv. Jac. Lutma fecit aqua forti et exc.*

LUTMA, JOANNES, or JANUS, the younger, a Dutch engraver and goldsmith, was born at Amsterdam in 1629, and was a son and probably pupil of Janus Lutma the elder, who was a goldsmith. Janus the younger died at his birthplace in 1689. There are by him a set of four portraits represented as antique busts, which are executed in a peculiar manner, with a punch or chisel, and a mallet; this he called 'opus mallei;' also two portraits of his father and himself, engraved in the style of Rembrandt, and some views of ruins, &c. in a style executed with the point, and assisted with the mezzotint tool. In the Amsterdam Museum is a portrait of Paulus van Vianen, a goldsmith.

LUTTEREL, EDWARD, was born at Dublin about the year 1650. He came early in his life to London, and was trained to the law in New Inn; but having a disposition for the arts, he abandoned the profession, and applied himself to taking portraits in crayons. He studied under Ashfield, and practised in crayons successfully. He possessed an inventive mind, and observing the admiration excited by the new art of engraving in mezzotint, he was desirous of discovering the process, and contrived the means of laying the grounds with a roller, which succeeded to a certain degree, but not to his satisfaction. At this time, the mezzotints of Blooteling were in great repute, and Lutterel persuaded his friend Lloyd, a printseller, to bribe a person of the name of Du Blois, who used to lay the grounds for Blooteling, and who was then returning to Holland, to discover the mystery. He afterwards connected himself with Isaac Becket, and they became the earliest English engravers in mezzotint. He died about 1710. The best of his portraits, which were his principal works, was that of Le Piper, the painter. The following, also, are by him:

CRAYON DRAWINGS.

Samuel Butler. (*National Portrait Gallery.*)
William Sancroft, Archbishop of Canterbury. (*The same.*)
George Morley, Bishop of Winchester (*The same.*)

ENGRAVINGS.

Charles II.; *after Lely.*
Barbara, Duchess of Cleveland; *after the same.*
Arthur, Earl of Essex; *after the same.*
Robert Paston, Earl of Yarmouth.
Oliver Plunket, Archbishop of Armagh.
Anthony, Earl of Shaftesbury; *after Greenhill.*
William, Viscount Stafford; *after his own design.*
George, Lord Jeffreys, Lord High Chancellor.
Hamet Ben Hamet.
Robert Cony, M.D.

LÜTTGENDORF, FERDINAND VON, Baron, a painter and etcher, was born at Würzburg in 1785. He studied under Seidel and Hauber at the Academy of Munich, and from 1805 to 1809 at that of Vienna. He gave lectures at the University of Erlangen, and subsequently resided at Prague, Vienna, Presburg, and Munich, where he died in 1858. His best works are:

Portrait of General Moreau.
His own Portrait. (*Herr H. Majsch, Vienna.*)
Thirteen altar-pieces for different churches in Hungary.

He also etched 125 portraits of the Hungarian Reichstag.

LUTTICHUYS, ISAAC and SIMON, brothers, painters of portraits and still-life. They were born, Isaac in 1616 and Simon in 1610, and removed from London to Amsterdam, where they are said to have originally come from, and there they each of them died rather before 1643.

LUTZ, PETER, a German painter and line engraver, was born at Munich in 1797. He studied painting at the Academy of his native city and under Johann Peter von Langer, but in 1821 he turned his attention to engraving, and became a pupil of Karl Hess. He died in 1867. The following are his chief plates:

La Madonna di San Francesco; *after Correggio.*
Ecce Homo; *after Raphael.*
The Virgin and Child; *after the same.* (*Heads from the 'Madonna di San Sisto.'*)
Two Angels; *after the same.* (*Also from the 'Madonna di San Sisto.'*)
Christ bearing His Cross; *after the same.* (*From the 'Spasimo.'*)
The Virgin in Glory, with Four Saints; *after Bagnacavallo.*
The Virgin and Child; *after Barocci.*
St. Agnes; *after Domenichino.* (*Reduced from the engraving by Sir Robert Strange.*)
Ganymede; *after Titian.*
Judith; *after A. Riedel.*
Roman Woman of Albano; *after the same.*
The Virgin and Child; *after R. von Langer.*
The Magdalene in the Desert; *after J. P. von Langer.*
Lady Jane Grey in Prison; *after the same.*
Tyrolese Woman; *after G. Bodmer.*

LÜTZELBURGER, HANS, called also HANS FRANCK, one of the greatest of German engravers on wood, was born probably at Augsburg about 1495. Like Holbein, he appears to have gone from Augsburg to Basle in 1522, and he died there in 1526. His best known woodcuts are those from the designs of Holbein—especially the figures of the Old Testament and the 'Dance of Death.' The whole series of the former and forty-one out of the fifty-eight cuts which compose the latter are by him. They were first printed in 1530, but were not published until 1538. He is believed also to have assisted in engraving 'The Triumph of the Emperor Maximilian,' after Hans Burgkmair; and his name of Hans Franck is supposed to be identical with that of 'Jan Franck,' who lived at Nuremberg, and worked for Albrecht Dürer. He marked his woodcuts with his name, or *H. L.*

FUR. (= *Furmschneider*, form-cutter). Among his other works after Holbein are:

Fight between Peasants and naked Robbers in the Forest; *after Holbein.* 1522.
The Title-page, containing Figures of St. Peter and St. Paul, for the German New Testament printed at Basle by Adam Petri in 1522.
The Title-page, containing the Baptism of Christ, for the German New Testament printed at Basle by Thomas Wolff in 1523.
Portrait of Erasmus.
The Sale of Indulgences.
Jesus Christ and the Pope.
An Alphabet—The Little Dance of Death.
" Dance of Peasants, &c.
" Children Playing.
" Ornamented Initials.
Death and the Woman. (*Albertina Collection, Vienna.*) 1525.

LÜTZENKIRCHEN, PETER JOSEPH, born at Cologne in 1775, was a painter and an engraver in mezzotint. He studied at the Academy of Düsseldorf, but afterwards returned to his native city, and eventually, in 1810, established himself at Frankfort, where he died in 1820. Among his paintings, which are signed with his name or *P. L.*, are the portraits of Merlo and of Dr. J. G. L. von Pempelfurt (engraved by Bierweiler). His best plates are:

Thomas feeling the Wounds of the Saviour; *after Luca Giordano.*
Mary with the Child Jesus; *after Leonardo da Vinci.*
Bust of an old Man; *after Ary De Vois.*
Bust of Baron von Stein.

LÜTZOW, KARL HINDRICK D'UNKER HENNING. See D'UNKER HENNING LÜTZOW.

LUXAN MARTINEZ, JOSEF, was born at Saragossa in 1710, and was brought up by the family of Pignatelli, and sent to Naples in 1730 to study under Giuseppe Mastroleo. After five years he returned to his patrons, and practised portrait painting. In 1740 he married the daughter of Juan Zabalo, a painter, and went to Madrid on being made painter to the King. The Inquisition of Saragossa named him inspector of pictures, and he had the principal share in maintaining a school of design, afterwards promoted to the rank of a Royal Academy. He died at Saragossa in 1785. The Cathedral, Santa Engracia, and other churches, were adorned with his works, which are commended by Cean Bermudez for their agreeable colouring.

LUYCX, FRANS, almost forgotten in his native country, and better known beyond it as LEUX, or VAN LEUX, was born at Antwerp in 1604, and became a master painter in 1620. He studied under Rubens, after whose death he went to Vienna, where he was appointed court painter to the Emperor Ferdinand III., and director of the royal collections. He returned to Antwerp in 1652, but went again to Vienna in the same year. The date of his death is not recorded. There are by him in the Vienna Gallery an 'Allegory on the Vanity and Instability of Human Affairs' and a portrait of the Cardinal Infant of Spain, Charles Ferdinand, brother of Philip IV., and in the Liechtenstein Gallery is 'Christ appearing to Mary Magdalene.'

LUYKEN. See LUIKEN.

LUYKS, NICOLAS, a German historical and portrait painter, was born in 1600, and died in 1658.

LUZZI, LORENZO, a native of Feltre, who flourished about 1511, is not to be confounded with Pietro Luzzi. There is a picture by him in the Berlin Gallery of the 'Virgin and Saints.'

LUZZI, PIETRO, called MORTO DA FELTRE, who was born about 1474, was the son of a surgeon, who in order to practise his profession went in 1476 to Zara, and thus caused his son to be called also ZARATO. He is known to have been at Rome in 1495, at Florence in 1506, and at Venice in 1508, although none of the pictures painted by him in either city are now in existence. He commenced to paint at Feltre in 1515, soon after that city had been nearly destroyed in the wars between the Emperor Maximilian and Venice. Records remain to prove that he executed the frescoes and the altar-piece of the Town-Hall and Loggia, all of which are now missing. The Casa Bartoldini and the Crico Palace, Feltre, are both decorated with frescoes that Messrs. Crowe and Cavalcaselle assign to Luzzi. In the church of the Ognissanti at Feltre is a fresco with the 'Transfiguration of Christ, between SS. Anthony and Lucy,' which is said to have been painted by Luzzi in 1522. The story of his having been killed in battle at Zara in 1519 must of course be abandoned. His extant works comprise:

Berlin.	*Gallery.*	Madonna.
Feltre.	*Palazzo Crico.*	The front decorations, representing Nymphs and Cupids.
"	*Casa Bartoldini.*	Decorations of the façade: Judith, Quintus Curtius, and Romulus and Remus, in the style of Giorgione.
"	*S. Stefano.*	The altar-piece.
"	*Town-Hall.*	Several paintings.
"	*S. Giorgio.*	Several different treatments of the Madonna.
"	*Ognissanti.*	The Transfiguration of Christ.
Villabruna.	*Church.*	The Virgin and Child, with Saints.

LYEN, JACQUES FRANÇOIS, was a French portrait painter, who exhibited at the Salon from 1737 to 1747.

LYMANN, JOHANNES SAMUEL, a Danish line engraver, was born at Copenhagen in 1742. He studied in the Art Academy of his native city, and in 1758 gained the large gold medal for an engraving of 'David cutting off the Head of Goliath,' after his own design. Most of the plates which he executed are portraits. He died in 1769.

LYNCH, JAMES HENRY, a lithographic artist, executed principally portraits, which he exhibited at the Royal Academy from 1856 to 1865. He died in 1868.

LYNE, RICHARD, was a painter and engraver, who lived in the second half of the 16th century, and was retained by Archbishop Parker on his establishment. There is a portrait of this prelate by him at Lambeth Palace, dated 1572.

LYONET, PIETER, a draughtsman, carver, and engraver, was born at Maestricht in 1708. He received a superior education, and was first a lawyer. One of his first and best carvings was 'Apollo and the Muses.' Subsequently he became acquainted with Karel De Moor and Limborch, under whom he produced excellent crayon portraits. At a later period he drew and engraved insects with extraordinary accuracy, and by these works he obtained much repute. He died at the Hague in 1789.

LYS, JAN VAN DER. See VAN DER LIS.

LYSARDE, NICHOLAS, was an historical painter, who was in the service of Henry VIII. and Edward VI., and subsequently became sergeant-painter to Queens Mary and Elizabeth. There is a portrait at Hatfield House of one of the French kings, which is ascribed to him. He died in 1570.

LYSONS, Rev. DANIEL, an antiquarian draughtsman, was born in 1760. Many of the illustrations in his well-known 'Environs of London' (1792-6) and 'Magna Britannia' are by him. He was rector of Rodmarton from 1804 to 1833, and died at his seat, Hempsted Court, Gloucestershire, in 1834.

LYSONS, SAMUEL, an antiquarian draughtsman,

was born at Rodmarton in 1763. He studied for the Bar, but devoted himself to antiquarian pursuits, and became keeper of the records at the Tower. He illustrated his 'Roman Ruins at Woodchester' (1797) and 'Reliquiæ Britannicæ Romanæ' (1813). He died at Cirencester in 1819.

LYVENS, JAN. See LIVENSZ.

M

MAAG, JOHANN NEPOMUK, engraver, was a native of Munich, where he flourished in the 18th century. He engraved several portraits, among which was one of William of Ockham. He died at Munich in 1800.

MAAN. See DE MAN.

MAAS. See MAES.

MAAT, JAN. See BLANKERHOFF.

MABUSE. See GOSSAERT.

MABUSEE, NICOLAS RANIERI, an Italian painter, who flourished in the 17th century. He was a pupil of Manfredi at Rome, and painted historical pictures. His four daughters were also artists, and met with considerable success at Venice.

MACALLUM, HAMILTON, was born at Kames, Argyllshire, in 1841. His bent towards art was early shown, but his father intended him for a mercantile career, and it was not until 1864 that he was free to come to London to study at the Academy Schools. He began to exhibit in 1866, and from that time until his last picture, 'The Crofter's Team' (now in the Tate Gallery), appeared in 1896, he was a constant exhibitor at London Exhibitions. His pictures, usually of marine subjects and fisher life, were painted chiefly on the Devonshire coast, the Western Highlands of Scotland, South Italy, Holland, and Heligoland. He used to work in full daylight, in the open air or a glass studio. He died in 1896. Two of his water-colours, 'Gathering Seaweed' and 'A Capri Boy,' hang in the Tate Gallery. 'Hoisting the Storm Jib,' 'Coral Fishers,' and 'Rocked in the Cradle of the Deep,' are the titles of characteristic works. His skill in rendering sunlight and brilliant atmospheric effects makes his pictures exceedingly attractive, and compensates for occasional defects of drawing and composition. If his range is limited his mastery has been the greater, and his fidelity alike to Nature and his own marked individuality has made his work deservedly esteemed. J. H. W. L.

MACARDELL, JAMES, an admirable mezzotint engraver, who was born about the year 1710 at Dublin, and is justly regarded as one of the ablest of workers in his branch of art. He was apprenticed to James Brooks, with whom he came to London when he was seventeen. He died in London in 1765. He was a boon companion with his fellow-artists, and a friend of Quin the actor, whose portrait as Falstaff he painted and engraved. In 1765 he drew his own portrait, which was engraved in mezzotint six years later by Richard Earlom. The number of his plates is very considerable, and the greater part are from portraits of persons of distinction by the principal painters of his time. He also scraped a few plates from historical subjects by Vandyck, Murillo, Rembrandt, &c., some of which are extremely fine. The following may be considered as his best plates:

PORTRAITS.

Mary, Duchess of Ancaster; *after Hudson.*
George, Lord Anson; *after Reynolds.*
Dr. Ashton; *after the same.*
William Benn, Lord Mayor; *after Hudson;* scarce.
Timothy Bennet; *after Budd;* scarce.
The Countess of Berkley; *after Reynolds.*
Vice-Admiral Boscawen; *after the same.*
Archibald Bower; *after Knapton;* scarce.
George, Duke of Buckingham, and his Brother; *after Vandyck;* from the picture at Kensington; very fine.
Mary, Countess of Coventry; scarce.
The Countess of Essex; *after Reynolds.*
Francis du Quesnoy, called Fiamingo, sculptor; *after Vandyck.*
Lady Fortescue; *after Reynolds.*
Dr. Franklin; *after Wilson;* scarce.
Mr. Garrick and Mrs. Cibber, in Jaffier and Belvidera in Venice Preserved; *after Zoffany.*
Elizabeth, Duchess of Hamilton; *after Cotes.*
Daniel Locke; *after Hogarth;* fine.
Caroline, Duchess of Marlborough; *after Reynolds.*
John Pine, painter; *after Hogarth;* with and without hands; scarce.
Rubens's Wife; *after Vandyck;* fine.
Rachel, Countess of Southampton; *after the same;* very fine.
Lord John and Lord Bernard Stuart; *after the same;* very fine.
James, Earl of Waldegrave; *after Reynolds;* scarce.
Mary, Countess of Waldegrave; *after the same;* fine.
General Washington; *after Pond;* scarce.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Infant Jesus; *after Vandyck.*
The Infant Moses found in the Nile by Pharaoh's Daughter; *after the same;* very fine.
Time clipping the Wings of Love; *after the same;* very fine.
The Interior of a Chamber, in which is a Woman reading, and a Child in a Cradle; *after Rembrandt;* fine.
The Angel and Tobit; *after the same.*
The Tribute Money; *after the same.*
Rembrandt's Mother reading; *after the same.*
The Student in Mathematics; *after the same.*
Rubens, his Wife, and Child; *after Rubens.*
The Virgin, with a Glory of Angels; *after Murillo;* fine.
St. Jerome kneeling before a Crucifix; *after the same;* fine.
St. Francis da Paolo; *after the same.*

MACARÉ, PIERRE JOSEPH, a French still-life painter, who was born at Valenciennes in 1758. He was a pupil of Watteau, whose style he imitated. He died in 1806.

MACBETH, NORMAN, a portrait painter, born at Aberdeen in 1821, trained in the Royal Academy Schools, London. He spent most of his time in Edinburgh, where his work was highly esteemed, and executed many presentation portraits, amongst others a famous one of Dr. Guthrie. He exhibited at the Royal Scottish Academy, Royal Academy, and Paris Exposition of 1878, and died in 1888.

MACCALLUM, ANDREW, a member of the clan of which the Duke of Argyll is chief, was born at Nottingham. He studied art in Paris and Italy, and was appointed Director of the Manchester School of Art. He made a tour in Italy for the Department of Science and Art, and his manuscript, 'Report of a Sojourn in Italy from the years 1854–57 for the purpose of making studies of the modes of execution and treatment of works of ornamental art, compiled from notes, memoranda, and sketches made on the spot,' is in the National Art Library at South Kensington. These drawings were in part utilized in the architectural

After Reynolds, 1755]

MRS. BONFOY

ornament of the existing Museum buildings. He devoted himself to landscape, and his work attracted the favourable notice of Queen Victoria. He exhibited in all seventy-two pictures; of which fifty-three were at the Royal Academy's Exhibitions. He was twice married, and died in January 1902. Two of his works, presented by himself in 1899, hang in the Tate Gallery: 'Silvery Moments, Burnham Beeches' (oil), and 'The Monarch of the Glen' (water-colour), the latter a study of a Scotch fir reddened by the setting sun. J.H.W.L.

MACCHI, FLORIO, is mentioned by Malvasia as a native of Bologna, and a worthy disciple of Lodovico Carracci. He flourished about the year 1620, and painted several pictures for the churches at Bologna. In Sant' Andrea del Mercato is a picture by him of the 'Crucifixion,' with two wings; and in La Morte, a 'Raising of Lazarus.' But his most admired work is a fine fresco of the 'Annunciation,' in the church of Il Spirito Santo, which has been frequently mistaken for a work of Lodovico. Florio Macchi is mentioned by Orlandi, in the 'Abecedario,' as an engraver, but his prints are nowhere specified. His brothers, GIOVANNI BATTISTA (died 1628) and GIULIO CESARE, were also pupils of Lodovico Carracci.

MACCHIETTI, GIROLAMO, (or MAGLIETTI,) called DEL CROCIFISSAJO, was born at Florence about 1535. He was called 'del Crocifissajo,' from his having been an extensive painter of crucifixes. After studying some time under Michele Ridolfo del Ghirlandaio, he became a scholar of Giorgio Vasari, whom he assisted for six years in the Ducal palace at Florence. He afterwards visited Rome, where he studied two years, and then went to Spain, and after that to Naples. On his return to Florence, he acquired considerable reputation by his pictures of the 'Adoration of the Magi,' in San Lorenzo, of the 'Martyrdom of St. Lawrence,' in Santa Maria Novello, and of 'Medea and the Daughters of Pelias,' in the Grand Ducal Palace. His best works are at Naples, Pisa, and Benevento, but those in the last-named place perished in an earthquake in 1668. The year of his death is unknown, but he was still living in 1564.

MACCO, ALEXANDER, historical painter and etcher, was born at Ansbach, in Bavaria, in 1770. He studied at Munich, and afterwards at Rome. He then travelled to Paris and through Germany, spending some time at Berlin, Prague, Hamburg, and Vienna. His works were in the style of David.

MACDONALD, JOHN BLAKE, was born at Boharm, Morayshire, in 1829. He came to Edinburgh, and in 1852 entered as a student at the Trustees' Academy, studying subsequently under Scott Lauder. At first a figure-painter, he chose Jacobite subjects. In 1857 he exhibited a portrait of Hugh Miller, and in 1859 one of Dr. John Brown in the Royal Scottish Academy's Exhibition. In 1862 he was elected Associate of the Royal Scottish Academy, and next year exhibited one of his best-known works, 'Lochaber no more; Prince Charlie leaving Scotland,' now in the Albert Institute, Dundee. In 1874 he visited the Continent and Venice. For a few years he devoted himself to domestic genre. He became a full Academician in 1877, and afterwards confined himself mainly to landscape in both oil and water-colour. He was an original member of the Royal Scottish Society of Painters in Water-Colours. He died in December 1901. His chief works are 'Glencoe, 1692,' his diploma picture, now in the Scottish National Gallery; 'Lucy's Flittin',' 'The Meeting of Flora Macdonald and Prince Charlie,' and landscapes, chiefly of the Highlands of Perthshire, Arran, and the Fife coast. His work was always popular and attractive, painted generally in quiet schemes of colouring.

MACEDO. See CLOVIO.

MACÉE, CHARLES, a French engraver, born in Paris about 1631. He was employed by Jabach in engraving from his collection of pictures; he also engraved twelve landscapes after Castiglione. He died after 1665.

MACERATA, GIUSEPPINO DA, was born at Macerata about the year 1600, and is said to have been a pupil of Agostino Carracci. His style betrays the principles of the Bolognese school, as is evident in his works in the two colleges at Fabriano—in the 'Annunciation,' painted in oil, at San Niccolo; and in his frescoes in San Venanzio representing some of the miracles of the Apostles. In the church of the Carmelites at Macerata is a picture by him of the 'Virgin and Infant, with a glory of Angels, and SS. Nicola and Girolamo'; and at the Cappuccini, 'Christ giving the Keys to St. Peter,' both of which are stamped with the character of the school of the Carracci. The latter is so like Guido's picture of the same subject, in the church of the Filippini at Fano, that it may almost be considered as a copy. It is signed *Jos. Ma. faciebat.* 1630.

MCCONNELL, W., known as an illustrator of books, died in 1867. Amongst his work may be mentioned the illustrations to Sala's 'Twice round the Clock.'

MCCULLOCH, HORATIO, a Scotch landscape painter, born at Glasgow, of humble parentage, in 1806. He received his art instruction from a landscape painter named Knox, and was also a pupil of Wm. Home Lizars, and worked diligently for some years on the scenery of Western Scotland. Removing to Edinburgh, he was in 1834 elected an Associate, and in 1838 a member of the Scotch Academy. Here he was a frequent exhibitor, but only once appeared at the Royal Academy, namely, in 1844. His art, though meritorious, and fairly true to the scenery of his native country, is somewhat conventional, and but little known south of the Tweed. His pictures are very plentiful, however, in Scotland, where they were in great demand. He died at Edinburgh in 1867. Three of his works—'Inverlochy Castle,' 'A Lowland River,' and an 'Evening Landscape'—are in the Scottish National Gallery.

MACDUFF, ARCHIBALD, an English etcher and sketcher, born about 1750, who probably did not follow art as a profession. Amongst his etched plates are:

The Temptation of Adam; *after Barry.*
Job and his Friends; *after the same.*
The Birth of Venus; *after the same.*
King Lear; *after the same.*
Holy Family; *after Raphael.*

MACHADO, CIRILLO, painted at Lisbon, and was a professor at the Academy there early in the present century. He distinguished himself principally in portraiture, and is further known for his knowledge of architecture and science. An attack of apoplexy made him unfit for work in 1827. His best works are in the Palace at Mafra, and in that of the Marquis de Goulé, but an altar-

piece for the church of the Heart of Jesus, and paintings of the Apostles for the church of Goletto, may also be mentioned.

MACHARD, JULES, French portrait painter, born at Sampans in the Jura in 1839, a pupil of Picot & Signol, studied at the Beaux Arts; made his début at the Salon of 1863; two years later he gained the Prix de Rome and was at the Villa Medici with Regnault. At first he exhibited mythological subjects according to the custom of the day, but he gradually became a portrait painter, being specially successful with his likenesses of ladies. In 1872 he obtained a medal of the first class, a second-class medal in 1878, and a silver medal in 1889. He received the decoration of the Legion of Honour in 1878. Among his more famous works we may mention the 'Portrait of Princess Alexandra,' 'Troubetzkoy,' 'A Garden Party,' 'Psyché Rendue à l'Amour,' 'Jeune Femme au Capulet,' &c. He early revealed his fine talent as a portrait painter, but after some clever work in the field of mythological painting, it was to portraiture that he returned, a genre in which he speedily was destined to excel. His position as a fashionable portrait painter he maintained for many years, until increasing ill-health obliged him to decline numerous and lucrative commissions. His death occurred at Bellevue in September 1900. P. P.

MACHEK, ANTON, was born at Podlaczicz, in Bohemia, in 1771. He was apprenticed by his father, who was a musician in the private chapel of the Bishop of Koniggrätz, to a cabinet-maker, but showing a talent for art, he was sent to Prague. There he studied under Wenzel Bluma, and a year after under Ludwig Kohl. He afterwards returned to Koniggrätz, where he painted two altar-pieces for the chapel in Grast, and several works for the Bishop's residence. In 1798 he went to Vienna and studied at the Academy for a year. He then travelled through the country, supporting himself by portrait painting. In 1806 he settled in Prague, where he died in 1844.

MACHEREN, PHILIPP VAN, a marine painter, lived at Middelburg towards the end of the 17th century. In 1672 he entered one of the vessels of war of the republic, for the express purpose of seeing a naval combat, a subject which he delighted to represent. He also made several voyages in Danish and Swedish vessels for the same purpose. His works are rarely seen with his name, nor are there any further particulars recorded of him. Balkema says he died at Amsterdam, and Immerzeel, at Rotterdam.

MACHIAVELLI, ZENOBIO DE', an excellent early Florentine artist, who is mentioned by Vasari as the best of Benozzo Gozzoli's pupils. He assisted Benozzo in his frescoes in the Campo Santo at Pisa. The Gallery of the Louvre possesses a 'Coronation of the Virgin,' by Machiavelli, bearing the date 1473. The Pisa Academy has also a 'Virgin and Child, with Saints,' by him, and the National Gallery of Ireland an 'Enthroned Madonna, with Saints.'

MACHUCA, PEDRO, a Spanish painter, sculptor, and architect of the 16th century, who is spoken of in high terms by several writers, but whose works are little known. It is said that he lived at Granada, and that he there executed several grand works both as an architect and as a painter, the latter being in the manner of Raphael, whose works he had studied in Italy. It is certain that he had been to Italy; for he is named among *the Eagles*, that is to say, the most illustrious artists of the time, by Francisco d'Ollanda, whose book was finished in 1548. Zani says he flourished between 1527 and 1548, and probably to a much later period. Pachecho, Lazaro Diaz del Valle, and Palomino, all speak of Machuca having been in Italy. His fame now rests on his works of sculpture and architecture in the Alhambra.

MACHY, PIERRE-ANTOINE DE, born in Paris about 1722, was an excellent painter of architectural perspectives. He studied under Servandoni. There are by him in the Palais Royal, on the large staircase, three perspective views; and a picture of the ruins of a Temple is at Valenciennes. Basan, Janinet, and Descourtis reproduced his best works. He engraved a Triumphal Arch and two architectural pieces in bister after his own designs. He died in 1807.

MACINI. See MANCINI.

MACIP, VICENTE JUAN, called also JUAN BAUTISTA DE JUANES, or JOANNES, was born at Fuente de Higuera, in Valencia, in 1523. Palomino asserts that he was a pupil of Raphael, who died two years before he was born. But he certainly studied in Italy, and caught some of the Urbinate's manner. After his return to Spain he settled at Valencia, where he established a school of painting. His brush was wholly dedicated to religious subjects. He designed a series of tapestries for the Archbishop of Valencia, and was much employed in the different churches and monasteries of the neighbourhood. His most famous picture was a Madonna, called 'La Purissima,' painted for the Convent of the Jesuits. Macip died in 1579. The following works of his are now extant:

Madrid.	*Museum.*	Preaching and Martyrdom of St. Stephen.
"	"	The Bearing of the Cross.
"	"	Portrait of Don Luis de Castelvig.
"	"	The Last Supper.
Valencia.	*Cathedral.*	Baptism of Christ.
"	"	Conversion of St. Paul.
"	"	Holy Family.
"	*Museum.*	A Christ.
"	"	Portrait of St. Thomas de Villanueva and Abp. Juan de Ribera.
"	"	Assumption of the Virgin.
"	"	Francis de Paula.
"	*Ch. of Jesuits.*	The Immaculate Virgin.
"	*S. Nicola.*	The Last Supper.
"	*S. Pedro.*	The Dead Christ.
Villanueva.	*S. Tomas.*	The Nativity.
"	"	Martyrdom of St. Ines.
"	"	Burial of a devout Monk.

The paintings of Macip's daughters, DOROTEA and MARGARITA, are often attributed to their father. Dorotea painted an excellent 'Crucifixion' in the church of the Santa Cruz, Valencia.

MCIAN, ROBERT ROLAND, a Scottish subject-painter, born in 1803. He was originally an actor, and indulged in art as a pastime. From 1836 onwards his pictures appeared on the walls of the Academy, and at length, in 1840, he adopted painting as a profession. His subjects were chiefly illustrative of Highland life and warfare. He was a member of the Royal Scottish Academy. He died at Hampstead in 1856. His wife was also an artist, and taught for many years in one of the government schools of design.

MACKENZIE, FREDERICK, a water-colour painter, was born in 1787. He was a pupil of Repton, and

Hanfstängl photo] MALVOLIO AND THE COUNTESS [*National Gallery*

was noted for his conscientious drawings of ancient buildings, mostly ecclesiastical. He exhibited at the Royal Academy for the first time in 1804, and with the Water-Colour Society in 1820, being elected treasurer of that institution in 1835. He also published several works, amongst others: 'Architectural Antiquities of St. Stephen's Chapel, Westminster.' He also made the drawings for Britton's 'Salisbury Cathedral.' He died in 1854 at the age of 67.

MACKENZIE, SAMUEL, a Scotch portrait painter, was born at Cromarty in 1785. He was originally a stone-carver, but coming to Edinburgh, he was inspired by Raeburn's works, and became a portrait painter. He was in 1830 elected a member of the Scottish Academy, and died in 1847.

MACKEWAN, DAVID HALL, water-colour painter, was born in 1817. He exhibited drawings at the Royal Academy from 1837 to 1849, and at Suffolk St. from 1840 to 1844. In 1848 he was elected a member of the Institute of Painters in Water-Colours. He published 'Lessons on Trees in Water-Colours.' He died in 1873.

MACKLIN, THOMAS, an English engraver in the latter part of the 18th century. He engraved Guercino's 'Peace and War,' and the plates for Bunbury's Shakespeare.

MCLACHLAN, THOMAS HOPE, born at Darlington in 1845, was educated in Edinburgh and Trinity College, Cambridge, where he graduated B.A. in 1868, being bracketed first in the Moral Science Tripos. In 1865 he entered Lincoln's Inn, was called to the Bar in 1868, and practised in the Chancery Courts with success until he retired in 1878 to make his recreation his life-work. A short time spent in the studio of Carolus Duran was all his training, but he loved and studied the great English landscapists, and his subsequent work showed the influence of Mason, C. G. Lawson, and J. F. Millet. He was a regular exhibitor at the Exhibitions, but cannot be said to have attracted much popular attention. For a year or two he was a member of the New English Art Club, and was elected a member of the Institute of Painters in Oil-Colours. His 'Evening Quiet' hangs in the Tate Gallery. He died in 1897. Choosing subjects specially appealing to his poetic and sensitive nature, such as twilight landscapes, frequently with a stretch of water, woodland or marsh scenes, he treated them so as powerfully to affect the imagination with a sense of mystery and tender melancholy. His skies were particularly impressive and noble. With occasionally faulty technique, his colour was always refined and his composition good. His etchings and dry-points, few in number and little known, are instinct with the qualities of his strong individuality. J. H. W. L.

MACLEAN, ALEXANDER, born 1840, an English subject painter, who exhibited at the Royal Academy from 1872 to 1877; he died at St. Leonard's in the latter year, after showing much promise.

MACLEAY, KENNETH, a Scotch landscape and miniature painter, born in 1802 at Oban. He was a Highlander by birth, but was educated and lived at Edinburgh, where he became a member of the Scottish Academy. He died in 1878.

MACLEOD, JOHN, a Scotch animal painter, practising at Edinburgh, whose forte was dogs and horses. He died in 1872.

MACLISE, DANIEL, born at Cork on the 25th January, 1811, was the son of a Scottish father and an Irish mother. He was placed at an early age in a banking firm at Cork. But his natural bent was not to be frustrated, for he soon after left the desk and devoted himself to painting. He first pursued his studies at the Cork School of Art, and received instruction in anatomy from Dr. Woodroffe. To this branch of study he devoted great attention, and thus laid the foundation for his future excellence in figure drawing. He gained much popularity and many friendships in his native city; and a sketch of Sir Walter Scott created such a sensation that he soon secured many commissions for portraits. In 1826 he made an excursion into the charming county of Wicklow, where he found ample employment for his pencil. On his return to Cork he continued his portrait practice until he had saved enough to enable him to gratify his desire of proceeding to London. Arriving in the metropolis in July, 1827, he entered the schools of the Royal Academy, and soon became one of their most distinguished students. He obtained the silver medals in both the life and the painting schools, and crowned his career by obtaining the gold medal, in 1829, for his 'Choice of Hercules.' This distinction entitled him to the travelling studentship of the Academy, of which privilege, however, he did not avail himself. In the year 1829 Maclise's works first appeared on the walls of the Royal Academy; he exhibited 'Malvolio affecting the Count,' a subject which found employment for his brush a second time in 1840. Several portraits were exhibited by him in the next year (1830), and amongst them one of the unfortunate Miss Landon (L. E. L.), whose acquaintance he had made in the literary circles to which he had obtained introduction soon after his arrival in London. He also produced a portrait of Sir John Soane, the architect, to which, for various causes, considerable attention was drawn. Maclise was thus induced to contribute to 'Fraser's Magazine,' from 1830 to 1838, a series of eighty-one sketches of eminent persons of the day, each portrait being accompanied by humorous letter-press from the pen of Dr. Maginn. In the year 1833 Maclise exhibited 'Snap-Apple Night' at the Royal Academy, and at the British Institution 'Mokanna Unveiling ing his Features to Zelica,' from Moore's 'Lalla Rookh.' Owing to the fame he obtained through these pictures, he abandoned the practice of portrait painting, and had not long to wait before he attained the full membership of the Academy, for, elected A.R.A. in 1866, he became R.A. in 1840. In this year he again visited Paris, and soon after began to be connected with the decoration of the new Houses of Parliament. In July, 1844, six artists were commissioned to paint subjects for the House of Lords. Amongst these Maclise was assigned 'The Spirit of Chivalry,' and afterwards 'The Spirit of Justice,' which had previously been allotted to W. C. Thomas. He afterwards painted the celebrated pictures of 'The Meeting of Wellington and Blucher after Waterloo,' and the companion subject, 'The Death of Nelson'; the latter was finished in the year 1864. At the Paris Exhibition of 1855 Maclise was a juror; for that held in London in 1862 he designed the medal. In 1863 Maclise gave some valuable evidence before the Commission on the Royal Academy. The death of Sir Charles Eastlake, in 1866, occasioned a vacancy in the presidency of the Academy, and the office was, on its refusal by Sir Edwin Landseer, offered to Maclise, who also declined it.

Similar motives appear to have influenced him in refusing to accept the honour of knighthood. His health had been much impaired by his constant attendance at the Palace of Westminster, and he never wholly recovered the loss, in the latter part of 1865, of his sister Isabella, who had always lived with him, for he was unmarried. His death occurred on the 25th of April, 1870, at his house in Cheyne Walk, Chelsea. The shortest account of Maclise would be incomplete which did not make some mention of the books illustrated by him. Chief among these were Moore's 'Irish Melodies,' published by Longmans; Bürger's ballad poem 'Leonore'; and Lord Lytton's 'Pilgrims of the Rhine.' Under this category should also be classed the series of designs for 'The Story of the Norman Conquest,' which was exhibited at the Royal Academy in 1857. The drawings in this work are forty-two in number, and were executed in the leisure moments of the twelve years previous to their exhibition. The following are some of Maclise's principal works:

Snap-Apple Night.
Mokanna unveiling his features to Zelica.
Macbeth and the Witches.
Merry Christmas in the Baron's Hall. (*National Gallery of Ireland.*)
Olivia and Sophia fitting out Moses for the Fair.
The Banquet-Scene in Macbeth.
The Play-Scene in Hamlet. (*In the National Gallery.*)
Malvolio and the Countess. (*The same.*)
The Origin of the Harp.
Scene from 'Comus.'
Scene from 'Undine.'
Ordeal by Touch.
Noah's Sacrifice.
The Return of Moses from the Fair.
Caxton's Printing-Office at Westminster.
Macready as Werner.
The Marriage of Strongbow and Eva.
Orlando and Charles the Wrestler.
Peter the Great in Deptford Dockyard.
The Trysting-Place.
A First Sitting.
Isabella's Favourite.
Portraits of Mrs. S. C. Hall, Miss Landon (L. E. L.), Thomas Campbell, Lord Castlereagh, Miss Hardwicke, Charles Dickens, and others.
Interview of Charles with Cromwell.
Salvator Rosa painting Masaniello.
Scene from 'Gil Blas.'
Alfred in the tent of Guthrum.
The Story of the Norman Conquest.
Othello, Desdemona, and Emilia.
The Sleep of Duncan.
King Cophetua.

MACNEE, DANIEL, Sir, was born at Fintry, Stirlingshire, in 1806. His father dying when he was only six months old, his mother went to Glasgow, and there, as he showed a taste for drawing, he was apprenticed in 1820 to John Knox, a landscape painter. After four years spent in Knox's studio, he was employed at lithographic work, but at nineteen he removed to Cumnock, where he was engaged to paint snuff-boxes. He then went to Edinburgh, and entered the studio of the engraver Lizars. At the same time he enrolled himself a pupil in the Trustees Academy, and in 1825 he first exhibited at the Royal Scottish Academy. He was elected a member of that body in 1829. He gained his reputation exclusively by his portraits. In 1832 he returned to Glasgow, and there remained till 1876, when, on his election as President of the Scottish Academy, he removed to Edinburgh, where he died in 1882. He was an occasional exhibitor at the Royal Academy.

MACOURT, C., is stated by Horace Walpole to have been a native of Germany. He resided in London several years, where he practised portrait painting, both in oil colours and miniature, and was a member of the Chartered Society of Artists, with whom he exhibited from the year 1761 till 1767. In the 'Addenda' to the 'Anecdotes' he is said to have died in January, 1768. He is also stated to have scraped some mezzotints.

MACRET, CHARLES FRANÇOIS ADRIEN, a French engraver, was born at Abbeville in 1750, and died in Paris in 1783. He was a pupil of N. G. Dupuis, and engraved a few plates, of which the following are perhaps the most important:

Christ and the Woman of Samaria; *after Van der Werf.*
The Arrival of Rousseau in the Elysian Fields; *after Moreau.*
The Reception of Voltaire in the Elysian Fields; *after Fauvel.*
The Sacrifice to Cupid; *after Greuze.*
The First Fruits of Self-Love; *after Gonzalez.*

MACRINO. See FAVA, GIANGIACOMO.

MADDEN, WYNDHAM, an English portrait painter, who lived in the latter part of the 18th century. There is a mezzotint after him by Dickinson.

MADDERSTAG, MICHIEL, or MICHAEL, (or MADDERSTEG,) was born at Amsterdam about 1659, and is called by Houbraken the ablest scholar of L. Bakhuisen. He was invited to the court of Berlin, where he passed the greater part of his life. In later years he returned to Amsterdam and took to trade. He died in 1709. Two sea-pieces by him are in the Berlin Museum. He was a shipbuilder as well as a painter, and constructed a frigate for King Frederick I. of Prussia, which was afterwards brought to St. Petersburg. His sea-pieces and storms approach so near to the pictures of Bakhuisen in the drawing of vessels, the movement of the waves, and the lightness of the skies, that they are sometimes mistaken for those of that master.

MADDOX, WILLIS, portrait and historical painter, was born at Bath in 1813. He executed several works for Beckford of Fonthill, and first exhibited at the Academy in 1844. He was invited to Constantinople, and painted the Sultan. He died at Pera in 1853.

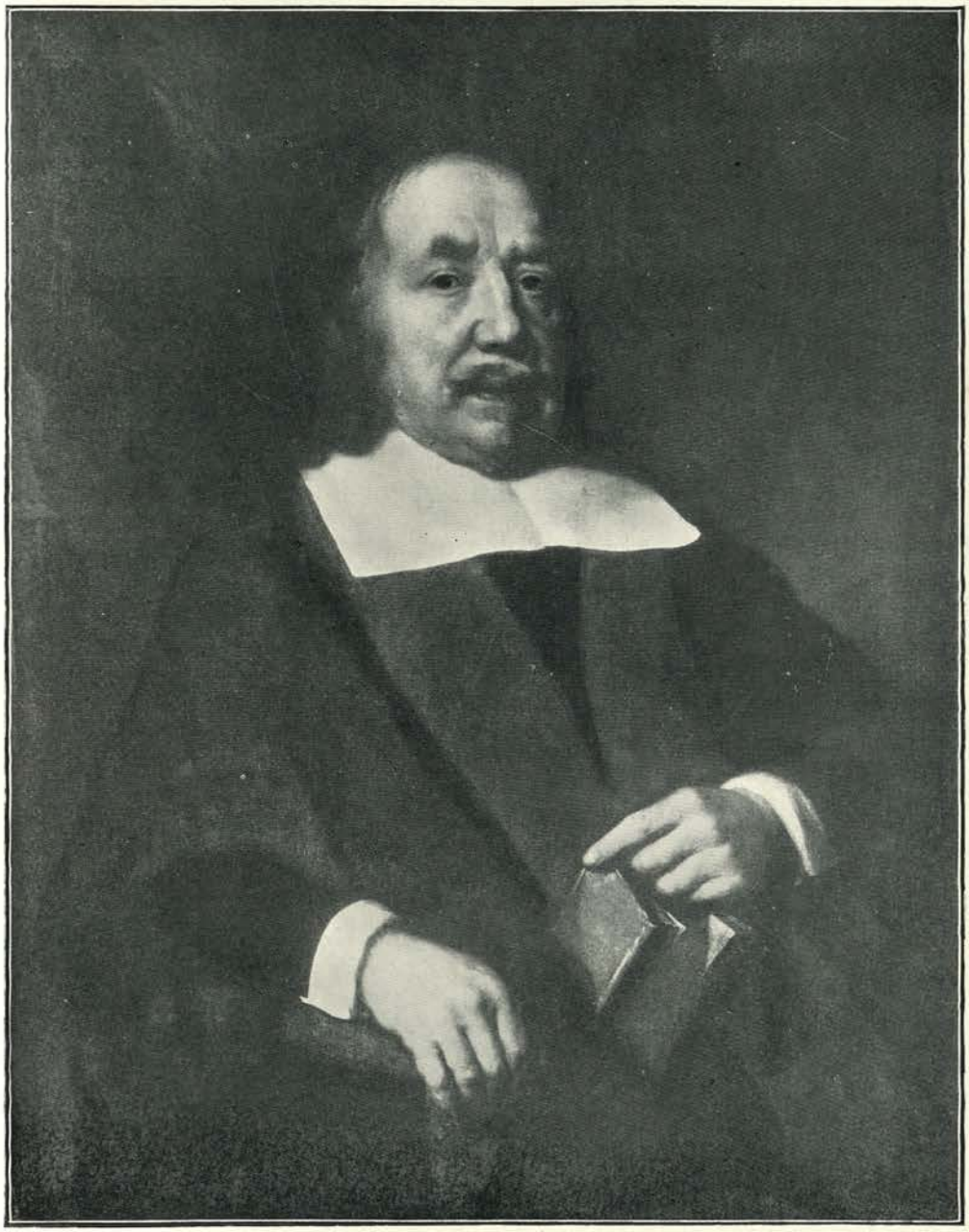
MADER, GEORG, a painter, was born near Steinach, in North Tyrol, in 1824. His father was a miller, and he was apprenticed to the same trade, but at a very early age displayed a taste for drawing, and at sixteen he went to Innsbruck to learn painting. From 1844 till the year of his death he was actively engaged in adding to the religious art of his country, the years between 1867 and 1873 being employed in decorating the church of Steinach with frescoes of scenes in the life of Christ. Mader died in 1881.

MADIJN (or MADIN). See MANDIJN.

MADIONA, ANTOINE, an historical painter, born at Syracuse in 1650. He was a pupil of A. Scilla. He afterwards went to Rome, and joined Preti, whom he accompanied to Malta. He died in 1719.

MADOT, ADOLPHUS M., figure painter, was a student at the schools of the Royal Academy. He executed a large number of drawings on wood for a series of papers on 'British Artists,' published in the 'Art Journal.' The few small pictures—figure subjects—exhibited by him showed signs of future

NICOLAS MAES



Woodbury Co. photo] [*National Gallery*

A MAN'S PORTRAIT

ability, but he died of consumption, at an early age, in 1861.

MADOU, JEAN BAPTISTE, a Belgian lithographer and genre painter, born at Brussels in 1796. In early life he was engaged in commerce. Then, turning his attention to art, he became a pupil of Celestin François, and studied in the Brussels Academy. For several years he devoted himself chiefly to lithography, and illustrated many works in that fashion. Among these are: 'Un voyage pittoresque dans les Pays-Bas' (1821-8); 'Costumes Belgiques' (1830); 'Costumes de l'armée Belge'; 'Physionomie de la société en Europe' (1837); 'Scenes de la vie des Peintres de l'École Flamande' (1840). After 1840, however, he chiefly devoted himself to genre painting, in which he achieved a high reputation. For several years he taught in the Belgian military school. He died in 1877. Several of his chief works are in the museums of Brussels and Antwerp.

MADRAZO, DON FEDERIGO, or MADRAZO Y KUNT, Spanish painter, born at Rome, February 12, 1815; studied in Paris under Winterhalter and exhibited at several of the Salons. Appointed painter-in-ordinary to the Court of Spain, Madrazo's work became in great vogue, and as a portrait painter he was much sought after. In 1835 he founded at Madrid a little journal devoted to art. Among his notable pictures we may mention 'Godefroy de Bouillon' (1838); 'Godefroy proclamé roi de Jérusalem' (1839), which is now in the Versailles Museum; 'Marie Christine' (1843); 'La Reine Isabelle' (1845); 'Duchesse de Medina Cœli' (1846); 'Comtesse de Vilchès' (1847); and numerous portraits of the Spanish aristocracy, among these latter being 'Le Roi Dom Francisco,' 'les Duchesses d'Albe,' 'Mlle. Sofia Vela,' 'M. Mazarredo,' and others. Madrazo obtained a third-class medal in 1838, a second-class in 1839, first-class medals in 1855, and a *rappel* in 1878. He became a correspondent of the Académie des Beaux Arts in 1853, and a Foreign Associate in place of Schnorr in 1873. He obtained the Legion of Honour in 1846, and became an officer in 1878. For many years he was the fashionable portrait painter of Madrid, and held the post of Keeper of the Museum of Painting and Director of the School of Painting. His death occurred in June 1894.

MADRAZO, JOSÉ, a Spanish portrait and historical painter, born at Santander in 1781. He was a pupil of Gregorio Ferro, but following Charles IV. into France, he received lessons from David, and afterwards went to Rome. He returned to Spain in 1819, and established a National School of Painting. He was Director of the Academy and Museum at Madrid. He died in 1859. His chief works are:

Christ before Annas.
Death of Viriathus.
Portrait of Ferdinand VII.
Sacred and Profane Love.

MAELLA, MARIANO SALVADOR, a Spanish historical, landscape, and marine painter, born at Valencia in 1739. He studied painting under Gonzalez and sculpture under Castro. He became Director of the Academy of S. Fernando and first painter to the king. He died at Madrid in 1819. Among his pictures are:

Madrid	*Museum.*	The Four Seasons.
"	"	The Ascension.
"	"	The Last Supper.

MAENNL. See MANNL.

MAES, AART VAN, ARNOULT, painter and engraver, was born at Gouda about 1620. He was a pupil of Teniers. He travelled through Italy and France, and died in his own country when still young. He painted chiefly village festivals and peasant scenes.

MAES, CANINI, a Flemish historical painter, born at Ghent about the middle of the 18th century. He was a Professor in the Academy of Ghent. He settled in Italy, where he died. The Ghent Museum possesses his chief works; they are of no great merit.

MAES, DIRK, painter and engraver, was born at Haarlem in 1656. He was a pupil successively of Mommers, Berghem, and Hugtenburg, but worked in the style of the last. He painted hunting and battle scenes, excelling chiefly in his horses. He came to England, where he painted the 'Battle of the Boyne,' and met with some success. His death took place in 1717.

MAES, GODEFROY, a Flemish painter, born at Antwerp in 1649. He was a pupil of his father, Godefroy Maes, who died in 1679, and of Pieter van Lint. In 1682 he was appointed Director of the Antwerp Academy. The 'Four Quarters of the World,' four designs for tapestry, 'The Martyrdom of St. Luke and St. George,' an 'Assumption,' and a 'Fishmarket,' at Venice, are his best known works. He died about 1710.

MAES, JAN, the elder, born at Alkmaar in 1631. He was a genre painter, but seems to have been an amateur. He entered the Guild of St. Luke in 1658. He painted in the style of Nicolas Maes, but with far inferior talent. He died in 1693.

MAES, JAN, the younger, was born at Haarlem in 1655. He was a son of Pieter Maes, and probably a pupil of Dirk Maes. He excelled in the painting of horses, battles, and encampments. He died in 1690.

MAES, JAN BAPTIST LODEWYK, a Flemish historical, portrait, and genre painter, born at Ghent in 1794. He was the son and pupil of Canini Maes, with whom he is sometimes confounded. He studied in Italy, where he stayed from 1821 to 1826. He died at Rome in 1856. Amongst his pictures are:

Amsterdam.	*Museum.*	The Good Samaritan.
Ghent.	*Academy.*	Holy Family.
Hamburg.	*Museum.*	Roman Fruit-seller.
Munich.	*New Pinakothek.*	Roman Peasant praying.
Rotterdam.	*Museum.*	Apollo and the Muses.

MAES, (or MAAS,) NICOLAAS, one of the best of the Dutch genre painters, was born at Dordrecht in 1632. He studied under Rembrandt in Amsterdam, and in his earlier pictures he followed his master somewhat closely. About 1665 he left Rembrandt's studio and removed to Antwerp, where he lived until 1678. In that year he returned to Amsterdam, where he died in 1693. This is all we know of his life. The change in the style of his later pictures is so remarkable that it has been suggested that they are by another painter of the same name, a notion that receives some support from the fact that the signatures upon them are ornamented with flourishes which never appear on his earlier and far better works. It is possible that the Maes who returned to Amsterdam to die in 1693 was the son of Rembrandt's pupil. Certainly no other example of so radical a change in a master's style, both of conception and of execu-

tion, can be pointed to. Maes' early pictures are extremely rare. Probably more than two-thirds of them are in England. The National Gallery possesses at least three of the very highest quality. The following are his chief works:

Amsterdam.	*Ryks Mus.*	Old Woman spinning.
„	„	Another Version of the same subject.
„	„	Girl at a Window.
„	*Six Collection.*	The Inquisitive Servant.
Berlin.	*Museum.*	A Philosopher.
Brussels.	*Royal Museum.*	An old Woman reading.
Dresden.	*Gallery.*	Two Women in a Kitchen.
London.	*Apsley House.*	Selling Milk.
„	„	The Listening Girl.
„	*Bridgewater Ho.*	A Girl threading her Needle.
„	*Buckingham Pal.*	The Listening Girl.
„	*National Gallery.*	The Cradle.
„	„	The Dutch House-wife.
„	„	The Idle Servant.
„	„	Portrait of a Girl.
Petersburg.	*Hermitage.*	An Interior.

MAESTRO GIORGIO, IL (or EL MAESTRO JORGE). See INGLES.

MAFFEI, FRANCESCO, a painter and engraver, was a native of Vicenza, and at first a scholar of Peranda, though he afterwards became a follower of the style of Paolo Veronese. He died at Padua in 1660. His picture of St. Anna, in the church of San Michele at Vicenza, and other works by him in the public palace, exhibit a poetical fancy, and in colour are quite worthy of the Venetian school. It is to be regretted that he adopted a hasty and slight mode of execution, as many of his pictures have already become nearly obliterated. Of his large 'Paradise,' in the church of San Francesco at Padua, scarcely a trace remains. He engraved his own picture of 'The Death of St. Francis'; his 'Trials of Job' was engraved by P. Monaco.

MAGADAN Y GAMARRA, JUAN CIRILO, was a miniaturist of some merit, and first secretary to the Royal Academy of St. Ferdinand. He published in 1743 a little book on his art, called the 'Amateur's Precious Torch,' and wrote some notes on the various styles of painting, which were published two years after his death. Neither of these works, according to Cean Bermudez, possesses much practical utility or literary merit. Their author died in 1752.

MAGANZA, ALESSANDRO, the son of G. B. Maganza the elder, was born at Vicenza in 1556. After receiving some instruction from his father, he became a scholar of Giovanni Antonio. Fasolo, and studied the works of Paolo Veronese and Zelotti. His principal works are the 'Adoration of the Magi,' in the church of San Domenico at Vicenza; and the 'Martyrdom of St. Giustina,' in San Pietro. He died in 1630 at Vicenza, of grief for the loss of his two sons, GIROLAMO and MARCANTONIO, and of his grand-children, the sons of Giovanni Maganza the younger, all of whom died of the plague in the same year (1630).

MAGANZA, GIOVANNI BATTISTA, the elder, was born at Vicenza in 1509, and was the head of a family of artists, who did credit to their native town. He was brought up in the school of Titian, whose style he followed with some success; but he was more distinguished as a painter of portraits than of historical subjects. He was one of the reputable poets of the day, and published several works under the name of 'Magagno.' He died in 1589.

MAGANZA, GIOVANNI BATTISTA, the younger, the son and scholar of Alessandro Maganza, was born at Vicenza in 1577. He painted history in the style of his father, to whom he showed himself little inferior in his picture of St. Benedetto, in the church of Santa Giustina at Padua. He assisted Alessandro in many of his principal works at Vicenza, where he died of the plague in 1617.

MAGATTA, IL. See SIMONETTI, DOM.

MAGATTI, PIETRO ANTONIO, a painter of Vaccalo, born in 1687, studied at Bologna under Dal Sole, and painted several pictures for the churches in Padua. He died at Varese in 1768.

MAGDALENEN-SMITZ. See SMITZ.

MAGES, JOSEPH, was born at Imst, in Tyrol, in 1728; he studied the art of painting at his native place, and at Innsbruck, Vienna, Stuttgart, and lastly at Augsburg, under G. Rotpletz. He was an excellent painter of history, both in oil and fresco, and was principally employed at Stuttgart, Colmar, and Strasburg. He died in 1769. His two chief productions are at Augsburg, and consist of a 'St. Mary of Egypt,' in the Salvatorkirche, and a 'History of St. Augustin,' on the ceiling of the church of the Holy Cross.

MAGGI, GIOVANNI, was born at Rome about 1566, and died about 1620. He painted landscapes and architectural views, but is more known as an engraver than as a painter. In 1618 he published a set of plates of the principal fountains in Rome, engraved in conjunction with Domenico Parasachi. He had undertaken to engrave the plan of Rome, on a very large scale, with all the principal buildings; but from the want of encouragement he was not able to carry his object into execution. We have by him the following prints:

A Landscape with Ruins and a Waterfall, with figures; *J. Maius in. et fec.* 1595.
Figura della Vita humana; *Joh. Maius fec.* 1600.
The Portrait of a Cardinal; life-size.

MAGIMEL, ALBERT, a French painter, was born in Paris in 1799. He was a pupil of Regnault and Hersent, and afterwards of Ingres. He executed some paintings in a chapel in St. Eustache, Paris. He died in 1877.

MAGIOLLI. See MAGLIOLI.

MAGIOTTO, DOMENICO, (or MAJOTTO,) a painter, was born at Venice in 1713. He was a pupil of Piazetta, in whose style he executed several pictures for churches and private houses. He died in 1794.

MAGIOTTO, FRANCESCO, (or MAJOTTO,) son of Domenico, was born in 1750. He was instructed by his father, and painted historical and still-life pictures. He died at Venice in 1805.

MAGISTRIS, SIMONE DE, was a native of Caldarola, in the Papal States, and flourished towards the close of the 16th century. He distinguished himself as a painter and sculptor. He has left a picture in the principal church of Orsino, representing 'St. Philip and St. James,' painted in 1585; and at a more advanced period of his life produced some works at Ascoli, particularly a 'Madonna del Rosario,' in San Domenico.

MAGLIAR, ANDREA, an Italian engraver, was born at Naples about the year 1692. He engraved some plates after Francesco Solimena.

MAGLIAR, GIUSEPPE, was the son of Andrea Magliar, by whom he was instructed in engraving. He gave unusual promise of ability, but died very young. He engraved a plate representing 'Christ appearing to St. William,' after Solimena.

MAGLIETTI. See above, MACCHIETTI.

MAGLIOLI, GIOVANNI ANDREA, (MAGIOLLI, MAJOLUS, or MALIOLUS,) worked at Rome from 1580 to 1610, and engraved a series of excellent plates in which marine gods and monsters were introduced.

MAGNANI, CRISTOFORO, was born at Pizzighettone, a castle in the vicinity of Cremona, and was a scholar of Bernardino Campi. He flourished about the year 1580, and painted history and portraits. He is said to have possessed so retentive a memory, that he could draw a most correct likeness of any person he had once seen. He painted some considerable works in fresco, in conjunction with Cavaliere Malosso and Mainardi, and at Placentia there is a 'St. James and St. John' by him.

MAGNASCO, ALESSANDRO, called IL LISSANDRINO, was born at Genoa in 1681, and was the son of Stefano Magnasco. He studied at Milan under Filippo Abbiati, whose style he imitated, though he painted on a smaller scale and different subjects. These were public processions, military exercises, and bamboccíate. He is styled by Lanzi the 'Michelagnolo delle Battaglie' of the Genoese school. There are several of his pictures in the Pitti Palace at Florence, where he resided some time, being patronized by the Grand Duke Giovanni Gastone. He died in 1747.

MAGNASCO, STEFANO, was born at Genoa about 1635. He was a pupil of Valerio Castello. He spent five years at Rome, after which he returned to his own country, and was employed in the painting of altar-pieces. His death is stated by biographers to have occurred in 1665, but it must have taken place much later in the century.

MAGNUS, EDUARD, portrait and genre painter, was born at Berlin in 1799. After spending some time in the study of medicine, architecture, and philosophy, he at last devoted himself to painting, and entered the studio of Schlesinger. He exhibited for the first time in 1826, after which he travelled in France, Italy, Spain, and England. In 1837 he became a member, and in 1844 a professor, of the Berlin Academy. He obtained much recognition from the State, and died at Berlin in 1872. Among his best pictures we may mention:

A portrait of Jenny Lind.
A portrait group of the Royal Family of Prussia.
A portrait of Mendelssohn.
And two genre pictures in the Berlin National Gallery.

MAGNUS, OTTO. See STACKELBERG.

MAGRI (or DEL MAGRO). See GIRALDI.

MAGUIRE, ADELAIDE A., an English subject painter, born in 1852. Her works, which were chiefly scenes of childhood, were exhibited at the Society of Lady Artists (of which she was a member) and at the Royal Academy. She died, unmarried, in 1875.

MAHMUD. See YAHIA BEN MAHMUD.

MÄHSELKIRCHER, GABRIEL, of Munich, who flourished about the year 1470, is the author of two early pictures in the Schleissheim Gallery. They represent 'Christ bearing the Cross,' and the 'Crucifixion.'

MAHUE, GUILLAUME, was born at Brussels in 1517, and died at the same city in 1569. He was a portrait painter of great repute in his time; but his pictures are rare, and we have no particulars of his life.

MAILLE-SAINT-PRIX, LOUIS-ANTOINE, was born in Paris in 1796, and instructed by Bidault, Hersent, and Picot. He was an excellent painter of landscapes, and several wall-paintings by him are in the church of Etiolles. Among his best works may be mentioned:

A View of the Pont de Breuil.
The Ruins of St. Jean de l'Ile.
The Valley of Corbeil.
The Interior of a House at Damascus.
A Cataract on the Nile.

MAILLET, BERTRAND, a French historical painter, a native of Lorraine. In 1457 he was at work in the Ducal Palace at Nancy. He died in 1481.

MAILLET, JOSEPH, engraver, was a native of France, and worked in Paris in the last quarter of the 18th century. He engraved several plates which showed great promise, but died young, in 1788.

MAILLOT, THÉODORE PIERRE NICOLAS, painter, was born in Paris in 1826. He was a pupil of Drolling and Picot. He won the First Grand Prix de Rome in 1850, and afterwards painted many historical pictures, including some for the French Government. Works by him are in the Pantheon, the church of St. Jacques-du-Haut-Pas, and in the Chapelle de St. Marcel. He died at Passy, June 25, 1888.

MAINARDI, ANDREA, called IL CHIAVEGHINO, was a native of Cremona, and flourished from 1590 till 1613. He was brought up in the school of Bernardino Campi, and was one of his ablest disciples. In conjunction with his nephew, MARC ANTONIO MAINARDI, he executed several considerable works at Cremona. One of his best pictures is the 'Marriage of St. Anna,' in the church of the Eremitani.

MAINARDI, LATTANZIO, called "LATTANZIO OF BOLOGNA," an Italian painter, born at Bologna, who flourished in the latter part of the 16th century. He was a pupil of the Carracci, but afterwards went to Rome, where he was employed by Pope Sixtus V. in the decoration of several churches. He lived too fast, and died at Viterbo at the age of twenty-seven.

MAINARDI, SEBASTIANO DI BARTOLO, was born at San Gimignano in the 15th century, and, according to Pecori, died about 1515. He was the pupil, favourite assistant, and brother-in-law of Domenico Ghirlandaio. He painted the fresco of 'St. Thomas receiving the Girdle of the Virgin,' in the Baroncelli Chapel at Santa Croce, Florence; and a life-sized fresco, 'Virgin and Child in glory,' in a tabernacle in the Via San Giovanni, at Gimignano. Other works by Mainardi are:

Berlin.		A Madonna.
"		Portrait of a Young Man.
Paris.	*Louvre.*	Virgin and Child. (Pictures nearly or quite identical at Florence, Naples, and San Gimignano.)
Rome.	*Musée Cristiano.*	A Nativity.
San Gimignano.	*Collegiale.*	Glorified Virgin adored by six Saints.
"	*S. Agostino.*	The Four Doctors of the Church. 1500.
"	"	Sta. Lucia between SS. Gimignano and Nicholas of Pari.
"	*Pal. Comun.*	Two Madonnas.

MAINCENT, GUSTAVE, French painter, born 1850, was a pupil of Pils and Cabasson; nearly all his subjects derived from scenery on the banks of the Seine, his landscapes of Reuil, Croissy, Rolleboise and Chatou being well-known. He was a Knight of the Legion of Honour, and obtained an honourable mention at the Salon in 1881. His death occurred in Paris in October 1897.

MAINERO, GIOVANNI BATTISTA, was born at Genoa about the year 1610, and was a disciple of Luciano Borzone. At an early age he distinguished himself by the production of some good historical pictures of a small size; but in after years he was chiefly employed in portraiture. He died of the plague in 1657.

MAIR, ALEXANDER, (or MAYR,) a German engraver on wood and on copper, was born at Augsburg, probably about 1559. He was living up to 1620. We have by this artist some book-plates and frontispieces, executed with the graver in a masterly style. He engraved the frontispiece to Velser's 'Dissertation on the Antiquities of Augsburg,' published in 1596, and that of the 'Uranometria,' by John Bayer, dated 1603. He usually marked his plates with his name or initials, or with a monogram. Among them there are:

COPPER-PLATES.

Johann Welser of Augsburg.
St. Sebastian.
A frontispiece, with arms leaning against two columns; excellent and very rare.

WOODCUTS ASCRIBED TO HIM.

A plan of Augsburg.
A print with the portraits of the Emperor Rudolph II., King Philip II. of Spain, Archduke Ferdinand, and Archduke Charles of Austria.

MAIR, JOH. ULR. See MAYR.

MAIR, LA. See LA MAIR.

MAIR, NICOLAUS ALEXANDER, an old German painter and engraver, who was working from 1492 to 1514, was a native of Landshut, probably the town so named in Lower Bavaria. From the likeness in his style of engraving to that of Martin Schongauer it has been conjectured that he was taught by the latter, but others believe Wohlgemuth to have been his master. He is said to have been the inventor of the process of engraving known as chiaroscuro. Among others we have the following prints by him, signed with his name or a monogram:

David and Goliath.
The Nativity.
Christ Bearing the Cross.
The Virgin and Child.
St. Anne.
The Wise Men's Offering.
Samson carrying off the Gates of Gaza.
Samson and Delilah.
The Martyrdom of St. Sebastian.
A Man talking to a Woman, with a Dog snarling at a Monkey.
Death and the three loving couples.
The Story of Three Brothers.
The Balcony.
Holy Family: in chiaroscuro.

MAIRONI, CÉSAR, Italian painter. He had a great reputation in Italy for his pictures and frescoes, but is little known outside it. He died at Bergamo in 1891.

MAISON-NEUVE, a modern French engraver, mentioned by Basan. He engraved the French Parnassus, from a bronze, and several portraits, among which is that of Jacques Théodore Klein.

MAÎTRE ROUX. See DEI ROSSI.

MAJA, GIOVANNI STEFANO, an Italian historical and portrait painter. He was born at Genoa in 1672, and was a pupil of Solimena. He died in 1747.

MAJO, JUAN DE. See VERMEIJEN.

MAJOLI, CLEMENTE, (or MAJOLA,) was born at Ferrara about the year 1625, and studied at Rome under Pietro da Cortona. He was a reputable painter of history, and some of his pictures in the churches of Rome and Ferrara, especially the latter, are meritorious productions. In the church of San Paolo, at Ferrara, is a picture of 'St. Maria Maddalena de' Pazzi'; and in San Giuseppe, 'St. Niccolò da Tolentino, supported by an Angel.'

MAJOLUS. See MAGLIOLI.

MAJOR, ISAAC, a German painter and engraver, was born at Frankfort about the year 1576. Early in his life he went to Prague, where he became a scholar of Rolandt Savery, at that time painter to Rodolph II. He was also instructed by Giles Sadeler, in whose style he engraved several plates. Major died in poverty at Vienna in 1630. We have by this artist the following:

A set of six Landscapes, Views in Bohemia; *after P. Stephani.*
A set of nine romantic Views, signed: *Isaac Major fec.*
A very large Landscape, with the figure of St. Jerome; *after Rolandt Savery. Isaac Major scul. Viennæ.* 1622.
The Emperor Rudolph II. in a Triumphal Car, with Swans and Eagles; inscribed *Ite Triumphales felices,* &c.
St. Jerome in a Cave; *after Savery.*
Portrait of Admiral van Tromp; *after Paas.*

MAJOR, THOMAS, an eminent English engraver, was born in 1720. He resided some years of the early part of his life in Paris, where he was thrown into prison by the Government in reprisals for the imprisonment of French soldiers taken at Culloden. He there engraved several plates after Berchem, Wouwerman, &c. On his return to England he distinguished himself by a variety of plates from portraits, landscapes, and other subjects, executed in a neat, firm style. He was for forty years seal engraver to the king, and in 1770 received from the Royal Academy the honour of being elected first associate engraver. In 1768 he published a set of twenty-four prints, entitled 'The Ruins of Pœstum, otherwise Posidonia, in Magna Græcia,' after the designs of J. B. Borra. He died in Covent Garden in 1799. On some of his prints after Berchem and Arnold Maas he has put an anagram of his name, *Jorma*, or *Jor sculp.* The following are his principal plates:

PORTRAITS.

John Carteret, Earl Granville. 1757.
Cardinal Pole.

VARIOUS SUBJECTS.

The Departure of Jacob; *after F. Laura.*
The Good Shepherd; *after Murillo.*
Two Landscapes; *after Gaspar Poussin.*
A Landscape, with a Man driving Sheep; *after Rubens.*
Two Flemish Festivals; *after Teniers.*
The Manège; *after Wouwerman.*
The Travellers; *after N. Berchem.*
Two Landscapes: Morning and Evening; *after the same*
The Four Seasons; *after Ferg.*
A View near Haarlem; *after Van der Neer.*
A Sea-port; *after Claude.*
A View of Ponte Mole, near Rome; *after the same.*

MAKART, HANS, painter, was born at Salzburg, May 29, 1840, of parents who belonged to the humbler burgher class. In 1858 he entered the Vienna Academy, from which he was dismissed a few months later as "entirely devoid of talent!" He returned, greatly discouraged, to Salzburg, and had almost made up his mind to turn engraver, when his maternal uncle, one Schiffmann, a local painter, came to his aid, provided him with money,

and took him to Munich, where, after two years' delay, he entered Piloty's atelier. Makart remained there until 1868, painting and exhibiting a few works, which attracted little attention, but enabled him to pay visits to Paris, London, and Italy. In 1868 he painted two pictures which created an immense sensation throughout Germany. These were the 'Modern Amorini,' a triptych representing groups of children against a background of gold, and a 'Plague in Florence, or the Seven Deadly Sins,' also in three compartments. Thenceforth Makart's career was an ever-recurrent triumph. In 1869 he was invited to Vienna by the Emperor Francis Joseph, and a splendid atelier built for him at Government expense. In Vienna he became the centre of a brilliant circle, the recognized organizer of *fêtes* and pageants, and the dispenser of gorgeous hospitalities in his own studio. The great allegorical 'Progress' in honour of the Emperor's silver wedding (1879) was designed by him in every detail. His talent was further shown in his decorations for the Vienna Kunst-Museum. Of his easel pictures, the earliest were the best. Later, he dashed off enormous compositions which had little but a certain brilliant assertiveness to recommend them. In 1879 Makart became professor of a special school of history-painting in the Vienna Academy, and as a teacher his influence was beneficial. Makart was twice married; for the second time, in 1882, to the ballet-dancer, Bertha Linda. He died suddenly on October 3, 1884, at Vienna. He was buried with extraordinary pomp, the whole city flocking to his funeral. Of his most careful works, the best, perhaps, are: 'Abundantia,' a series of life-size allegorical figures, typifying the riches of land and sea; 'The Triumph of Catarina Cornaro,' 1873, now in the National Gallery of Berlin; the 'Entry of Charles V. into Antwerp,' 1878 (Hamburg Kunsthalle); 'Cleopatra's Voyage' (Stuttgart Gallery); allegories of 'The Senses,' 'Spring,' 'Summer,' 'Morning,' 'Evening,' 'Noon,' and 'Night.'

MALAGON. See VILLAFRANCA.

MALAINE, RENIER, a Flemish painter of some merit, who flourished about the middle of the last century. The town of Tournai possesses some of his pictures.

MALAINE, JOSEPH LAURENT, son of Renier, born at Tournai in 1745. In 1787 he was appointed flower painter to the Gobelins. In 1793 he retired to Alsace, but returned to Paris in 1796, where he resumed his favourite study. He died in Paris in 1809.

MALBODIUS. See GOSSAERT.

MALBONE, EDWARD G., a portrait painter, was born at Newport, in America, in 1777. He early displayed a talent for art, and while still a boy painted a scene for a theatre. At seventeen he established himself in Providence as a portrait painter. In 1796 he went to Boston, and afterwards to New York, Philadelphia, and Charleston. In 1801 he came to England, and was urged by West to remain, but returned to Charleston in the same year. There he painted miniatures, but his health giving way, he abandoned his profession and went to Savannah, where he died in 1807.

MALCOLM, JAMES PELLER, an English topographical draughtsman and engraver, born at Philadelphia in 1767. He came to England about 1788, and studied in the schools of the Academy. He also received instruction from Benjamin West and Wright of Derby. Not succeeding with the brush, he turned to engraving. He worked for the 'Gentleman's Magazine,' and had much employment on topographical subjects. He died in London in 1815. Specimens of his work are to be found in Nichols' 'History of Leicestershire'; 'Excursions through Kent'; 'History of Caricaturing' (1808); 'Anecdotes of the Manners and Customs of London in the 18th century' (1808-11); Granger's 'Biographical History of England.'

MALDEGHEM, JEAN BAPTISTE, a Flemish landscape and animal painter, born in 1803. He studied in the Bruges Academy, and died at Brussels in 1841.

MALDEGHEM, ROMAIN EUGÈNE VAN, was born at Denterghem, in Flanders, in 1813. He attended the Academy at Bruges in 1825, and afterwards that of Antwerp. From 1838 to 1842 he travelled in Italy and the East. On his return he settled at Brussels, but in 1852 became Director of the Academy at Bruges. After a life of much success, he died at Brussels in 1867. Perhaps his most important picture is 'Charles V. in his cell.'

MALEUVRE, PIERRE, a French engraver, was born in Paris in 1740. He was a pupil of Beauvarlet, and visited London, where he was for some time under Sir Robert Strange. On his return to Paris he engraved some portraits and other subjects. The following are his most important plates:

PORTRAITS.

Gustavus Adolphus, King of Sweden.
Count d'Aranda.
M. d'Alembert.
M. de Lalande.

SUBJECTS.

The Satyr and the Peasant; *after Dietrich.*
The Spoiled Child; *after Greuze.*
A Sea-storm; *after Bakhuisen.*
Boors regaling; *after Brouwer.*
The Bath of Diana; *after Marillier.*

MALI, HUBERTUS, born at Mauren, Würtemberg, in 1818. He was an elder brother of Christian Friedrich Mali (a living artist), and studied painting under P. F. Peters the elder, at Nymwegen; subsequently he worked at Hoheneck, near Ludwigsburg. His landscapes are poetic in conception and crisply painted. He was drowned while bathing near Altenaer, in 1839. His works are mostly at Mannheim and Stuttgart.

MALI, JOHANN, a landscape painter, and second brother of Christian Friedrich Mali, was born at Broekhuizen in 1828, and instructed by P. F. Peters the younger, at Stuttgart. He afterwards studied at Munich. His works are mountain landscapes, of a generally sombre character. He died at Munich in 1865.

MALINCONICO, ANDREA, was born at Naples about the year 1600, and was one of the ablest scholars of Cavaliere Massimo Stanzioni. Of his works in fresco little is known, but the churches at Naples possess several of his oil paintings; of these the most esteemed are the 'Four Evangelists' and the 'Doctors of the Church.' Andrea's son, NICOLA, was a good painter of flowers and fruit.

MALLEIN, G., (or MALLEYN,) was born at Dordrecht in 1753. He settled at Rotterdam, and was chiefly employed as a decorator. He died in 1816.

MALLERY, KAREL VAN, a Flemish designer and engraver, was born at Antwerp in 1576. Judging from his style, it is probable that he formed his manner from the prints of the Wierixes, or that

he was instructed by them. His work with the graver is very highly finished, though his drawing is not always correct. He must have been extremely laborious, as his prints are very numerous. The Abbé de Marolles possessed three hundred and forty-two prints by him. The following are his principal prints:

The Infant Jesus, with two Angels, in a landscape; *C. de Mallery fec.*
The Adoration of the Magi.
The Holy Family, with Mary Magdalene.
St. Francis.
Several heads of Christ, the Virgin, Saints, the Apostles, and other devotional subjects; *from his own designs, and after Anthony Salaert, and other masters.*
The History of the Silkworm; in six plates; *after Stradan.*
A set of plates of Horses, for a book entitled 'La Cavalerie Françoise.' 1602.
Four plates of the Miller, his Son, and the Ass; *after Ambrose Franck; scarce.*

MALLERY, PHILIP VAN, was born at Antwerp about 1600. He was an engraver, and worked in the style of the Wierixes. If not a son of Karel van Mallery, he was at least his pupil. He worked chiefly at Prague, and there engraved the portrait of Archbishop Johann Gohelius. Several small historical subjects, published about 1650, are also by him. The engravings of his work, 'Typus Mundi' (Antwerpiæ, 1627), are signed with his name or monogram.

MALLET, JEAN BAPTISTE, a French historical and still-life painter, was born at Grasse in 1759. He was a pupil of Simon Julien at Toulon, and afterwards of Prud'hon and Mérimée. Among his pictures are the 'Education of Henri IV.,' and 'Nature and Honour.'

MALLEYN. See MALLEIN.

MALLIUS, LUCIUS, one of the best painters of the Roman Empire, who flourished in the time of Macrobius, A.D. 395.

MALMSTRÖM, JOHANN AUGUST, a Swedish painter, was born in 1829, and trained as a wood-engraver. He studied at the Academy of Stockholm, at Düsseldorf, and, later on, in Paris under Couture. He lived also in Italy for a time. In 1867 he became Professor at the Stockholm Academy. His first picture, 'King Heimer and Aslög,' showed his dreamy, romantic nature. He chose his subjects chiefly from Scandinavian history and legend, and latterly painted fresh and charming studies of child life. 'Ingeborg receiving the news of Hjalmar's Death,' 'Viking Funeral,' 'Sport of the Elves,' and his illustrations to Frithjof's 'Saga' (1868), are his best-known works. He died in 1901 at Stockholm.

MALO, VINCENT, (or VINCENZIO,) was born at Cambray about the year 1625. He was at first a pupil of Rubens. After the death of that master he became a scholar of David Teniers the elder, who had been brought up in the same academy. He afterwards went to Italy, where he passed the remainder of his life, and distinguished himself as a painter of battles and landscapes; he also executed some altar-pieces for the churches at Genoa. He died at Rome before the year 1656.

MALOGAVAZZO, CORIOLANO, born at Cremona about the year 1555, was a disciple of Bernardino Campi, whom he assisted in some of his great works in the church of San Gismondo. He is better known as the coadjutor of that artist than by any original productions of his own. His principal work is his picture in the church of San Silvestro, at Cremona, representing the 'Virgin and Child, with St. Francis and St. Ignatius,' which, according to Lanzi, is supposed to have been designed by Bernardino.

MALOMBRA, PIETRO, was born at Venice in 1556, and studied the works of Salviati and Palma. He has left four excellent pictures of the miracles wrought by St. Francis de Paula, in the church dedicated to that saint at Venice. He is still better in his historical subjects of an easel size, and painted with great success architectural views of the principal places in Venice, enriched with groups of numerous figures. He was also a distinguished portrait painter. He died at Venice in 1618.

MALOSSO, IL. See TROTTI.

MALPÉ JEAN, painter, was born at Ghent in 1764. He studied in the Academy of his native town, and then spent some time in Paris. He afterwards returned to Ghent, and devoted himself to portrait painting in miniature. He died in 1818.

MALPIEDI, DOMENICO, an Italian painter, and pupil of Barocci, was born at S. Ginesio. He flourished from 1590 to 1605, and executed several pictures for the churches in the neighbourhood of his birthplace. One of these, the 'Martyrdom of St. Ginesio and St. Eleuthera,' shows that he kept pretty close to the style of his master.

MALPIEDI, FRANCESCO, a brother of Domenico M., and also a pupil of Barocci.

MALTESE, FRANCESCO, called after his birthplace, Malta, was a painter of still-life, who especially excelled in his rendering of carpets and musical instruments. Two of his pictures are in the Gallery at Munich, and some are to be met with in England. He lived about 1670.

MALTON, JAMES, an English topographical draughtsman in the second half of the 18th century. He died in Marylebone in 1803. The South Kensington Museum has a drawing by him of 'Capel Street, Dublin.' He published 'Picturesque Views of the City of Dublin' (1791-5); 'Essay on British Cottage Architecture' (1798); 'The Young Painter's Maulstick' (1800); 'Designs for Rural Retreats' (1801).

MALTON, THOMAS, topographical draughtsman, was born in 1726. At one time he kept an upholsterer's shop in the Strand. In 1749 he was in Dublin, driven there, it is said, by money difficulties into which he had drifted in London. He resided there many years, making a scanty living as a teacher of perspective. He was an early exhibitor at the Royal Academy, and in 1775 we find him back in London, where he advertises a course of lectures on perspective. He died at Dublin, 18th February, 1801. His drawings are what were known as 'tinted drawings,' begun in Indian ink. So far as they can be tested they are very accurate. The South Kensington Museum possesses four of them.

MALTON, THOMAS, architectural draughtsman, was a son of the above. He was born in 1748. In 1774 he received a premium from the Society of Arts, and in 1782 the gold medal of the Royal Academy for a design for a theatre. He entered the office of Gandon, where he remained for three years, being then dismissed for irregularity. He exhibited at the Royal Academy from 1774 to 1802. He also produced some engravings in aqua-tint from the chief buildings of London. He died in Long Acre, 7th March, 1804.

MALTON, WILLIAM, another son of Thomas Malton, senior, did some work as an architectural draughtsman.

MALWEL, JEAN, (MALOÜEL, or MALUEL,) who was born in the latter half of the 14th century, is recorded as 'painter and valet-de-chambre' to Philip the Hardy and to Jean Sans Peur, Dukes of Burgundy, from 1397 to 1415. He worked for the now destroyed Chartreuse of Dijon, and in 1415 he painted a portrait of Jean Sans Peur, which was carried by special messenger to John II. of Portugual. It is believed that none of his works have survived.

MAN, CORN. DE (or MAAN). See DE MAN.

MANAIGO, SILVESTRO, was born at Venice about the year 1670, and was a scholar of Gregorio Lazzarini. His compositions evince both taste and ability; but he worked for money only, and became negligent and a mannerist. His most creditable picture is 'Christ driving the Money-changers from the Temple,' in the church of San Felice, at Venice.

MANASAR, DANIEL, a German engraver, who resided at Augsburg early in the 17th century. He chiefly engraved architectural plates, which are carried out entirely with the burin, in a neat but stiff style. Conjointly with Wolfgang Kilian, he engraved the plates for a work entitled 'Basilicæ SS. Udalrici et afræ Augustæ Vindelicorum Historiæ,' published at Augsburg in 1626. His prints are usually marked D. M. F.

MANBY, THOMAS, an English landscape painter, who practised in the second half of the 17th century. He spent much time in Italy, whence he brought back a collection of pictures. He died in London about 1691.

MANCHE, EDOUARD, a Flemish genre and historical painter, born at Brussels in 1819. He died in Paris in 1861. One of his chief works is a Descent from the Cross.'

MANCHELLI, MICHELE, was born at Genoa in 1550, according to Domenici. He studied at Naples, under Marco di Pino, and acquired some reputation as an historical painter. One of his best works is a picture in the church of Sant' Agnello at Naples, representing the 'Virgin and Infant, with St. John, Mary Magdalene, and St. Lucia'; it was painted in 1586.

MANCHINO DAI PAESI, IL. See DAL SOLE, ANT'.

MANCINI, BARTOLOMMEO, a follower of Carlo Dolce, of whom little is known.

MANCINI, DOMENICO, a Venetian artist living in the early part of the 16th century, of whose life or death no details are known. He is the author of the centre panel in an altar-piece now in the sacristy of the cathedral of Lendinara, representing a 'Virgin and Child enthroned, with an Angel playing a viol.' It is signed and dated 1511.

MANCINI, FRANCESCO, (or MACINI,) was born at St. Angiolo in Vado in 1705, and was a pupil of Carlo Cignani. He went to Rome, and there painted the 'Miracle of St. Peter,' his chief performance; it is now in the Palazzo di Monte Cavallo, and a mosaic fills its place in St. Peter's. Mancini became a member of the Academy of St. Luke, and died in 1758.

MANCIOL. See LECKERBETJEN.

MANDEL, JOHANN AUGUST EDUARD, engraver, was born in 1810, at Berlin. He was a pupil of Buckhorn, and worked in pure line. In 1837 he became fellow of the Berlin Academy, and in 1842, after a visit to Paris, was appointed Professor of Engraving. He was a frequent exhibitor at the Salon, where he obtained all the regulation honours. His last important work was a plate from the 'Madonna di San Sisto,' published after his death, which took place in 1882. Among his best works we may name:

Charles I.; *after Vandyck.*
Titian's portrait of himself.
Christ weeping over Jerusalem; *after Scheffer.*
Ecce Homo; *after Guido.*
Bindo Altoviti; *after Raphael.*
Madonna della Seggiola; *after the same.*
Frederick the Great; *after Stock.*
Frederick William IV.; *after Otto.*

MANDER, KAREL VAN, the elder, a well-known painter and writer on art, was born at Meulebeke, in Flanders, in 1548. He was of a noble family, and received an education suited to his rank. At an early age he discovered a lively genius for poetry and the belles-lettres, and a decided disposition for painting. To cultivate the latter, on finishing his literary pursuits, he was placed under the tuition of Lucas de Heere, a painter and poet of Ghent, with whom he studied some time, and about 1569 became a disciple of Pieter Vlerick, an historical painter of some eminence at Courtrai. He had acquired considerable reputation by some pictures he had painted for the churches in Flanders, when he determined in 1573 to visit Italy, and passed three years in Rome, where he was assiduously employed in drawing from the remains of antiquity. He formed an intimate acquaintance with Bartholomew Spranger, and in conjunction with that artist, was employed for some of the public places and private collections at Rome. He accompanied his friend Spranger to Vienna, where he met with flattering encouragement, and received an invitation to enter the service of the Emperor; but his attachment to his native country prevented him from accepting this mark of distinction. About 1578 he returned to Flanders, whence after many vicissitudes he made his way northwards to Haarlem, and finally to Amsterdam, where he ended his days. At Haarlem Van Mander formed an intimacy with Cornelis Cornelisz and Hendrik Goltzius, and in conjunction with the latter he established an academy, which had numerous scholars. But our chief debt to Van Mander is for his account of the Italian and Flemish schools from 1366 to 1604. In his hours of leisure he also wrote verses. He translated the 'Iliad' of Homer; the 'Georgics' and the 'Bucolics' of Virgil; and the 'Metamorphoses' of Ovid. He finished his 'Lives of the Painters' at Zevenbergen, between Haarlem and Alkmaar, where he remained for a year. Van Mander's final migration to Amsterdam took place in 1604. There he fell sick; and although he endeavoured to vanquish his pain by his courage, he was obliged to send for a doctor. From that moment his situation became perilous; for he found "it was two against one," says Michiels. The man of skill expedited the business by a debilitating regimen, and the patient died of weakness (1606). He was crowned with laurel in his coffin; three hundred friends and amateurs followed his body to the grave; a multitude of panegyrists feelingly deplored his loss; and his celebrity still lives in his book. His pictures, which are rare, are poor enough.

MANDER, KAREL VAN, the younger, a painter

was a son of Karel van Mander the elder, and was born at Courtrai about 1579. He was a scholar in his father's studio at Haarlem, where he painted portraits and historical subjects. He was afterwards attached to the tapestry works of Spiering at Delft, from whence he was sent for in 1606 to execute some hangings for Christian IV., King of Denmark. He died in Holland in 1623.

MANDER, KAREL VAN, was the son of Karel van Mander the younger. On his father's death he went with his mother to Copenhagen, where he was well received by the king. He studied, it is believed, in Italy, and was afterwards appointed painter to the Danish court. In 1635 he visited Amsterdam, and there painted the portrait of the poet Vondel. Of his paintings there are at Copenhagen, 'The Tartar Ambassador at Copenhagen in 1655,' 'The Remorse of St. Peter,' portraits of Admiral Giedde, and others. Van Mander died at Delft in 1672.

MANDIJN, JAN, (MANDIN, MADIJN, or MADIN,) was born at Haarlem in 1500. He painted conflagrations, wild and rocky landscapes, and *diableries*, in the style of Jerom Bos. His chief residence was at Antwerp, and there he died in 1560.

MANENTI, VINCENZIO, was born at Canimorto, in the province of Sabina, in 1600. He was the son of ASCANIO MANENTI, an obscure artist, by whom he was instructed in the first principles of design. He afterwards studied at Rome, under Giuseppe Cesari and Domenichino. There are several of his pictures in the churches of his province; and Lanzi speaks favourably of his 'St. Stefano,' in the cathedral at Tivoli, and of his 'St. Saverio,' in the Jesuit's church. He died in 1674.

MANES, ANTON, was born at Prague in 1784. He was a pupil of Karl Postels, and painted landscapes in the style of Ruysdael. In 1836 he was appointed teacher at the Academy. He died in 1843.

MANES, GUIDO, born at Prague in 1829, was a son of Anton Manes, and painted battle scenes. He died in 1880.

MANES, JOSEPH, was born at Prague in 1821. He was a son of Anton Manes, and received his first instruction from his father. He painted portraits and historical scenes, and died in 1871.

MANES, WENZEL, brother of Anton Manes, was born at Prague in 1796. He studied at the Academy, and devoted himself to landscape and portrait painting, though we find some altar-pieces from his hand. He died in 1858.

MANET, EDOUARD, painter, was born in Paris in 1832. His first master was Thomas Couture, in whose studio he spent some six years. After leaving Couture he travelled in America, England, the Netherlands, Germany, Italy, and Spain, and after his return to Paris retained for a time a manner he had caught from Velazquez. In 1860 he exhibited his 'Buveur d'Absinthe,' in which the influence of Couture is strong, and shortly afterwards his 'Enfant à l'Épée,' which is very like a Velazquez. Towards 1863 Manet became the chief of the famous 'École des Batignolles,' to whom Degas, Claude Monet, Guillemet, Fantin-Latour, Cisley, Pisarro, and others belonged. Thenceforward his art became and was known as 'impressionism.' In 1863 he exhibited, at the first *Salon des Refusées*, his 'Déjeuner sur l'Herbe,' and in 1864, at the official show, his 'Olympia,' which raised a storm and failed to win acceptance even from many who were prepared to go a long way with him. From that time onward the Salon was more often barred against him than not until the last few years of his life, when his pictures were well hung. Manet was decorated with the Legion of Honour during the administration of M. Antonin Proust, who had been his friend for a quarter of a century. He exhibited at the Salon for the last time in 1883, and died the same year. Among his best pictures we may name:

L'Enfant à l'Épée.
Christ mocked by the Soldiers.
Le Déjeuner sur l'herbe.
Olympia.
Le Bon Bock.
Dans la Serre.
La Toilette.
Portrait of M. Antonin Proust.
Portrait of Rochefort.
Portrait of Zola.

W.A.

MANETTI, DOMENICO, was born at Siena in 1609, and was probably a relation of Rutilio Manetti. He painted chiefly for the churches of Siena, but also produced historical subjects of an easel size. Lanzi particularly mentions one in the Casa Magnoni, representing the 'Baptism of Constantine.' He died in 1663.

MANETTI, RUTILIO, was born at Siena in 1571, and was a scholar of Francesco Vanni. He was not faithful, however, to the style of that master, but sought to imitate the vigour of Caravaggio. His pictures at Siena are remarkable for the loaded shadows characteristic of the *tenebrosi*. He was well versed in architecture. There are several of his pictures at the Certosa in Florence, and in the churches at Pisa; a 'Repose of the Holy Family,' in S. Pietro di Castelvecchio, at Siena, is particularly admirable. He died in 1639. He signed his works *R. M. J.*; and *Rut. Man. Pin.* His portrait in the Gallery at Florence is engraved by Payzi.

MANFREDI, BARTOLOMMEO, was born at Ustiano, near Mantua, about 1572. Although Manfredi was a scholar of Niccolò Circignano, he might be styled another Michel-Agnolo da Caravaggio, if his works were not distinguished by a better choice of forms and a more dignified taste in design. He painted few pictures for the churches; his favourite subjects were banditti, assemblies of gamesters, and armed soldiers, which he represented with an appropriate ferocity of character, and an extraordinary effect of light and shadow. The works of Manfredi are rarely to be met with, as he died young in 1605, and of the few pictures he painted some are attributed to Caravaggio, others to Valentin. One representing 'Christ driving the Traders from the Temple' was engraved by J. B. Haussard. Among those known are also the following:

Augsburg.	*Gallery.*	A Company drinking and playing.
Brunswick.	*Gallery.*	The Denial of Peter.
Brussels.		The Woman taken in Adultery.
Copenhagen.	*Gallery.*	The Gipsy in the Watch-room.
"	"	A Girl playing the Tambourine.
Darmstadt.	*Gallery.*	Musicians.
Florence.	*Pitti Palace.*	The Fortune-Teller.
"	"	The Good Fortune.
Madrid.	*Museum.*	A Soldier bearing the Head of John the Baptist.
Munich.	*Gallery.*	Christ mocked by the Soldiers
Nantes.	*Museum.*	Judith and Holofernes.
Paris.	*Louvre.*	Company drinking.

Paris.	*Louvre.*	The Fortune-Teller.
Vienna.	*Gallery.*	Card-Players.
„	„	The Denial of St. Peter.

MANGINI, PROSPER, a little-known painter of the 17th century. He was a pupil of Agostino Metelli, and painted similar subjects.

MANGLARD, ADRIEN, a French painter and engraver, was born at Lyons in 1695. At an early period of his life he went to Rome, where he met with considerable encouragement, and painted several landscapes and sea-pieces for the Villa Albani, and for the Colonna and Rospigliosi Palaces. He became a member of the Academy in Paris in 1736, and subsequently of that of St. Luke, at Rome, where he died in 1760. Joseph Vernet was his scholar. Among his pictures are:

Paris.	*Louvre.*	A Shipwreck.
Rome.	*Pal. Ruspoli.*	Several Paintings.
Vienna.	*Belvedere.*	Agitated Sea at Sunrise.

He engraved forty-four plates, representing similar subjects to those of his paintings. The best is 'The Widow of Sarepta.'

MANGOKI, ADAM DE, (MANYOCKY,) was a German portrait painter, born at Szokolya, in Hungary, in 1674. He was a pupil of Scheitz, and lived at Dresden, where many of his works still exist. Among his best pictures we may name:

Portrait of Count Promnitz.
Portrait of François Rakocsy.
Portrait of Augustus the Strong.
Portrait of Count Bielinsky.

MANINI, GAETANO, was born at Milan about the year 1730. He painted history in the gaudy and frivolous style of the modern Italian school, and came to England a little before 1775, in which year he was an exhibitor with the Chartered Society of Artists. He died between the years 1780 and 1790.

MANINI, GIACOMO ANTONIO, (or MANNINI,) a painter and engraver of perspective and architectural ornaments, was born at Bologna in 1646, and died in the same city in 1732. He was a disciple of André Monticelli and Domenico Santi. There is a series of sixteen perspective views by him, entitled 'Vedute deliziose'; they are etched with great taste.

MANISFELS, FRANÇOIS JOSEPH, an historical painter, was born at Tournai in 1742. He was a pupil of N. Brebar. He died in 1807.

MANNI, GIANNICOLA DI PAOLO, was born at Città della Pieve in the latter half of the 15th century, and died in 1544. He was a fellow-pupil under Perugino of Raphael and Lo Spagna. He died in 1544. There is an 'Annunciation' by him in the National Gallery, and the Fitzwilliam Museum at Cambridge has a 'Madonna' ascribed to him. Elsewhere the following are preserved:

Berlin.	*Gallery.*	The Crucifixion.
Gubbio.	*S. Pietro.*	The Visitation.
Paris.	*Louvre.*	Baptism of our Lord.
„	„	Assumption of the Virgin.
„	„	Adoration of the Magi.
„	„	Holy Family.
Perugia.	*Cambio.*	Altar-piece and several frescoes. 1515-19.
„	*Pinacoteca.*	Paintings of Christ, the Virgin, and Saints.
„	*S. Martino.*	Virgin, with SS. John and Laurence.
„	*S. Tommaso.*	The Incredulity of St. Thomas.

MANNIN, JAMES, or (MANNING,) a flower painter, born in France, who settled in Dublin, where in 1746 he became a master in the Dublin Society's School, and taught several good artists. He died in 1779.

MANNIN, Mrs., was a miniature painter. She exhibited at the Royal Academy from 1829 to 1832 as Miss MILLINGTON, and from 1833 to 1859 under her married name. Among her best works are the portraits of Sir Henry Havelock, Sir Felix and Lady Agar, and the children of Sir George Brooke-Pechell. She died at Brighton in 1864.

MANNINI, JACOPO ANTONIO, painter and engraver, was born at Bologna in 1646. He and Giambattista Draghi were intrusted by the Duke of Parma with the decoration of a chapel at Colorno. From 1706 to 1708 Mannini was at Modena, where he painted the dome of the church of St. Barnabas. He engraved several plates. He died in 1732.

MANNL, JACOB, (or MÄNNL,) a German engraver in mezzotint, was born at Vienna about the year 1695. In 1720 Christopher Lauch, the inspector of the Imperial Gallery, which had been augmented by the collection of the Archduke Leopold, undertook to have the whole of the pictures engraved, and Jacob Mannl was employed for that purpose. The death of the archduke and of the artist prevented the completion of the project, and only thirty-one plates were finished. These prints are now become extremely rare. They are as follows:

St. Francis praying; *after Bassano.*
Christ bearing His Cross; *after the same.*
St. Clara kneeling; *after the same.*
Christ praying in the Garden; *after Michel-Agnolo Caravaggio.*
Tobit restoring Sight to his Father; *after the same.*
Susannah and the Elders; *after Ann. Carracci.*
Mary Magdalene penitent, accompanied by an Angel; *after Correggio.*
The Virgin, with the Infant Christ, who is caressing St. John; *after Van Dyck.*
Samson delivered to the Philistines; *after the same.*
The Martyrdom of St. Bartholomew; *after Luca Giordano.*
A Philosopher meditating on a Skull; *after the same.*
A Geometrician; *after the same.*
A Warrior giving his hand to a Man; *after Giorgione.*
Jupiter and Mercury, with Baucis and Philemon; *after Carlo Loth.*
Christ taken in the Garden; *after B. Manfredi.*
The Dead Christ, supported by an Angel; *after Palma.*
A Dying Magdalene; *after the younger Palma.*
St. Margaret treading on the Dragon; *after Raphael.*
The Repentance of St. Peter; *after Spagnoletto.*
Christ disputing with the Doctors; *after the same.*
Susannah at the Bath; *after Tintoretto.*
Venus, with Cupid holding a mirror; *after Titian.*
Ecce Homo; half-length; *after the same.*
The Virgin, or Mater Dolorosa; *after the same.*
The Virgin and Infant; *after the same.*
Judith with the Head of Holofernes; *after A. Varotari.*
Judith; *after Carlo Veneziano.*
A Child holding a Dog; *after Paolo Veronese.*
Judith leaving the Tent of Holofernes; *after the same.*
Diana and her Nymphs; *after Willeborts* and *Jan Fyt.*
Portrait of the Emperor Charles VI.

MANNLICH, JOHANN CHRISTIAN VON, (or MANLICH,) was born at Strasburg in 1740 or 1742. He was instructed by his father, Konrad Mannlich, and afterwards went to Mannheim and became a scholar of Zinzenich and Verschaffelt. Duke Christian IV., by whom he was patronized, introduced him to Carle van Loo and François Boucher in Paris in 1763, and enabled him to visit the Academy at Rome in 1767. He went subsequently to Naples, and stayed there until 1771. After his

return he became court-painter in 1772, as well as Director of the School of Art at Zweibrüchen. He was a member of the Academies of Düsseldorf, Mannheim, Paris, and Parma. He died early in 1823.

MANNLICH, KONRAD, was born at Augsburg in 1701. He studied under Johann Kupeczki, at Vienna, and subsequently visited Hungary. In after years he was employed at Stuttgart and at Zweibrücken. He painted history, portraits, and animals with considerable success. Several of his works are in the Gallery at Schleissheim. He died at Zweibrücken in 1759.

MANNO, FRANCESCO, an Italian painter and architect, was born at Palermo in 1754. He began life as a goldsmith, but afterwards devoted himself to painting. In 1786 he settled at Rome, and became the Secretary of the Academy of St. Luke. He was employed by Pope Pius VI. Among his works may be named a portrait of King Ferdinand I., in the Gallery at Palermo, and several frescoes in the Quirinal. He died at Rome in 1831.

MANNOZZI (or MANOZZI). See SAN GIOVANNI.

MANNSFELD. See MANSFELD.

MANNSFELD, HEINRICH AUGUST, was born at Vienna in 1816, and trained at the Vienna Academy, in which Gallery his picture 'Die Enttäuschung' (1851) hangs. He died at Vienna in 1901.

MANRIGUE, MIGUEL. See AMBÉRES.

MANS, FREDERIC H., was a Dutch painter of the 17th century, who has left numerous pictures of towns, villages, and coast scenes. He is supposed to have lived at Utrecht. His winter-pieces are in the manner of Klaas Molenaer. Examples are to be found at Vienna, Florence, Rotterdam, Dresden, and Gotha. They are generally of small dimensions, and signed with his name, and some are dated as late as 1677.

MANSFELD, JOHANN ERNST, (or MANNSFELD,) a German engraver, was born at Prague in 1738. When he was sixteen years of age he visited Vienna, where he learned design in the Imperial Academy, and was instructed in the art of engraving by Jakob Schmutzer, the court painter. He became a member of the Academy of Vienna, where he died in 1796. His best plates are small portraits of eminent Austrians, &c. The following are the most important:

PORTRAITS.

The Empress Maria Theresa.
The Emperor Joseph II.
Pope Pius V.; *after Hagenauer.* 1782.
Wenceslaus, Prince Kaunitz; *after Vinazer.*
Francis Anthony, Count Kollowrat; *after the same.*
Maurice, Count Lacy: *after Kollonitz.* 1776.
Frederick, Baron Trenck.
Joseph Haydn.
Anthony Stoerk. 1773.
Sir Robert Murray Keith; *after Graff.*
Metastasio; *after Steiner.*

SUBJECTS.

The Prodigal Son; *after Füger.*
A Waterfall on the Danube; *after Wenzely.*
The Coronation of the Emperor Leopold; *after Schutz.*

MANSFELD, JOHANN GEORG, (or MANNSFELD,) born at Vienna in 1772, was instructed by his father, Johann Ernst Mansfeld, and in the Viennese Academy. He won some distinction both as a painter and engraver. His works are signed *J. G. M. sc.; Md. fe.*, or with a monogram. He died at Vienna in 1817. There are by him:

A series of heads of animals; *after Quadal, Gondonio,* &c.
The portrait of Prince Kaunitz.
Christ and the Woman of Samaria.

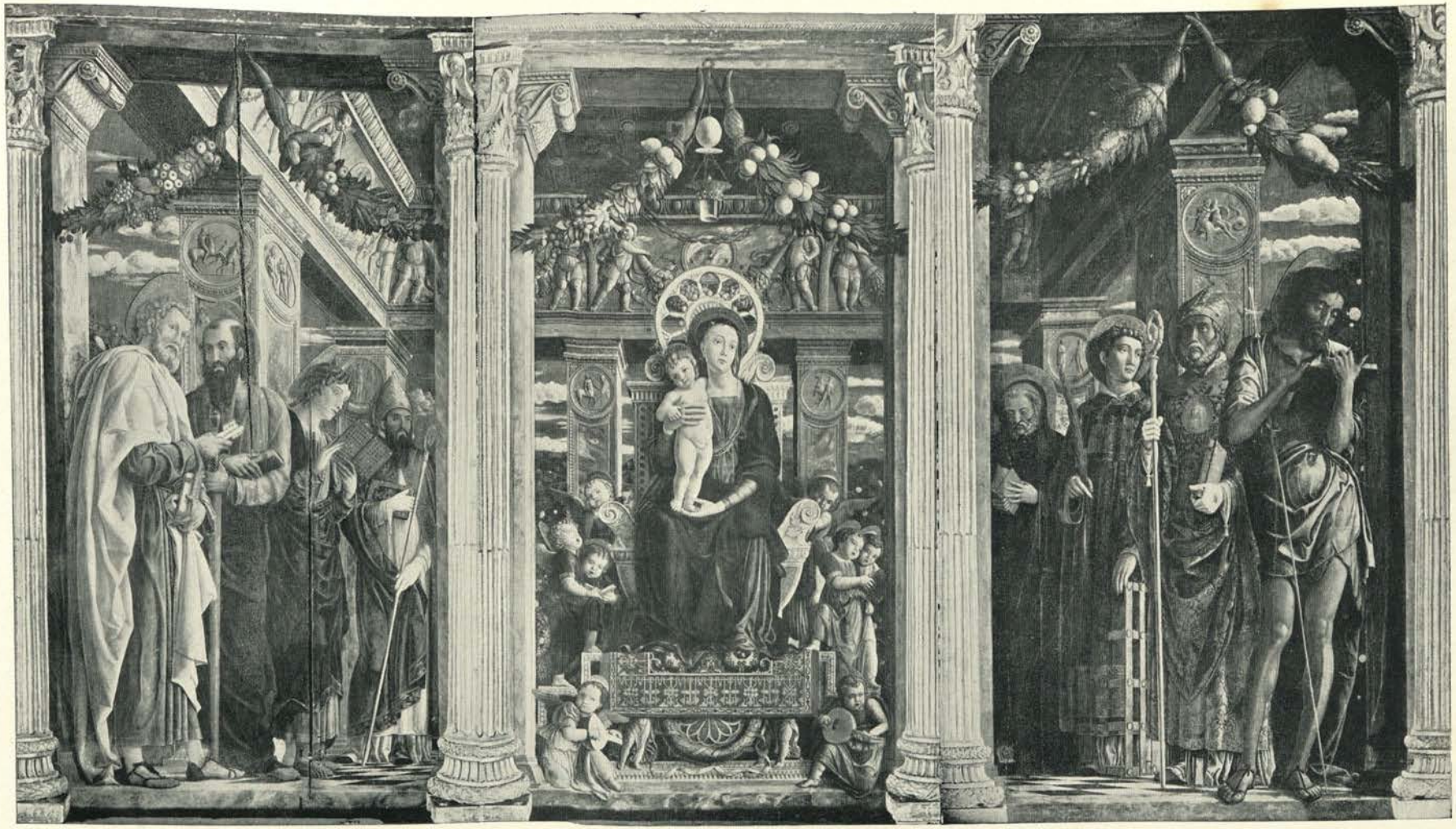
MANSKIRCH, BERNARD GOTTFRIED, was born at Bonn in 1736 He distinguished himself as a painter of landscapes; but in the latter part of his life he became loose and negligent in execution. He settled at Cologne in the year 1790, and died there in 1817.

MANSKIRCH, FRANZ JOSEPH, was born in 1770, and was instructed by his father, Bernard Gottfried Manskirch. He distinguished himself as a painter of landscapes and as an engraver. About 1796 he resided for a time in England, but was back in Germany by about 1805. He was at Bonn in 1823, and afterwards at Frankfort, Berlin, and Dantzic, where he died in 1827. He was commissioned by the Empress Josephine to paint a series of scenes on the Rhine. He etched one landscape.

MANSON, GEORGE, was born at Edinburgh in 1850. After he left school he worked for a few months with a punch-cutter, making the dies for type, and after that for five years at wood-engraving, producing water-colour pictures in his leisure hours. His style of engraving was direct and artistic, resembling much that of the Bewicks. When he was twenty-one he set up as a professional painter, though greatly hampered by failing health. In 1871 he visited London, and in 1873 the continent for the first time. On his return to Edinburgh symptoms of lung disease manifested themselves, and early in 1874 he was ordered to the South, to the Channel Islands. He went to Sark, and a year later paid a second visit to Paris, where he began to etch. On his return to England he settled for a time at Shirley, near Croydon; but his health was finally broken, and removing to Lympstone in Devonshire, he died there early in 1876. His pictures are distinguished by fine colour, great delicacy of handling, and a tenderness of sentiment scarcely surpassed by any other painter of his school. Among the best are:

Milking Time.
The Cottage Door.
What is it?
Waiting for the Boats.
Companions.
Girl with a Donkey.
The Gipsy Camp.
The Haunted Well.

MANSUETI, GIOVANNI, was a Venetian painter living in the latter part of the 15th and beginning of the 16th century, and a contemporary and friend of Lazzaro Bastiani. The registers of San Giovanni, Venice, tell us that he was lame; and by his own authority we learn that he was a pupil of Giovanni Bellini, and a believer in a miracle of the Cross, which took place in 1474, and forms the subject of one of his paintings now in the Academy of Venice. An early effort of Mansueti's is the 'Adoration of the Magi,' in the Communal Gallery of Padua. The Academy of Venice possesses also 'St. Mark curing Anianus the Cobbler'; 'St. Mark preaching to the Populace of Alexandria'; and a picture said to represent 'Antonio Riccio congratulated by his friends on his escape from Shipwreck.' In the Brera, Milan, is a 'St. Mark Baptizing Anianus,' formerly in the school of San Marco, Venice. In later years were painted a 'Pietà' and a 'St. Jerome,' now in the Locchis Carrara Gallery, Bergamo. The galleries of Berlin, Venice, and Verona also possess paintings by this



Alinari photo] [*San Zeno, Verona*

THE MADONNA ENTHRONED

master, and a picture signed *Joannes de Mansuetis pinsit* is in the possession of Mr. J. G. Crace. Of the dates of his birth and death no exact information can be had.

MANTEGNA, ANDREA, was born in Vicenza in 1431. Of his parentage nothing is known but the name of his father—Biagio. The story hitherto accepted that, like Giotto, he spent his boyhood tending sheep, has no foundation; on the contrary such facts as are known prove that he began to study painting as a mere child, since he was received into the Guild of Paduan artists—the Fraglia dei Pittori e Coffanari—at the age of ten (1441). In the document of admission to this Guild he is spoken of as the son of Francesco Squarcione ("Andrea fiuolo de M. Francesco Squarzon"), founder of the Paduan school of painting. To him Mantegna was apprenticed, though from Squarcione himself, a most mediocre artist, he could have learnt little. Squarcione seems to have been the head of the *bottega* rather than the actual teacher. The evidence of Mantegna's work points to the supposition that he owed his training to Jacopo Bellini, and the same influence being visible in all the work of the Squarcionesques, we may presume that master to have been the chief teacher in the school. The striking resemblance to Mantegna's style in the early work of Giovanni Bellini, also a pupil of his father, is thus accounted for. From Donatello, who was working for many years in Padua, Mantegna received his most deeply-felt impressions, and his style and plastic treatment of form bear the strongest traces of his influence.

He developed early, and his first recorded work —a 'Madonna in Glory,' which no longer exists— was painted for the Paduan church of S. Sofia at the age of seventeen. Vasari describes it as "seeming the work of an experienced old man rather than a youth." This praise is apparently no exaggeration, as the earliest dated work remaining proves—the fresco over the portal of the Santo, Padua, painted in 1452. Here we find already that perfection of technique, mastery of perspective, and plasticity of modelling which distinguishes his work throughout. In 1454 he painted for the Paduan church of S. Giustina the ancona now in the Brera, Milan, and to the same year belongs the canvas of 'St. Eufemia' in the Naples Gallery. The fact that at the age of twenty-four he had already been employed in the three principal churches of Padua proves that his powers were fully recognized. At precisely what date the great work by which he is best known—the frescoes in the church of the Eremitani, Padua—were begun, we have no certain knowledge, but they may be placed approximately between the years 1448 and 1455. The commission for the decoration of this chapel had been given to Squarcione by the Ovetari family, and it is probable that much of the work (that of the choir, the vaulting, and the upper paintings on the right wall by the Squarcionesques Pizzolo, Bono de Ferrara, Ansuino da Forlì and others) had already been begun when Mantegna assumed the responsibility. The following frescoes only are by his hand. On the left wall, 'The Baptism of Hermogenes,' 'St. James before Cæsar,' 'St. James led to Execution,' and 'The Martyrdom of St. James'; on the right wall, 'The Martyrdom of St. Christopher' and 'The Removal of his Body.' Taken in the above order a steady evolution may be traced from an academic, somewhat rigid style to a free and natural treatment of form. Composition and space effects show a similar development.

During the progress of these frescoes in the beginning of the year 1454 (N.S.) Mantegna married Nicolosia, daughter of Jacopo Bellini, and in 1456 he broke off all connection with Squarcione, demanding and obtaining his freedom from the Council on the ground that he was a minor when the agreement was signed, and that he had been deceived by his master.

The fame of the Eremitani frescoes spread rapidly, and Mantegna became undisputed chief of the Paduan painters. His genius was recognized and applauded by princes and scholars. Books were dedicated to him and poems composed in his honour. To this period of his career belong the magnificent portrait of Cardinal Scarampi (1459), now in the Berlin Gallery, the altarpiece in the church of S. Zeno, Verona, and the 'Agony in the Garden,' in the National Gallery.

In 1457 Lodovico Gonzaga, Marquis of Mantua, whose court was one of the most brilliant of the time, made overtures to Mantegna to enter his service. Mantegna, pressed by work, was unable to comply, and seems indeed to have been unwilling to leave Padua. It required reiterated appeals extending over two years and the most liberal promises on the part of the Marquis before he could be induced to accept. At length, however, he was persuaded, and in 1459 he went to Mantua. His first work after his arrival was an altarpiece for the castle chapel which may be identified with the 'Adoration of the Magi' now in the Uffizi; the 'Death of the Virgin' in the Madrid Gallery, whose background is a view of the Mantuan lake, must also have been painted at this time. In 1463 he was employed in decorating the Marquis' hunting-castle at Goïto, and in 1464 the palace at Cavriana. Of these works no vestige remains. In the summer of 1466 he spent about four months in Florence, whither he was sent to confer with the Marquis' agent Aldobrandini on architectural business connected with the tribuna of the SS. Annunziata. Not long after his return he began the superb frescoes which still exist in the chamber of the Castello known as the Camera degli Sposi, in which he represented the Marquis, his wife Barbara of Brandenburg, and the entire Gonzaga family in different scenes of court life. Even in their present state, ruined by neglect and still more by repainting, the frescoes rank among the noblest works of the 15th century. They were completed in 1474. Probably as a reward for this work Lodovico had presented Mantegna with an estate near the church of S. Sebastiano, and there in 1476 he began to build himself a stately house, in which, however, he seems never to have actually lived. The *cortile* of this house still remains, as well as the stone recording the date of foundation, but the rest has been entirely modernized and is now used as a technical college. The heavy outlay occasioned by this building, as well as his passion for collecting antiquities, were the source of much trouble to Mantegna in his later years. The Marquis, like most *condottiere* princes, was constantly short of money, and Mantegna's salary was paid irregularly and only after repeated applications. A superficial acquaintance with the documents recording such demands has fostered an altogether false impression of Mantegna as an importunate spendthrift, which

later criticism has now happily dispelled. Lodovico Gonzaga died in 1478, and was succeeded by his son Federigo, who reigned only six years. During this short rule Mantegna was in the zenith of his popularity, the greatest princes of Italy begging, often in vain, for a work from his brush. In 1484 he was employed by Federigo to decorate an apartment in the castle, of which, however, no trace remains. In 1483 Lorenzo dei Medici, passing through Mantua, visited his collection of antiquities and expressed his delight with their beauty. At the death of Federigo in 1484 Mantegna wrote to this prince and offered him his services, probably uncertain of his future in Mantua under the new Marquis Gianfrancesco, then only a boy of eighteen. Of Lorenzo's answer we have no record, but whatever fears Mantegna may have had proved groundless, for Francesco showed himself as munificent a patron of art and as warm a friend to the painter as his father and grandfather. Soon after his accession Mantegna began the magnificent series of paintings, 'The Triumph of Julius Cæsar,' now at Hampton Court. The work, however, was often interrupted. In 1485 Francesco ordered him to paint a Madonna for the Duchess of Ferrara, to whose daughter Isabella d'Este he was betrothed. In 1488 he was obliged to lay 'The Triumph' aside unfinished, for in that year Innocent VIII. requested the Marquis that he might come to Rome to decorate the chapel built by him in the Vatican, and Francesco was forced to accede. Before his departure Mantegna was invested with the honour of knighthood. For over two years he laboured at these frescoes, and we read in the pages of Vasari, as well as of 18th century writers, a full description of them. They were painted entirely by himself without assistance, as he himself records. It is to the shame of the 18th century that these frescoes were completely destroyed (1780) with the chapel which contained them, to make way for the Braccia Nuova of the Vatican. Mantegna was in high favour with the Pope, but during the first year at least he received but little remuneration. In December 1489 Francesco grew impatient of his prolonged absence. He was about to celebrate his marriage with Isabella d'Este, and needed Mantegna's services for the ceremonial. He wrote pressingly to both him and the Pope to demand his return, but Mantegna was unable to comply, being ill in bed at the time. It was not till the following autumn (1490) that he returned to Mantua. He at once resumed his work on 'The Triumph of Cæsar,' and it seems to have been already completed in 1494. The history of this—perhaps the greatest of Mantegna's achievements—is worth recording. In 1501 six of the nine canvases were used as a background to the stage in the Castello theatre during a performance of the *Adelphi* by Terence. In 1506 the entire series was placed in the Marquis' palace of S. Sebastiano, where they remained till the beginning of the 17th century, when they were removed to the Castello. Shortly before the sack of Mantua they were bought by Daniel Nys, agent of Charles I., and were placed in Hampton Court. Unfortunately but little of the original painting exists, for they were completely and barbarously over-painted by Louis Laguerre by order of William III.

In 1495 the battle of Fornovo was fought by the Marquis as Generalissimo of the Papal troops, and Mantegna was commissioned to paint the altarpiece for a votive church erected by the Marquis to celebrate his so-called victory. This superb painting—'The Madonna della Vittoria,' in which Francesco is portrayed kneeling at the Virgin's feet—was brought to Paris in 1797 and still hangs in the Louvre. In 1497 was finished the 'Madonna and Saints' painted for the church of S. Maria in Organo, Verona, now in the collection of Prince Trivulzio, Milan.

At the beginning of the 16th century Isabella employed Mantegna to decorate her study in the Castello with a series of emblematic paintings, and for this he painted 'The Triumph of Wisdom' and the 'Parnassus,' now in the Louvre. The entire series was brought to France by Richelieu to decorate his own castle. In the very last months of his life Mantegna was working at another of these paintings—a 'Masque of Comus,' which may be identified with the 'Mythological Scene' by Lorenzo Costa, also in the Louvre. The picture being unfinished at Mantegna's death, Isabella seems to have given it to Costa to complete. To the same late period of his life must belong the 'Madonna and Saints' of the National Gallery (the best preserved of all his works), the 'St. Sebastian' in the collection of Baron Franchetti, Venice, and the 'Dead Christ' of the Brera, Milan, the two latter having been in his studio at the time of his death. The last work of which we have a certain date—'The Triumph of Scipio,' now in the National Gallery—was begun in 1504 for Francesco Cornaro, but owing to a dispute about the price, was only completed a few months before his death.

By his wife, Nicolosia Bellini, Mantegna had three sons and two daughters. Of the sons, one died between 1480 and 1490, the other two, Francesco and Lodovico, were their father's assistants (see FRANCESCO and LODOVICO MANTEGNA). His daughter Laura was married in 1486 to Pietro de Marinis de Raffis, and Taddea in 1499 to Antonio Viani, both handsomely dowered by their father. In his old age he had another son—illegitimate—Gian Andrea.

Mantegna's last years were embittered by want of money. About a month before his death he was obliged to part with the finest of his collection of antiques—a bust of Faustina—bought by the Marchioness Isabella. Mantegna died September 13, 1506, aged seventy-five, and was buried in his own chapel, which still exists but little altered, in the church of S. Andrea. Its walls are decorated by frescoes executed probably by his sons in closest imitation of his style. In 1560 his grandson Andrea placed at the entrance the superb bronze lead, which tradition assigns to Sperandio.

Mantegna was one of the first Italians to engrave on copper, and some of his noblest works are executed with the burin. From the evidence of the engravings themselves he must have learnt the process before he left Padua, the development of style, taking 'The Entombment' as the earliest, corresponding precisely with that shown in his paintings. His engravings were forged and imitated by numerous artists, among whom the most prominent were Zoan Andrea and Giov. Ant. da Brescia. Of the many plates attributed to him but seven can be accepted as genuine.

Mantegna is justly renowned, not only as a painter, but as one of the foremost who pioneered the great work of the Renaissance. He was the

friend of such scholars as Janus Pannonius, Galleotto Marzio da Narni, Feliciano, Marcanova, and Matteo Bossi. At Mantua he lived *en grand seigneur* beloved by the court and honoured by all who knew him. He has been represented by those but superficially acquainted with the existing documents as of an irascible, overbearing temper and of extravagant habits. The testimony of such contemporaries as Battista Guarino and Pietro Bembo, as well as of later writers, proves him on the contrary to have been a man of generous and noble nature, of courteous manners and pure life. His gigantic energy and strenuous devotion to his art are proved by the number and quality of his works.

His work is invariably characterized by grandeur of conception and nobility of sentiment, by trenchant force, and severe beauty of form. His temperamental austerity is modified by that tenderness and sympathy for nature which is peculiar to the great artists of the early Renaissance. His technical methods, his plastic modelling of form, show the influence of the sculptor rather than the painter, and his work, while growing ever freer and broader, retains up to the last a statuesque massiveness which gives his figures the appearance of being cast in bronze rather than painted on the flat surface. His wall-painting is never *fresco* in the true sense of the word, but is painted on the dry plaster, a process to which their present ruined state is due. His easel pictures are mostly painted in *tempera*.

Mantegna had an immense and widely-spread influence, not only upon Italian art, but throughout Germany also. Through him alone the Paduan school attained independence, and few painters have left stronger or more beneficial effects upon contemporary art. Not a school in Italy remained untouched by his influence. Among the greatest of the numerous painters who submitted to it may be mentioned Cosimo Tura, Montagna, Ercole Roberti and Dürer.

Appended is a list of his paintings, drawings and engravings, complete according to the writer's judgment of what can be accepted as genuine.

M. C.

LIST OF PAINTINGS.

Aigueperse Puy-de-Dome.	*Church.*	St. Sebastian.
Berlin.	*Museum.*	Portrait of Scarampi. 1459.
,,	,,	Presentation of Christ.
,,	*Coll. of Herr Simon.*	Madonna and Child.
Copenhagen.	*Museum.*	Christ upheld by Angels.
Dresden.	*Gallery.*	Holy Family.
Dublin.	*Gallery.*	Judith.
Florence.	*Uffizi.*	Triptych: Adoration of Magi.
,,	,,	Madonna of the Quarries.
Hampton Court.		Triumph of Julius Cæsar (*in nine sections*).
London.	*Nat. Gall.*	Madonna and Saints.
,,	,,	Agony in the Garden.
,,	,,	Triumph of Scipio (*begun* 1504).
,,	*Coll. of Louisa, Lady Ashburton.*	Adoration of Magi.
,,	*Coll. of Dr. Mond.*	Hortus Inclusus.
Madrid.	*Prado.*	Death of Virgin.
Mantua.	*Castello.*	Frescoes of the Camera degli Sposi (*finished* 1474).
Milan.	*Brera.*	Ancona: St. Luke and Saints. 1453—54.
,,	,,	Madonna and Child with Cherubs.
,,	,,	Dead Christ.
,,	*Poldi-Pezzoli.*	Madonna and Child.
Milan.	*Coll. of Prince Trivulzio.*	Madonna and Saints. 1497.
Naples.	*Gallery.*	St. Eufemia. 1454.
,,	,,	Portrait of Protonotary Lodovico Gonzaga.
Padua	*Sant' Antonio.*	Lunette over Portal. 1452.
,,	*Eremitani.*	Frescoes: Stories of SS. James and Christopher.
Paris.	*Louvre.*	Crucifixion (*from S. Zeno Altarpiece*)
,,	,,	Madonna della Vittoria. 1496.
,,	,,	Parnassus.
,,	,,	Triumph of Wisdom.
,,	,,	Judgment of Solomon.
,,	*Coll. of Madame André.*	Ecce Homo.
,,	,,	Madonna and Saints.
Tours.	*Museum.*	Gethsemane, Resurrection (*from S. Zeno Altarpiece*).
,,	,,	Madonna and Saints.
Turin.	*Gallery.*	St. George.
Venice.	*Accademia.*	Presentation of Christ.
,,	*Quirini-Stampalia Coll.*	St. Sebastian.
,,	*Coll. of Baron Franchetti.*	Madonna and Saints.
Verona.	*Museo.*	Madonna Enthroned.
,,	*S. Zeno.*	St. Sebastian.
Vienna.	*Gallery.*	

LIST OF DRAWINGS.

Berlin.	*Coll. of Herr von Beckerath.*	Dancing Muse.
Chantilly.	*Museum.*	Procession of Prisoners.
Chatsworth.	*Coll. of Duke of Devonshire.*	Battle of Marine Gods.
Florence.	*Uffizi.*	Judith. 1491.
London.	*Brit. Mus.*	Mars, Venus, and Diana.
,,	,,	Madonna and Angel.
,,	,,	Dying Man.
,,	,,	Virtus Combusti.
,,	,,	Calumny of Apelles.
Munich.	*Pinakotek.*	Dancing Muse.
,,	,,	Christ between SS. Andrew and Longinus.

LIST OF ENGRAVINGS.

The Entombment (horizontal). Bartsch 3.
Christ between SS. Andrew and Longinus. B. 6.
Silenus. B. 20.
Bacchanal with the Vat. B. 19.
Combat of Tritons. B. 17.
Combat of Marine Gods. B. 18.
Madonna and Child. B. 8.

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MANTEGNA, BERNARDINO, son and pupil of Andrea Mantegna, born in 1490, assisted his father, and at sixteen gained a certain reputation.

MANTEGNA, CARLO DEL, a pupil and relation of Mantegna, assisted his sons in finishing their father's pictures. In 1514 he had a school at Genoa.

MANTEGNA, FRANCESCO and LODOVICO. Sons and assistants of Andrea. Little is known of either, and not one work can with absolute certainty be ascribed to them. The three paintings in the National Gallery (Nos. 639, 1106, and 1381) are attributed to Francesco without any substantial reason. The decorations of Mantegna's chapel in S. Andrea, Mantua, are, however, probably by their hand. Francesco the elder was painting in the castle of Marmirolo in 1494 for Francesco Gonzaga. He was subsequently banished from Mantua for turbulent behaviour, and was not allowed to re-enter its gates till after 1506. Soon after his return the restoration of his father's frescoes in the Camera degli Sposi was entrusted to him. He seems to have been a man of violent and worthless character. On the death of his brother Lodovico he tried (ineffectually) to dispossess his widow of her property. After Mantegna's death he was again in disgrace at Court, and in his later years fell into complete poverty. The last notice of him is of 1517, when he was obliged to sell his remaining property.

Lodovico had an official position at the Court of the Gonzagas, and was employed by the Marquis Francesco to purchase antiques in Rome for his collection. He died in 1509 or 1510, leaving a widow, Libera, and a son, Andrea. It was this Andrea who in 1560 erected the bronze bust to his grandfather in the family chapel.

MANTOVANO, ADAMO, DIANI, GIOVANNI BATTISTA. See SCULPTORE.

MANTOVANO, (or MANTUANO,) GIORGIO and TEODORO; see GHISI. ANDREA; see ANDREANI.

MANTOVANO, RINALDO, was born at Mantua, and was one of the more distinguished scholars of Giulio Romano. In the church of Sant' Agnese at Mantua is a fine picture by him of the 'Virgin and Infant, with SS. Agostino and Girolamo,' composed and designed with a grandeur so much beyond his age, that it gave rise to a suspicion that it was painted from a drawing by his instructor. Two pictures by him have long been in the National Gallery, where for many years they were ascribed to his master Giulio. Rinaldo died young.

MANTUANO, DIONISIO, born at Bologna about 1624, was a painter and architect. After having spent some time at Genoa, he was in 1656 employed at the theatre of the Buen Retiro, in Spain; after this he received the Order of Christ, and was appointed painter to the king. In conjunction with Vicente de Benavides he painted the front of the house of the Marquis de los Valbases, and with Ricci and Carreño worked in the cathedral at Toledo. Among his own compositions we may name especially the ceiling in the ladies' gallery in the Alcazar at Madrid. Dionisio died at Madrid in 1684.

MANUEL, HANS RUDOLPH, the son of Nicolaus Manuel, was born at Erlach in 1525, and studied painting at Basle, under Maximin, about 1544. Several good pictures by him, especially portraits, are to be met with at Berne. He also designed a considerable number of bird's-eye views of towns, and executed several woodcuts. Manuel died in 1572.

MANUEL, NICOLAUS, called DEUTSCH, a Swiss artist, born at Berne about 1484, was a painter, wood-engraver, poet, statesman, soldier, and reformer. It is most probable that he went to Venice in 1511 and studied under Titian. His chief work is the 'Dance of Death, a series of frescoes for the Dominican convent at Berne, which was painted between 1514 and 1522. It exists now only in copies, which show it to have been entirely in the style of Holbein. Another excellent work, representing 'Solomon's Idolatry' (1518), has also come down to us in a copy. Manuel died at Berne in 1530 or 1531. He signed sometimes with his name, sometimes with the annexed monograms:

There are some woodcuts by him from his own designs, in a free, slight style.

MANUEL, POLEQUIN, or JOSSEQUIN, was a miniature painter, who flourished in the 15th century. In 1400 he was engaged by the Duke of Burgundy to make designs for a Bible. Nothing is known of his life, but he had a brother Nicolas, who helped him with his work.

MANWAIRING. Strutt mentions an artist of this name as the engraver of a portrait of the Rev. Mr. Madan about the year 1760.

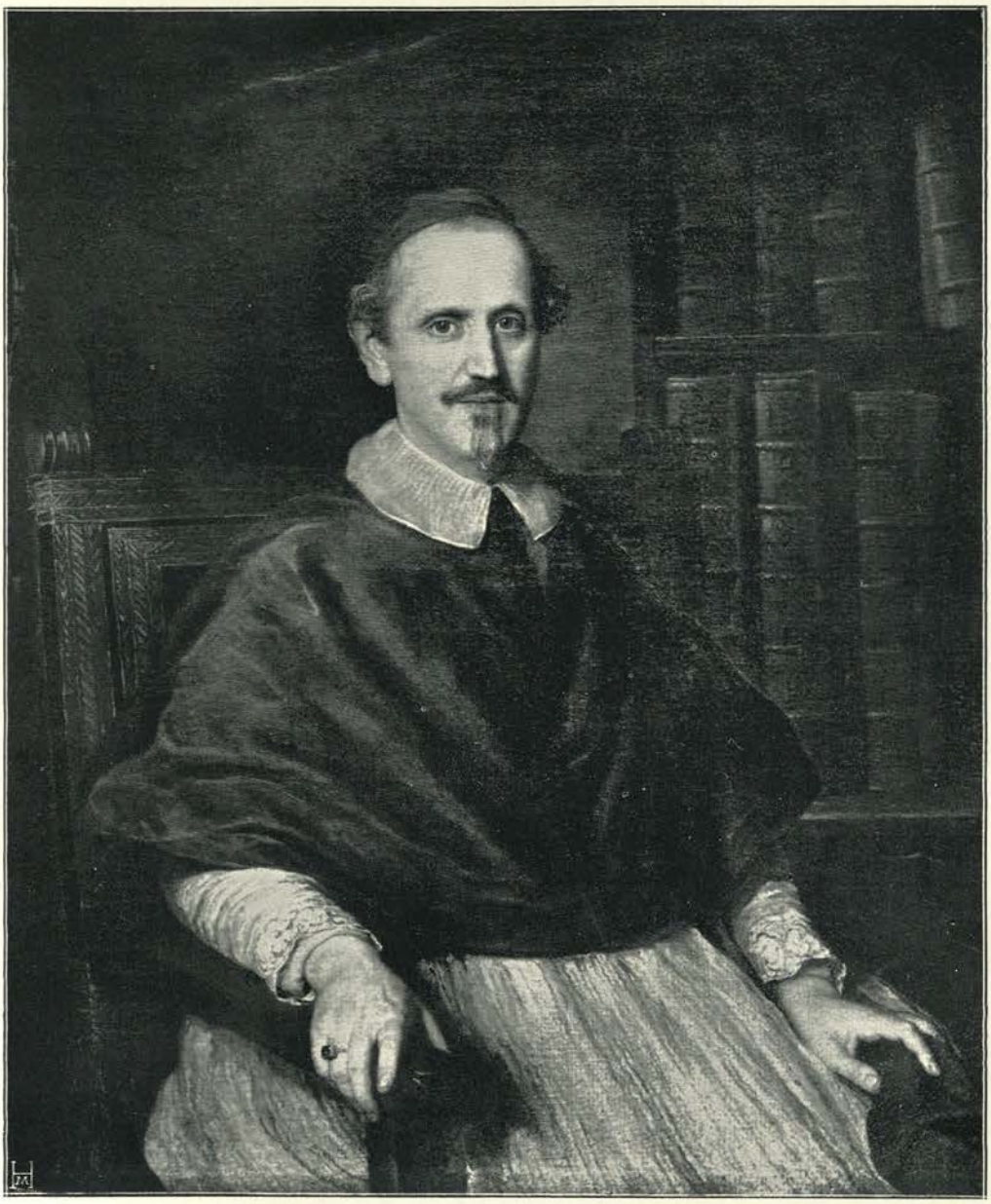
MANZINI, GIUSTO DI ANDREA, was born in 1440. He was a Florentine, and painted by turns under Neri di Bicci, Fra Filippo, and Benozzo Gozzoli. In his own diary he tells us that, under Benozzo, he painted the saints at the sides of the window in the choir of S. Agostino, and the four apostles on the vaulting of the entrance. The former are obliterated but the apostles remain, and show that Giusto was far inferior to his master. Crowe and Cavalcaselle enumerate five pictures which they ascribe to him. He died in 1498.

MANZINI, RAIMONDO, a painter of Bologna, was born in 1668, and was probably first instructed by his father, CESARE MANZINI. At Bologna there is a collection of pictures of fishes, birds, and flowers by him. At one time of his life he was appointed *ébéniste* to the Margrave of Baden. The date of his death is unknown.

MANZOCCHI, FRANCESCO, (MENZOCCHI, or MINZOCCHI,) also called FRANCESCO DA FORLI from his birthplace, was born in 1550. While still very young he attracted the attention of Girolamo Genga of Siena, who conceived for his talented pupil a sincere affection, warmly returned by the younger artist. Before he met Genga, Francesco had copied with great accuracy some fine pictures by Marco Parmigiano, which were in the Cathedral at Forli, and his imitations of Pordenone, under whom he studied at a later period, were considered to be remarkably successful. Although now forgotten, this artist in his own day enjoyed a considerable reputation, and Vasari mentions with commendation his pictures at Forli. Three of these pictures were in the Church of S. Francesco. There were also "certain stories in fresco in the Hall of the Palace." One of these frescoes, 'St. Paul dictating his Epistles,' is still *in situ*. The frescoes of the Palace of the Monte Imperiale above Pesaro, designed by Genga for Francesco Maria, the third Duke of Urbino, were chiefly executed by Francesco and a fellow-student. They represent 'Scenes in the Life of the Duke.'

The activity of this artist was not confined to one district, for in the Romagna he produced numerous works. At Venice, in the Palazzo of the Grimani family at Santa Maria Formosa, he decorated a ceiling with four large oil paintings,

CARLO MARATTA



Hanfstängl photo] [*National Gallery*

PORTRAIT OF CARDINAL CERRI, SEATED

the subjects of which were taken from the story of Cupid and Psyche. "These, although surrounding an octagonal centre-piece by the hand of Salviati, suffer no wit by the comparison." Among the names of artists recorded in the Handbooks as having assisted to decorate the Church of Our Lady at Loreto, no mention occurs of Francesco Manzocchi, and yet the account given by Vasari, and recapitulated by Peries in the 'Biographie Universelle,' is both clear and circumstantial. "In the Chapel of the Most Holy Sacrament, round the marble tabernacle which contained the Host, were Angels, and on the façade of the same, two frescoes, the subjects of which were the 'Meeting of Abraham and Melchizedeck,' and 'The Fall of Manna,' while on the vaulting of the same chapel (the third in the left transept) were small scenes taken from the 'Life and Passion of Our Lord.' Of these nine were painted, the remaining six in *mezzo relievo*. (The ceiling paintings in this chapel are now ascribed to Pellegrino Tibaldi.) The decorations in stucco of the Chapel of the Conception (third in the right transept), now doubtfully given to Lombardelli, Vasari says were executed by Francesco Manzocchi and his son Pietro Paolo, who excelled in this art. 'The Birth and Presentation of the Virgin,' together with a 'Santa Anna and the Virgin and the Divine Child,' above the altar, were painted by Francesco.

"The works of this master are highly commended by the artists, nor was the mode of his life held in lighter estimation, he having always comported himself as a Christian should do. Francesco ever passed his days in much quietude, and calmly enjoyed that which his labours had secured for him."

Manzocchi also painted miniatures, and examples of his work including a portrait of himself are to be found in the Uffizi Gallery, Florence. A. W.

MANZONI, RUDOLPH, a fruit, flower, and miniature painter, was born at Castelfranco in 1675, and died in 1743.

MANZUOLI, TOMMASO D'ANTONIO, (called MASO DA SAN FRIANO,) was born at San Friano in 1536. He was first a disciple of Pierfrancesco di Jacopo di Sandro, and afterwards of Carlo da Loro. An admired work by him is a 'Visitation,' formerly in the Church of San Pietro Maggiore at Florence; afterwards taken to Rome, and placed in the Gallery of the Vatican; it was painted when he was thirty years of age. There are other works by him in the Church of the Santa Trinità, and in the Florentine Gallery. He died in 1575.

MARACCI. See MARRACCI.

MARAK, JULIUS EDUARD, a Bohemian painter and etcher, born March 29, 1835, at Leito-mischl (Bohemia); studied at the Prague Academy with Hanshofer; also at Munich, and finally for two years at Vienna, where in 1860 he settled; became Professor and Rector of the Prague Academy. Many landscapes by him have been engraved, notably 'Die Vier Jahreszeiten und die Vier Tageszeiten,' by Willmann. He etched his own picture, 'Sturmbewegt,' and others; obtained the Reichel prize in 1878, and died at Prague, October 8, 1899.

MARATTA, CARLO, (or MARATTI,) an eminent painter, also an etcher, was born at Camurano, in the March of Ancona, in 1625. At eleven years of age he showed so strong a propensity for design that his parents sent him to Rome, where he entered the school of Andrea Sacchi, under whom he studied for several years, and was his most favoured disciple. On the recommendation of his instructor, he made the works of Guido Reni, the Carracci, and Raphael the chief objects of his study. He returned to his own country, and did not revisit Rome till 1650, when he went there in the train of Cardinal Albrizio, Governor of Ancona. He was much employed in painting Holy Families, pictures of the Virgin, and female saints, on which account the contemporary artists, particularly Salvator Rosa, supposing him incapable of higher or more arduous exertions, satirically styled him 'Carluccio delle Madonne.' To counteract the efforts of his enemies, Andrea Sacchi procured him the commission to paint a picture for the Baptistery of the Lateran, where he represented 'Constantine destroying the Idols,' a performance which silenced his calumniators, and was esteemed one of the ablest productions of the time. It procured him the patronage of Alexander VII., under whose protection, and that of his successors, he became the most popular artist at Rome. In 1704 he received the Order of Christ from Pope Clement XI. for cleaning Raphael's frescoes in the Vatican, and Louis XIV. appointed him court painter through admiration for his picture 'Daphne.' Maratta died at Rome in 1713. Among the best of his more accessible works are:

Brussels Museum: Apollo and Daphne.
Chiswick: Pope Clement XI.
Florence, Pitti Collection: St. Philip Neri.
Hampton Court: Virgin and St. Francis.
Louvre: Sleep of the Child Jesus.
„ Marriage of St. Catherine.
„ Portrait of Maria Maddalena Rospigliosi.
„ His own portrait.
National Gallery: Portrait of a Cardinal.
National Gallery of Ireland: Europa.

By Maratta we have several etchings executed with much freedom and spirit. Some of these are original, others after various Italian masters.

MARATTA, MARIA, daughter and pupil of Carlo Maratta. She married Giambattista Tappi, a poet, and abandoned painting for literature. Her portrait, painted by herself, is in the Corsini Palace at Rome.

MARAVEIA. See under PENSABENE.

MARAZZONE, IL. See MAZZUCHELLI.

MARC. See MARCH.

MARC, A., born at Metz in 1818, was a painter and draughtsman, but was better known as editor of 'Illustration.' He practised for a time as drawing-master at Deikirch, in Luxembourg, when a very young man, and subsequently became a pupil of Delaroche, exhibiting first at the Salon of 1847. He died in 1886.

MARCA. See DELLA MARCA.

MARC-ANTONIO. See RAIMONDI.

MARCEL, N., was born at Frankfort in 1628, and was a scholar of Georg Vlugels, an indifferent painter of still life. Marcel greatly surpassed his master, and his pictures of flowers, fruit, shells, &c., are highly finished and good in colour. He died at Frankfort in 1683.

MARCEL, PROVENZALE, an Italian painter, was born at Cento in 1575. He was a pupil of Paolo Rosetti, and executed a 'Mater Dolorosa.' He died in 1639.

MARCELLIS, OTTO (or MARCELLUS). See SCHRIECK.

MARCENAY, ANTOINE DE GUY, a French engraver, was born at Arnay le Duc in 1724, and died in 1811. He was one of the most successful

imitators of the style of Rembrandt, and has engraved several plates of portraits and other subjects in which the dry point is used with great dexterity. Among others, we have the following prints by him:

PORTRAITS.

Henry IV. of France; *after Janet.*
The Duke of Sully; *after Pourbus.*
The Chevalier Bayard.
The Maid of Orleans.
Viscount Turenne; *after Champagne.*
Prince Eugene; *after Kupetzki.*
Marshal Villars; *after Rigaud.*
General Paoli.
Stanislaus Augustus, King of Poland; *after Bacierelli.*
Marshal Saxe; *after Liotard.*
The Portrait of Tintoretto; *after a picture by himself.*
A half-length of Rembrandt, with a palette.

SUBJECTS.

Sunset; *after Vernet.*
A View of the Sea-coast, with Fishermen; *after the same.*
A Land-storm; *after Van Uden.*
A Skirmish of Cavalry; *after Parrocel.*
The Testament of Eudamidas; *after N. Poussin.*
Tobit recovering his Sight; *after Rembrandt.*
The Lady with the Pearl, an oval, with the date 1768; *after the same.*
The (lady) Gardener; *after G. Dou*, with the date 1766.

MARCH, Estéban, (or Marc,) was, according to Palomino, a native of Valencia, and a scholar of Pedro Orrente, under whom he became an eminent painter of battles. He adopted the Venetian style of painting, and became a kind of Quixote in his art. In order to rouse his imagination he would arm himself cap-à-pié, place lance in rest, and to the sound of drums and trumpets make a furious attack on the walls of his *atelier*. In the church of San Juan de Mercado, in Valencia, is an altar-piece of the 'Last Supper,' highly commended by his biographer, and for the Bueno Retiro he painted a large picture of the 'Marriage at Cana.' He died at Valencia in 1660, at an advanced age. His works are chiefly to be found at Valencia and Madrid.

MARCH, Miguel, (or Marc,) the son and scholar of Estéban March, was born at Valencia in 1633. He painted history and battles in the style of his father, but with much less ability. One of his best performances is the 'Death of St. Francis,' in the church of the Franciscans at Valencia. March died at Valencia in 1670.

MARCHAL, Charles François, a French subject painter, born in Paris in 1825. He entered the École des Beaux Arts in 1843, and studied under Drolling and Dubois. His reputation was acquired by his pictures of Alsatian life and customs. He first exhibited at the Salon in 1852. He died by his own hand in Paris in 1877. Amongst his chief works are:

Fête de la Mère. 1857.
Wasted Labour. 1860. (*Beziers Museum.*)
Interior of an Inn at Bouxwiller. 1861.
The Servants' Fair, Bouxwiller. 1864. (*Luxembourg Gallery, Paris.*)
Spring-time. 1866.
Penelope. 1868.
Alsace. 1873.
The Return from the Masquerade.
Phryne.

MARCHAND, Gabriel, an engraver, was born in Paris about 1755. He was a pupil of E. Voyzard, and executed several works after Barbier, Schmutzer, and others.

MARCHAND, Johann Christian, an engraver, son of Johann Jakob Marchand, a portrait painter, was born in 1679. He was a pupil of Preissler and Bernigeroth, and engraved some portraits and historical pictures. He died in 1711.

MARCHAND, Pierre (or Marchant). Florent le Comte and Professor Christ mention an artist of this name, who lived about the year 1577, and engraved both on wood and on copper.

MARCHANT, J., engraved a portrait of Mrs. Cibber, after Hudson, in 1749.

MARCHANT, Jan, an historical and still-life painter, was born at Antwerp in 1808. In 1832 he migrated to France, and became Professor of Drawing at the Cavalry School at Saumur. He died in 1864.

MARCHANT, Petrus. A book of goldsmith's ornaments, executed with the graver, is signed, *Petrus Marchant fecit. 1623.* Perhaps identical with Pierre Marchand (*q. v.*).

MARCHELLI, Rolando, an Italian painter, was born at Genoa in 1664. He was a pupil of Maratti, but abandoned painting for commerce, and died in 1751.

MARCHESI, Francesco and Bernardino. See Dei Zaganelli.

MARCHESI DA COTIGNOLA, Girolamo, flourished in the early part of the 16th century, and was probably a pupil of Zaganelli. The church of San Francesco, at San Marino, contains his two first pictures, both Madonnas with Saints and Angels. In Lord Ashburton's collection there is a 'Holy Conversation,' signed and dated 1513; and the Bologna and Berlin Galleries possess works by him dated from 1516 to 1526. Vasari asserts that he painted the portrait of Gaston de Foix when he lay wounded at Ravenna in 1512; he also says that during his latter years Marchesi went to Naples and then to Rome, where he painted the portrait of Paul III., and that he died there in his 64th year of a broken heart, through having been entrapped into marriage with a woman of ill fame. His will was made at Bologna in 1531, and can still be seen. The following are among his works:

Berlin.	*Museum.*	Marriage of the Virgin. 1516.
"	"	St. Bernard and his Disciples. 1526.
Bologna.	*Pinacoteca.*	Marriage of the Virgin.
"	"	Virgin, Child, the Baptist, and Saints.
"	"	Predella — The Annunciation; Nativity; Flight into Egypt.
Ferrara.	*S. Maria in Vado.*	Justice and Might.
Paris.	*Louvre.*	Bust of Christ bearing His Cross. (*Signed apparently* Hieronimvs Marchesivs de (?) Cotignola faciebat 1520 (?).)

MARCHESI, Giuseppe, called Il Sansone, was born at Bologna in 1699, and was first a scholar of Marc Antonio Franceschini, but afterwards studied under Aureliano Milani. To the vigorous colour and fore-shortening of his first instructor, he united the correct design of Milani. He has left many works in the churches of Bologna. In San Pietro there is a 'St. Ambrose repulsing Theodosius.' His picture of the 'Birth of the Virgin,' in La Madonna di Galeria, and that of the 'Resurrection,' in Santa Croce, are painted in the style of Franceschini. One of his most esteemed works is the 'Martyrdom of St. Prisca,' in the cathedral of Rimini, on the conception of which the 'St. Agnes' of Domenchino seems to have had some influence. Marchesi died in 1771.

MARCHESINI, ALESSANDRO, according to Orlandi, was born at Verona in 1664, and received his first instruction in art from Biagio Falcieri. At the age of sixteen he was sent to Bologna, and placed under the tuition of Carlo Cignani. Under that master he became a reputable painter of history, and on his return to Verona was employed in San Biagio, La Madonna della Scala, and other public edifices. He resided some time at Venice, where he was chiefly occupied in painting easel pictures of historical and fabulous subjects. He died in 1733.

MARCHESINI, PIETRO, born at Pistoja in 1697, was a pupil of Gabbiani at Florence. He painted several pictures for the churches and palaces in Florence and Pistoja. He died in 1757.

MARCHETTI, DOMENICO, (or MERCHETTI,) an engraver, was born at Rome in 1780, and was still living in 1831. He worked in the manner of G. Volpato. Among his best productions are:

Dante and Beatrice; *after Agricola.*
Religion with the Cross; *after Canova.*
The Tomb of the three Stuarts; *after the same.*

MARCHETTI, MARCO, called MARCO DA FAENZA, flourished at Rome in the pontificate of Gregory XIII., who employed him in ornamenting the Loggie of the Vatican with arabesques, in which he sought to follow the style of Giovanni da Udine. He decorated twenty rooms in the ducal palace at Florence in the same fashion. His talents were not, however, confined to that branch of the art. He painted historical subjects, which were correctly and elegantly designed, with a more than usual mastery of the nude. Of this his 'Murder of the Innocents' in the Vatican is an example. In the church of the Trinità de' Monti he painted a series of pictures of the life of St. Francis di Paolo. He died in 1588.

MARCHI, DOMENICO, known as TEMPESTINO, also DOM. TEMPESTA, was, according to Lanzi, born at Florence in 1652, and was a scholar of Baldassare Franceschini. He painted portraits and landscapes, but distinguished himself more as an engraver than as a painter, and is said to have received instruction in that art from R. Nanteuil and Gerard Edelinck. Among other plates he engraved a set of portraits of the Electors Palatine. He was called 'Tempestino' from having been a pupil of Peter Molyn, who was named Tempesta. He was a great traveller, and there is much uncertainty in his history. The date of his death is variously given; some placing it in 1718, others in 1737. It may be, however, that there were two artists called Domenico Tempesta, and that the accounts of them have been blended.

MARCHI, GIUSEPPE FILIPPO LIBERATI, was born at Rome about 1735, and brought to England in 1752 by Sir Joshua Reynolds. By him he was much employed in preparing his palette, in painting draperies, and in 'forwarding' pictures. He attempted about 1770 to establish himself as an independent portrait painter, but after some brief experience both in London and in Wales, he was glad to return to his former employer. He died in London in 1808. He engraved several plates in mezzotint from portraits by Sir Joshua; among them we may name:

Lady Mulgrave, when Miss Cholmondeley.
Mrs. Crewe and Mrs. Bouverie.
Miss Oliver.
Dr. Goldsmith.
Mrs. Hartley, with her child.

MARCHIORETTO, PIETRO, painter and draughtsman, was born in the neighbourhood of Feltre in 1772. He owed his education in art to a Venetian noble, who placed him first with Lazzarini, and afterwards with Frans Cauzitsch. He afterwards settled down as a teacher at Verona, and was also employed in the chalcographic institute of Bisdomini. He painted a 'Holy Sepulchre' for the church at Brixen, and a number of north Italian landscapes for the Countess Kielmannsegge.

MARCHIS, ALESIO DE, was a Neapolitan, and was born at the beginning of the 18th century. He painted landscapes, sea-ports, and towns on fire, in which he followed the style of Salvator Rosa. His principal works are at Perugia and Urbino. Lanzi reports that, in order to imitate nature more exactly in his conflagrations, he set fire to a barn, for the purpose of study; the fact being discovered, he was sent to the galleys for some years, but was released from his punishment in the pontificate of Clement XI., who employed him in his palace at Urbino, which he decorated with several of his best works. One of his most celebrated pictures is the 'Burning of Troy,' in the Palazzo Semproni. He died about 1742.

MARCILLAT, GUILLAUME PIERRE DE, (called by others GUGLIELMO DA MARCIGIA, or GUILLAUME DE MARSEILLE,) who was chiefly a painter on glass, was born at St. Michel, near Verdun, or, according to others, at Marseilles, in 1475. He was instructed in the art by Claude ('Claudio Francese'), at Nevers, and there entered the order of the Dominicans. Subsequently the two went to Rome together, and painted in the Vatican and in Santa Maria del Popolo, but their works in the Vatican have disappeared. While in Rome Marcillat entered the order of the Benedictines, in 1509, and subsequently executed, from the designs of Claude, several works for Cardinal Passerini at Cortona, and others at Arezzo, Florence, Perugia, and Castiglione. He died at Arezzo in 1537.

MARCKE, EMILE VAN, French animal painter, born of Dutch parentage at Sèvres, August 20, 1827; a pupil of Troyon, the famous animal painter; made his début at the Salon with 'L'Arrosage au Purin' and 'Vue de Villeneuve-l'Etang.' From that date he became a regular exhibitor. Among his most successful canvases we may note: 'Le Retour de l'Etang' (1859); 'La mare aux Pies' (1861); 'Près de Bourbe'; 'La Vanne'; 'Vache Suisse et Vache Normande,' &c. He was repeatedly invited to form part of the jury of the Salon; and he obtained medals in 1867, 1869, and 1870; and a first-class medal in 1878. He was made a Chevalier of the Legion of Honour in 1872. He died suddenly at Hyères in December 1890.

MARCKE, JULIE ROBERT VAN, was born in 1801. She was the daughter of M. Robert, director of the Sevres factory, and married J. VAN MARCKE, a landscape painter and pupil of Watelet. She painted fruits and flowers. Her death took place in 1875. Her two sons have both reached fame as painters.

MARCO, CALABRESI. See CARDISCO.

MARCO DI ANTONIO. See PALMEZZANO.

MARCOLA, MARCO, an Italian historical painter, was born at Verona in 1728, and died in 1790. Nothing is known of him.

MARCOLINI, FRANCESCO, an Italian engraver on wood, was born at Forli about the year 1500. He was from 1530 to 1535 a printer at Venice, but after that he settled at Verona. In 1540 he published a book entitled 'Il Giardino de' Pensieri,'

with woodcuts, executed by himself, after the designs of Giuseppe Porta.

MARCONI, Rocco, painter and engraver, was a native of Treviso, and flourished about the year 1505. He was probably a pupil of Giovanni Bellini. His chief performances are in the Academy at Venice. His picture in the church of San Niccolò, which is considered one of his earliest works, is dated in 1505. One of his best pictures is the 'Adulteress before Christ,' formerly in San Giorgio Maggiore, now in the Procuratie Nuove, at Venice. Another example of the same subject is in the Gallery at Berlin. Dresden, St. Petersburg, and Treviso also possess pictures by him. Marconi engraved some plates.

MARCOVALDO, Coppo di, was a contemporary of Andrea Tafi, and the author of a picture representing the 'Virgin enthroned,' in the convent church of the Servi at Siena, and dated 1261. He is also known to have executed between the years of 1265 and 1275 a number of wall paintings and a 'Madonna' in the cathedral at Pistoja. These have now all perished.

MARCUARD, Robert Samuel, an English designer and engraver, was born in 1751, and died about 1792. He was a pupil of Bartolozzi, whose manner he followed, and was considered one of the best scholars of that master. His engravings are chiefly after the works of contemporary painters, particularly Cipriani and Sir J. Reynolds.

MARCUCCI, Agostino, was a native of Siena. He was educated at Bologna, and had the advantage of studying in the school of the Carracci, until Pietro Facini attempted the establishment of a rival academy, to which Marcucci attached himself. He painted some pictures for the churches at Bologna; among them 'The Death of the Virgin' in the Church of the Conception. Marcucci died early in the 17th century.

MARCUS, Jacob Ernst, was born on the island of St. Eustatius in 1774, and instructed in the rudiments of design by S. Goblé, and in engraving by Vinkeles, at Amsterdam. In 1798 he obtained the first prize at the school of design, and in conjunction with Fock founded a society of artists, 'Kunst zy ons Doel.' Though his landscape drawings were esteemed, he distinguished himself more as an engraver, and we have by him a series of one hundred plates, representing landscapes and portraits after the designs of Caspari. Marcus died at Amsterdam in 1826.

MARÉ, Jean Charles, born at Berlin in 1772, was an engraver, and pupil of the Berlin Academy, of which he became a professor in 1813. He died in 1855. Besides several maps, he engraved some pictures, among others the 'Crowning of the Monument of Lysicrates at Athens,' after Matthäus Mauch.

MARE, P. de. See De Mare.

MARÉ, Richart de la. See De la Mare-Richart.

MARÉCHAL, —, a painter, who died in 1803, is chiefly known by his paintings, on parchment, of Mammalia in the Paris Zoological Museum. Lallier and others have engraved after him.

MARÉCHAL, Charles Laurent, French artist in stained glass, was born in Metz in 1801. He gained a first-class medal at the London Exhibition of 1851, and at the Paris Exposition Universelle of 1855 for his paintings on glass. He was a corresponding member of the Institute of France, and Chevalier of the Legion of Honour in 1846. He died in 1887.

MARÉES. See Desmarées.

MARÉES, Hans von, a German painter, born December 24, 1837, at Elberfeld; studied at Coblentz; and in 1853 under Steffeck in Berlin; also in Munich, going to Italy in 1864. He finally settled in Rome. At the Munich Exhibition in 1891 a special collection was shown of the artist's works, mostly sketches and studies. He was a painter of great vigour and individuality. Most of his works were acquired by Conrad Fiedler, who bequeathed them to the Bavarian State, and are now to be seen at the Marées Gallery at Schleissheim. He died at Rome, June 5, 1887.

MAREL, or MARRELLUS, Jacob, painter of still life, was born at Frankfort about 1614. He is said to have been a pupil of Georg Flegel at Frankfort, and of J. D. de Heem at Utrecht. He was the first master of Abraham Mignon. His pictures are very rare, but one has recently been added to the Rijks Museum, Amsterdam, with the inscription *Jacobus Marrellus fecit Utrek*, 1634. Marel died in Brussels about 1685.

MARESCALCO, Il. See Buonconsiglio.

MARESCALCO, Pietro, called Lo Spada, a native of Feltre, was a portrait and historical painter, and flourished about 1576. At Feltre there is a 'Madonna' by him; at Dresden a 'Salome bearing the head of John the Baptist,' and a 'Solomon and the Queen of Sheba.'

MARESCOTTI, Bartolommeo, was a native of Bologna, and was brought up in the school of Guido Reni, of whose style he was an unsuccessful imitator. There are some of his works in the churches and public edifices at Bologna; in San Martino Maggiore, the 'Martyrdom of St. Barbara'; in San Stefano, the 'Crowning of the Virgin'; and 'St. Sigismondo condemned to death,' in the church dedicated to that saint. He died in 1630.

MARGARITONE di MAGNANO, was born at Arezzo in 1216. He was painter, sculptor, and architect, and a man of note in his day. Influenced, however, by the fact that he was a fellow-townsman, Vasari has spoken of him at greater length than the excellence of his works will justify. Of these the best is a 'Madonna with scenes from the lives of the Saints,' now in the National Gallery. Margaritone's chief work in sculpture is the monument to Gregory X. in Arezzo Cathedral. He died at Arezzo in 1293. The date of his death has sometimes been given as 1313, which would make him 97 years of age. This was a mistake arising apparently through the transposition of a c in the roman numeral. Margaritone's chief surviving works are:

Arezzo.	*S. Francesco.*	A Madonna.
"	"	Christ on the Cross (colossal).
Liverpool.	*Institute.*	Coronation of the Virgin.
London.	*Nat. Gal.*	Madonna, with scenes from the lives of the Saints.
Sargiano, near Arezzo.		A St. Francis.

The picture ascribed to him in the Guise collection at Christchurch, Oxford, is a Byzantine work of the 17th century.

MARGHINOTTI, Giovanni, was an Italian historical painter of some talent. He was painter to Charles Albert of Savoy, and died in 1865.

MARGHUCCI, Giacomo, an engraver and printseller of the 18th century. He has left some plates of antique busts and statues.

MARGUERITE, Archduchess of Austria, who was born at Brussels in 1480, painted a few portraits with some skill. She died in 1530.

MARI, Alessandro, was born at Turin in 1650,

and was first a scholar of Domenico Piola of Genoa, but afterwards went to Venice, where he studied some time under Cavaliere Liberi. He next visited Bologna, and passed some years in the school of Lorenzo Pasinelli, and on leaving that master, painted some pictures for Bolognese churches. His principal residence was at Milan for a time, where he gained considerable reputation by painting symbolical subjects, in imitation of the old masters. According to Lanzi he went to Spain, and died at Madrid in 1707.

MARIA, Erc. di. See San Giovanni.

MARIA, Francesco di, was born at Naples in 1623, and became a disciple of Domenichino, when he resided in that city. Like his instructor, he studied the subjects he painted with the most profound attention; and, like him, patiently endured the taunts of his contemporaries for tardiness and irresolution. His historical works are not numerous. He excelled in portrait painting; and Lanzi reports, that a portrait by him being exhibited at Rome with one by Rubens, and another by Van Dyck, the preference was given by the judges, Niccolò Poussin, Pietro da Cortona, and Andrea Sacchi, to that of Maria. He died in 1690.

MARIANI, Giovanni Maria, was a native of Ascoli, and flourished about the year 1655. He was a scholar of Domenico Fiasella at the time when Valerio Castelli was also under that master, and in conjunction with him distinguished himself by several works at Genoa, both in oil and in fresco. His picture in the oratory of San Jacopo, of the baptism of that saint, may be ranked with the best productions of his time. He passed some part of his life at Rome, and was received into the Academy there in 1650. He sometimes painted historical subjects of an easel size, and his works of this class are found in the Collections at Genoa and Florence. One of the best is a 'Rape of the Sabines,' in the Florentine Gallery.

MARIE, Adrien, French painter, was a pupil of Camino, Pils, and Bayard. He was a member of the Société d'Aquarellistes Français, and gained a medal at the Exhibition of 1889. He died in 1891.

MARIENHOF, A., a Dutch painter, was born at Gorcum in 1650. It is not known by whom he was taught, but according to Descamps he passed the early part of his life in studying and copying the works of Rubens. He afterwards settled at Brussels, where he was much employed in painting small historical pictures in the manner of that master. He died young; Balkema says in 1712.

MARIESCHI, Jacopo, (or Giacomo,) the son of Michele Marieschi, was born at Venice in 1711. After being instructed in design and perspective by his father, he became a scholar of Gasparo Diziani. He painted architectural subjects, and views of Venice, in which he imitated the style of Canaletto. The National Gallery of Ireland has two of his works, both views of Venice, which are there on deposit from the National Gallery of London. He died in 1794.

MARIESCHI, Michele, was a native of Venice. He excelled in painting architectural views and perspectives, and passed the first part of his life in Germany, where his works were much esteemed. On his return to Venice he painted the most remarkable views in that city, several of which, moreover, he has etched. He died in 1743.

MARIETTE, Jean, an eminent French engraver and print-seller, was born in Paris in 1654. He was instructed in drawing by his brother-in-law, J. B. Corneille, with the intention of becoming a painter, but by the advice of Charles le Brun, he changed his pursuit, and devoted himself to engraving. He died in Paris in 1742. Several of his plates are from his own designs. He worked both with the point and the graver. We have a great number of plates by him, the greater part of which are frontispieces, vignettes, and other book ornaments. The following are esteemed his best prints:

The Descent from the Cross; *after Le Brun.*
The Angels ministering to Christ in the Desert; *after the same.*
St. Peter delivered from Prison; *after Domenichino.*
Moses saved from the Nile; *after Poussin.*
Joseph making himself known to his Brethren; *after M. Corneille.*
Christ curing the Paralytic; *after the same.*
St. Louis receiving the Communion; *after J. B. Corneille.*
St. Louis received into Heaven; *after the same.*

MARIETTE, Pierre Jean, was the son of Jean Mariette, from whom he inherited a very considerable property, and an extensive collection of prints, which, by continual additions, he rendered the most numerous and select of any private gathering in Europe. His immense collection was sold in Paris in 1775. For his amusement he etched a few landscapes, after Guercino; and some heads and studies, after the Carracci and Pierino del Vaga. He also brought out a 'Traité des Pierres gravées,' with 250 engravings of antique gems from his own hand, in 2 vols., folio. He died in Paris in 1774.

MARIGNY, Michel, a French historical painter, was born in Paris in 1797, and died there in 1829; he was a scholar of M. Lafont and the Baron Gros. He painted several pictures of large dimensions for churches at Paris and Rouen, and one of 'Moses, as the Law-giver,' for a council-chamber in the Louvre. His last production, a 'Wounded Soldier,' was exhibited at the Luxembourg in 1830.

MARILHAT, Prosper, was born at Vertaison, in the south of France, in 1811, and entered the Atelier of Roqueplan at Paris in 1829. There he executed several landscapes in the classic manner. During 1831-33 he travelled in Greece, Syria, Palestine, and Egypt. There his natural bent was developed, and he studied nature long and conscientiously. His power was chiefly shown in his rendering of southern light. He attracted attention at once with his oriental subjects, but he improved steadily up to his last years. Marilhat died in Paris in 1847. His best pictures are:

Ruins of the Mosque of Sultan Hakim.
The Esbekieh Square, Cairo.
Caravans at Baalbec. 1840.
Syrian Arabs on the March.
A Souvenir of the Nile.

MARILLIER, Clement Pierre, a French designer and engraver, was born at Dijon in 1740, and died on his own estate near Melun in 1808. He first studied painting under Hallé at Paris, but the cares of maintaining his family compelled him to illustrate books, and he made numerous drawings of subjects from the Bible, and for the works of Dorat, the Abbé Prevost, De Roucher, Amand Bacculard, Voltaire, and Sauvigy. He also engraved from his own designs the landscapes for 'Les Voyages en France, à Naples et en Grece,' and for various other works.

MARIN-LAVIGNE, Louis Stanislas, a French

painter and lithographer, born in Paris in 1797 He died in 1860. His lithographs form his best claim to be remembered. The best are:

Battle of Jemappes; *after Horace Vernet.*
Camille Desmoulins; *after the same.*
Netscher and his Daughter; *after Netscher.*
Retreat from Moscow; *after Cogniet.*
La belle Jardinière; *after Raphael.*
Mater Dolorosa; *after Murillo.*

MARINARI, ONORIO, a painter and engraver, was born at Florence in 1627. He was first instructed by his father, PIETRO MARINARI, and afterwards by his cousin, Carlo Dolci, and for some time followed the finished and laboured manner of the latter, but afterwards adopted a larger style. His principal works are in the church of Santa Maria Maggiore, and in that of San Simone at Florence. He died in 1715. Among his paintings are:

A series of portraits of painters (Florence).
St. Jerome.
St. Mark healing the sick.
The Hours preceding the chariot of the Sun.

He engraved 19 plates for a mathematical treatise, written by himself.

MARINAS, DE LAS (or DELLE MARINE). See DE LAS MARINAS.

MARINI, ANTONIO, was born at Prato in 1788. He was a pupil of the Academy at Florence. In 1821 he introduced the art of lithography into Italy, and twenty years later was admitted a member of the Florence Academy. He restored several of the frescoes of Giotto, Gaddi, and Gozzoli, and painted various Madonnas in the style of the old masters. He died at Florence in 1861.

MARINI, BENEDETTO, was a native of Urbino, and flourished about the year 1625. According to Lanzi, he was one of the most distinguished scholars of Claudio Ridolfi, and on leaving that master resided some years at Piacenza, where he painted several altar-pieces and other works, in which he united the Lombard with the Venetian style. The most celebrated of his performances is his picture of the 'Multiplication of the Loaves,' in the refectory of the Conventuali, painted in 1625; an immense composition, painted in oil, and arranged with surprising ingenuity and variety.

MARINI, GIULIA. See NUTI.

MARINKELLE, JOSEPH, (called MARINKELTJE,) a Dutch painter, was born at Rotterdam in 1732. His nickname was an allusion to his small stature. He was a miniature and portrait painter, and in practice for a long time at Amsterdam. He died in 1775, and his death has been ascribed partly to chagrin caused by a lampoon from the pen of an authoress whom he had failed to flatter in painting her portrait.

MARINUS, IGNATIUS CORNELIS, a Flemish engraver, was probably born about 1587. The date of his death is uncertain. His principal residence was at Antwerp, where he executed several plates, in a neat but singular style. They are worked entirely with the graver, with very delicate strokes crossing each other, and filled up with long dots. The best are named in the following list:

The Flight into Egypt; a night-piece; *after Rubens.*
St. Ignatius curing the Diseased; *after the same.*
St. Francis Xavier resuscitating a Dead Person; *after the same.*
The Adoration of the Shepherds; *after Jordaens.*
Christ before the High-priest Caiaphas; *after the same.*
The Martyrdom of St. Apollonia; *after the same.*
A Concert of Village Children; *after C. Saftleven.* 1633

He also engraved some plates, after M. A. Caravaggio, Van Dyck, and others.

MARINUS, VAN REYMERSWALE, son of Nicholas, a painter admitted as free master into the Antwerp Guild of Saint Luke in 1475, was born in 1497. He was known to Guicciardini and Vasari as Marinus of Zierickssee, a town in the isle of Schouten in South Zeeland, where he apparently settled. He was also known as Marinus De Zeeu, *i. e.* the Zeelander. In 1509 he was apprenticed to a glass-painter of Antwerp named Simon van Daele. He probably later on worked as a journeyman under Quentin Metsys, at all events his paintings show that he was greatly influenced by that master. The details of costumes and accessories in his pictures are elaborated with extreme care and precision. It is not known when he left Reymerswale and settled in Middelburg, where he is said to have taken part in the sack of the West Minster on August 21, 1566. He was tried and found guilty, and sentenced, on June 23, 1567, to walk in the procession in his shirt, carrying a lighted torch, and to be banished from the town for six years. Whither the old man went or when he died is not known.

Madrid.	*Prado Gallery.*	The Blessed Virgin and Child.
"	"	Saint Jerome meditating. Two versions of the subject. Variations of this composition in the Academy, Madrid; in the Museum, Berlin; at the Convent of the Black Sisters, Bruges; in the possession of M. De Backer, Louvain, etc.
London.	*Earl of Northbrook.*	The Call of Saint Matthew.
Ghent.	*Museum.*	The Call of Saint Matthew.
Vienna.	*Gallery.*	The Unjust Steward.
"	"	Saint Jerome meditating.
Dresden.	*Gallery.*	A tax-gatherer weighing coin, and his wife. Variations of this subject at the Prado, Madrid; at the Munich Gallery, the National Gallery, etc., etc.

W. H. J. W.

All these pictures were, in spite of signatures and dates, formerly attributed to Quentin Metsys.

MARIO DI FIORI. See NUZZI.

MARIOTON, JEAN ALFRED, who died in 1903, was a young artist under Gérôme, Bouguereau, and Tony Robert-Fleury; was a brother of Claudius Marioton, the well-known *ciseleur*, whilst the sculptor Eugène Marioton is another brother. Jean Marioton won a second Grand Prix de Rome, and had of late years distinguished himself as a decorative artist; examples of his *plafonds* and exquisite panels are to be found in many of the great houses of eminent Parisians. He had been for some time *hors concours* at the Salon, and to last year's exhibition he contributed a *plafond* of 'Sommeil' and a portrait.

MARIOTTI, —, who was a native of Italy, and probably a painter, is known only by a slight spirited etching of a frontispiece to a collection of altar-pieces, published at Rome by Giacomo Rossi. It is after a design by Ciro Ferri.

MARIOTTI, CARLO SPIRIDONE, an historical painter, and native of Perugia, is supposed to have been a pupil of Subleyras. He died in 1775.

MARIS, J., Dutch painter, member of a family of artists, his two brothers sharing his fame. Born at the Hague in 1838; his early studies were commenced at the Academy there. He subsequently went to Antwerp, and finally drifted to

Paris, where he entered the studio of Hébert. The French *paysagistes* of the day greatly influenced him, especially Diaz and Daubigny, though it was not till much later in his career that he gave his serious attention to this branch of his art. He began to exhibit at the Salon in 1862, and for the next ten years was a regular contributor. In 1872 he quitted Paris, and took up his residence at the Hague. His pictures of Dutch coast scenery, notable for their vigour and spontaneity, soon won for him a leading position among artists of his country. He obtained the gold medal at the Paris Exhibition of 1889 for five pictures sent in. The Museums of Amsterdam and of the Hague contain fine examples of his art. He died at Carlsbad in October 1899.

MARISSAL, PHILIP, a portrait and still-life painter, was born at Ghent in 1698. He was a pupil of Leplat. There are several large decorative pictures by him at Ghent. He died in 1770.

MARKÓ, KARL, was born at Leutzschau, in Hungary, in 1790. He studied at Vienna, Rome, Pisa, and Florence. His pictures are mostly landscapes with figures, in the style of Gaspar Poussin. He died in 1860.

MARKOS, GIORGIOS, a native of Argos, who, early in the 18th century, painted a number of frescoes in the church of the 'Panagia-Phaneroumena,' in the island of Salamis. In this work he was helped by his pupils. It was finished in 1735.

MARKS, HENRY STACY, was born September 13, 1829, in London, and was a pupil at the Royal Academy Schools in 1851. He did not make much progress at the schools, and never passed into the Life Class, but with Calderon went off to Paris, where he entered the atelier of M. Picot, and became later on a scholar at the Beaux Arts. In 1853 he returned to England, and exhibited in that year his first picture at Burlington House, which he entitled 'Dogberry,' and in which he showed the dainty and pleasing vein of humour which was so important a feature in all the afterwork of his career. His early pictures bear evidence of his love of Shakespeare, and it should be noted in considering them that few men were so much at home in Shakespeare as was Marks, and that he knew by heart whole plays, and was an adept at quoting from his favourite author at all times. He was exceedingly fond of living creatures, especially of birds, and delighted in visits paid to the Zoological Gardens, where he made careful studies of the creature before him, and delighted in the droll humour and quaint dignity of the storks, parrots, camels, pelicans, penguins, and elephants. A man of very serious countenance, almost gloomy at times, and brought up as a child in the midst of the most austere and religious atmosphere, Marks was really full of dry and piquant humour, and one of the kindest of men, ever ready to amuse, to help, or to cheer his friends. To those who did not know him, the revelation of his character which was contained in his pictures, differing so completely as it did from the appearance of the man, came as a great surprise, but amongst his fellow-artists there was no one more popular and few men so deeply loved as "Marco," as he was affectionately styled. He was a very hard worker, always busy, never discontented, and seldom in possession of substantial means. His pictures were appreciated only by a few, and he had to turn his hand to various forms of work, such as the designing of book-plates, stained-glass windows, and Christmas cards, the illustration of books, drawing upon wood, and decorative work, in the way of friezes and panels for theatres, summer-houses, and halls. In all the difficulties of his life he was cheerful and at times merry, whilst so sympathetic was he that in the midst of the gravest troubles and privation he would share all he possessed with some struggling friend, or forfeit any special delight for the pleasure of being able to assist another man, and of doing it as handsomely as possible, and withal in so modest a fashion as to win the heart of that friend, and unite it ever to his in bonds of deepest affection. His intense love for birds enabled him to enter very much into an understanding of their lives. He never gave them human attributes in his pictures, but painted them as simply as possible, believing so vehemently in their own sly humour as to declare that to give a title to a picture of birds was to spoil it. His pictorial style has been called mediæval, and Atkinson said that what middle-age sculptors did in stone and on cathedral stalls, he was able to do on canvas. There was, however, very little of the caustic humour of mediæval times in Marks. There was dignity with mirth, sly humour and fun, but seldom anything that came within measurable distance of cruel satire or bitter irony. Both these qualities were practically non-existent in the mind of Marks.

His list of pictures is a very long one; the following should be mentioned:—'Christopher Sly,' 1854; 'Slender's Courtship,' 1855; 'Bottom as Pyramus,' 1857; 'A Day's Earnings,' 1858; 'Dogberry's Charge to the Watch,' 1859; 'The Sexton's Sermon,' 1860; 'The Franciscan Sculptor,' 1861; 'The Jester's Test,' 1862; 'How Shakespeare Studied,' 1863; 'Doctors Differ,' 1864; 'My Lady's Page in Disgrace,' 1866; 'Falstaff's Own,' 1867; 'Gunnery in the Middle Ages,' 1869; 'The Minstrels' Gallery,' 1869 (in which year he became A.R.A.); 'The Bookworm,' 1871; 'Waiting for the Procession,' 1872; 'A Peep of the Avon,' 1873; 'The Latest Fashion,' 1874; 'Jolly Post Boys' and 'A Merrie Jester,' 1875; 'The Apothecary,' 1876; 'A Bit of Blue,' 1877; and also 'The Spider and the Fly' and 'Convocation' in 1878. He became Royal Academician in 1879. Other works exhibited elsewhere than at Burlington House were:—'Jack o' Lantern,' 'Orpheus,' 'May Day in the Olden Time,' 'The Tucker,' 'The Princess and the Pelican,' 'The Missal Painter,' 'The Ornithologist,' 'The Three Jolly Post Boys,' 'St. Francis and the Birds,' 'Science is Measurement,' 'Cowper and His Hares,' 'The Page of Rabelais,' 'The Bookworm,' and 'The Chairman of Committee.'

Marks must never be considered as a comic artist; such an idea would have been most distasteful to him. He had no pose, no exaggeration about either his expressions or his works, and no desire to raise a vulgar laugh. His paintings charm by their very simplicity and artlessness; they were bright in colour, simple in design, straightforward in workmanship, and cleverly varied in treatment. He had not much feeling for ideal beauty, but a love for grotesque form, quaint style, and the quiet labour of a book-hunter or an ornithologist, such as he often depicted. He was possessed of some literary skill, and his two volumes of reminiscences were well received. Amongst his friends his manly sincerity, his noble sympathy, and his unaffected uprightness gained

him a whole-hearted affection, and when he died on January 9, 1898, he was mourned for with tender regret by every person who had ever met and known him. G. C. W.

MARLET, JEAN HENRI, a French poetical, historical, and portrait painter, was born at Autun in 1771, and was a pupil at the Academy at Dijon, and afterwards of the Baron Regnault. His compositions are numerous, embracing a great variety of subjects from poetry, history, anecdote, and fancy. He has published some works in lithography, among them 'Les Tableaux de Paris.' He died in 1846.

MARLIE, RENÉE ELIZABETH. See LEPICIÉ.

MARLOW, M., an obscure English engraver, lived towards the end of the 17th century. He appears to have been employed only by the booksellers; in that capacity he engraved a portrait of John Mayne, Arithmetician, prefixed to his 'Clavis Commercialis'; dated 1674.

MARLOW, WILLIAM, an English landscape painter and engraver, was born at Southwark in 1740. He was a scholar of Scott the marine painter, and also studied in the St. Martin's Lane Academy. He joined the Incorporated Society of Artists, and from 1762 repeatedly exhibited at Spring Gardens. From 1788, however, he was a regular exhibitor at the Academy until 1796, and again for the last time in 1807, when his picture was 'Twickenham Ferry by Moonlight.' In his earlier career he had painted views of several English noblemen's seats, and from 1765 to 1768 he travelled in France and Italy. On returning home he settled first in Leicester Square, and afterwards at Twickenham, where he died in good circumstances in 1813. He painted scenes on the lower banks of the Thames, and also in the neighbourhood of Richmond and Twickenham. He also painted and etched some Italian views: to these he has put his name, with the addition of F. S. A. Some of his pictures are in the Foundling Hospital; several have been engraved, including views of Westminster and Blackfriars Bridges. The South Kensington Museum possesses one landscape by him.

MARMIETTI, LODOVICO, an Italian engraver, was born at Parma in the 15th century. He was a pupil of his father, Francesco Marmietti. He went to Rome in the train of Cardinal Salviati, and there made a certain reputation.

MARMION, Sir EDMUND, was an English designer and engraver, of the time of the two Charleses, who has left a few etchings of domestic subjects of ladies and gentlemen, from his own designs. His prints bear some resemblance to those of Gaywood, though inferior. There is a portrait of George Tooke, of Popes, by him, which is scarce; also some portraits in the style of Van Dyck.

MARMION, SIMON, a native of Amiens, son of John Marmion, born about 1425. He was working at Amiens from 1449 to 1458, chiefly on decorative work, but in 1454 he painted a picture for the court of justice in the town hall; it represented our Lord on the Cross with the Blessed Virgin, St. John and other figures, for which he was paid 14*l.* 4*s.* In February of that year he was one of the thirty-four painters who were called to Lille from Bruges, Audenaerde, Ghent, Tournay and Arras to work on the decorations for the celebrated Banquet du Faisan, and he had evidently then attained reputation, as he was paid at the rate of twelve shillings a day. In 1458 he left Amiens and settled in Valenciennes, where he resided until his death. In 1462 he obtained permission to gather the painters of Valenciennes into a guild. In 1465 he was in possession of two houses. His father and brother William joined him in that year, during which, or early in 1466, he married Joan de Quaroube, daughter of a wealthy wine merchant. He died on December 25, 1480, and was buried in the guild chapel of St. Luke, in the church of Our Lady, and canon John Molinet, the chronicler of Philip of Burgundy, composed a somewhat pretentious epitaph of six verses, which perished during the Revolution of the 18th century. No picture can with certainty be assigned to him; but besides painting the altarpiece of the guild chapel, he is known to have executed paintings for the churches and monasteries of Valenciennes, for the cathedral of Cambray, and also for Tournay, as he had himself inscribed in the guild of that city in 1468, doubtless that he might be able to deliver them without let. In 1473 he painted the portraits of Charles the Bold and Isabella of Bourbon. Velasquez de Lucena bequeathed a picture of the 'Blessed Virgin and Child,' by his hand, to the hospital of Louvain. Simon was also celebrated as an illuminator and miniaturist, and, as such, adorned a breviary for Philip, Duke of Burgundy, on which he was engaged for nearly four years, 1466–70. It is not known where any of these now are, if they have escaped destruction. Two paintings only are with some probability attributed to him: a diptych, painted for Jeanne de Bourbon, in the Musée Condé at Chantilly, and a series of subjects from the life of St. Bertin, formerly the shutters of the reredos of the abbey of St. Bertin, at St. Omer's, now in the possession of the Princess of Wied, at Wied, in Germany, with the exception of the two small uppermost panels in our National Gallery. WILLIAM MARMION, Simon's brother, admitted as free master into the Guild of St. Luke at Tournay, seems to have settled there, if not permanently, at least for some time, as he received apprentices. W. H. J. W.

MARMOCCHINI, GIOVANNA CORTESI, was born at Florence in 1670. She was first a pupil of Lieven Mehus, and afterwards of Pietro Dandini and Ippolito Galantini. Although she chiefly excelled in portraits in miniature, she practised both in oil and in crayons. The Grand Duchess of Tuscany was her patroness. She died in 1736.

MARMOLEJO. See VILLEGAS MARMOLEJO.

MARNE. See DEMARNE.

MARNEFFE, FRANÇOIS DE, an obscure Flemish landscape painter, born in 1793, and died in 1877.

MAROLD, LOUIS, well-known French illustrator, specially of books by Daudet, Paul Bourget, and Pierre Loti. He died at Prague in 1899 at the age of 34.

MAROLD, LUDĚK, a Hungarian painter, born at Prague, August 7, 1865; studied at the Academy there, and subsequently at Munich under Gysis and Löfftz. Pirner also gave him valuable instruction. He worked for a time in Paris, and here developed his talent for book illustration. The Prague Rudolfinum possesses his 'Egg Market, Prague' (1888), and examples of his work in water-colour are in the Munich Pinakothek. He died at Prague, November 30, 1898.

MAROLI, DOMENICO, was born at Messina in 1612. He was a scholar of Antonio Ricci, called Barbalunga; and on leaving the school of that master visited Venice, where he studied with profit the works of the great Venetian masters. Among

his pictures are the 'Martyrdom of St. Placido,' in San Paolo; and the 'Nativity,' in the Chiesa della Grotta, at Messina. While at Venice he painted with success some pastoral subjects, in the style of Giacomo Bassano. Maroli fell a victim to the revolution which took place in Sicily in 1674.

MAROLLES, PHILIP DE, (or DE MAZEROLLES,) a Frenchman by birth, illuminator and miniaturist in the service of Philip, Duke of Burgundy, in 1466. On the death of that sovereign he settled in Bruges, and became a member of the Guild of Booksellers. He died in 1479. A fine Book of Hours in the Imperial Collection at Vienna is known to have been in part adorned by him.

MARON, ANTON VON, was an Austrian portrait painter, born at Vienna in 1733. He was a pupil of Mengs, whose sister Teresa he married. He painted a portrait of the Emperor Joseph II. His death took place at Rome in 1808.

MARON, TERESA VON, a sister of Rafael Mengs, was born at Aussig in Bohemia about 1733. She studied painting under her father, and in 1752 went to Rome with her brother Rafael. She married Anton von Maron, and attained to some excellence as a miniaturist.

MARONE, JACOPO, was a native of Alessandria, and flourished from about 1451 to 1484. He spent most of his life in and around Genoa, where he painted several altar-pieces for the churches. In the church of San Jacopo at Savona is a picture of the 'Nativity' by him, painted in distemper, in a careful, high-finished style. In Santa Brigida, at Genoa, are two pictures by this master, dated 1481 and 1484.

MAROT, DANIEL, the son of Jean Marot, was born in Paris about 1650-55, and distinguished himself as an architect, designer, and engraver. He is usually styled architect to William III., King of England. He engraved several plates in the style of his father, which were published at Paris, with some of those of Jean Marot, entitled 'Receuil des planches des Sieurs Marot, père et fils.' He also engraved a set of architectural plates, which were published at Amsterdam in 1712; and the statues and vases in the palace at Loo. He was living in 1718. We have also the following prints by him:

The great Fair at the Hague, with the Burghers under arms, saluting the Prince and Princess of Orange; *in two sheets.*
The great Fair at Amsterdam, with the Citizens under arms.
The Festival of the Birth-day of the Prince of Orange. 1686.
The Interior of the Audience-chamber at the Hague.
A perspective View of Voorst.

MAROT, FRANÇOIS, a French painter, was born in Paris in 1667. He was the best scholar of Charles de la Fosse, and painted history in the style of that master. One of his most esteemed works is a picture in the church of Notre Dame, representing 'Christ appearing to the Three Marys'; another is the 'Martyrdom of St. Lawrence,' in a church at Rotterdam. He died in 1719. Moreau, Chereau, and others have engraved after his works.

MAROT, JEAN, a French architect and engraver, was born in Paris in 1620. We have by him several architectural plates, plans and elevations of the most remarkable edifices in Paris and its neighbourhood. In conjunction with S. de la Boissière, Is. Silvestre, I. de Paultre, Seb. le Clerc, F. Chaveau, and other artists, he executed several of the plates for the cabinet of the King of France. The following are his principal prints:

A set of thirteen plates of Churches and public edifices at Paris; designed and engraved after their measurement by *J. Marot.*
A second set of twelve plates of the same.
Twenty-one Views of the Château de Richelieu.
Plans and Elevations of the Louvre; three plates.
Plans and Views of the Château de Vincennes; three plates.
Plan and Elevation of the Château de Madrid; two plates.

MARQUEZ, ESTÉBAN, a Spanish historical painter, was born in Estremadura about the middle of the 17th century, and was a scholar of his uncle Fernando Marquez de Joya, who followed the school of Murillo. At the death of his uncle Marquez went as a workman to one of the establishments where they manufactured pictures for exportation to America; but not having had sufficient practice and experience in this sort of work, he became the butt of his fellow labourers, and was obliged to quit Seville and return to his native place. After a while he returned to Seville, and having by close application acquired a tolerable facility in imitating the style of Murillo, he surpassed all those who had before made him the object of their mockery. His works are nearly all in Seville. He died at Seville in 1720.

MARQUEZ DE JOYA, FERNANDO, uncle of Esteban Marquez, was a painter of portraits, among which he in 1649 produced that of Cardinal Spinola, which is engraved by Van der Gouwen. He followed the manner of Murillo; and was a frequenter of the Academy of Seville from 1668 to 1672, when he died.

MARQUIS, —, an English portrait painter, who painted small portraits in oil in the reign of James I.

MARQUIS, PIERRE CH., a French historical painter, was born at Tonnere in 1798. He was a pupil of Lethière. He died in 1874.

MARR, JOSEPH HEINRICH LUDWIG, was born at Hamburg in 1809; he there studied under Suhr and Rosenberg, and afterwards at Munich and Rome. His pictures deal principally with Bavarian and Italian peasant life. He died at Munich in 1871.

MARRACCI, GIOVANNI, was born at Lucca in 1637, and was first a scholar of Pietro Paolini. When he was fourteen years of age he went to Rome, where he had the advantage of being received into the school of Pietro da Cortona, under whom he studied some time; and before he was twenty-five had distinguished himself as an historical painter. On the death of his father he returned to Lucca, where he painted several pictures for the fraternity of San Lorenzo, and the Collegiate de San Michele. In the cathedral of Sant' Ignazio, at San Giovanni, he painted some considerable frescoes. His brother HIPPOLYTE worked with him. He died in 1704.

MARREBECK, J., was probably a native of Holland, and flourished about the year 1700. We have a few mezzotint portraits by him.

MARRON, MARIE ANNE CARRELET DE, historical painter and poetess, was born at Dijon in 1725. The cathedral of that town possesses a 'Conception' by her. She died in 1778.

MARSDEN, BARBARA. See under MEYER, JEREMIAS.

MARSEUS. See SCHRIECK.

MARSHAL, ALEXANDER, a water-colour painter, who practised in the latter part of the 17th century. He worked in 'Tradescant's ark,' and made some good copies after Vandyck.

MARSHALL, BENJAMIN, an English animal painter, born in 1767, who practised in London and Newmarket. His speciality was horses, and he contributed to the 'Sporting Magazine.' His works occasionally appeared at the Academy between 1800 and 1819. He died in 1835.

MARSHALL, CHARLES, one of the best scene painters who ever worked in England, and one who in later years, giving up the theatre which witnessed his early triumphs, took to landscape work and made a name in that branch of art also. He was born in London in 1806, and as a lad was articled to Marinari the Italian scene painter at Drury Lane. From thence he passed to Covent Garden Theatre, and for that place produced some of his best works. He painted a diorama illustrating the 'Coronation of William IV. at Westminster Abbey,' and assisted at the decoration of the same building at the Coronation of Queen Victoria. He also painted several important moving panoramas, especially the 'Naval Battles of Britain,' the 'Tour of Europe,' and the 'Crimean Campaign.' After retiring from the profession of scene painter he wandered away into Wales, and there produced some of his best-known water-colour pictures. He exhibited at the Royal Academy several times, illustrated some well-known books, including the 'Gallery of British Artists,' and he died in London in 1890.

MARSHALL, GEORGE, a Scottish portrait painter, born in the latter part of the 17th century. He was a pupil of G. Scougall and Kneller, and also studied in Italy. He practised at York and in his native country. He died about 1732.

MARSHALL, JAMES, was born at Amsterdam in 1838, studied under the elder Preller at Weimar, under De Keyser at Antwerp, and then in Paris. His 'Procession of Bacchus' and 'Tartini's Dream' are in the Weimar Gallery, and there are fresco decorations by him in the Dresden Court Theatre. For some time he was Professor at the Breslau School of Art. He died at Leipzig in 1902.

MARSHALL, PETER, born in 1762; died at Edinburgh in 1826. He practised as a painter, but is chiefly known as the inventor of a mechanical contrivance known as the "Peristrephic Panorama."

MARSHALL, PETER PAUL, surveyor and engineer by profession, was the son of an artist, and was born at Edinburgh in 1830. His grandfather was one of the original inventors of the panorama, and his father is best known as the painter of a series of pictures on the life and death of Nelson. Peter Paul Marshall was educated at the High School of Edinburgh, and attended life classes at the Academy. In the course of his engineering profession he removed to Tottenham, where he formed an intimate acquaintance with Madox Brown, through whom he became associated with the Morris group of artists. He was one of the original partners of the firm of Morris, Marshall, Faulkner & Co., founded in 1861 to manufacture stained glass, furniture, tapestries, &c., but left it on the dissolution of partnership a few years later. He was a facile painter and designer, and exhibited numerous sketches of Arran, the east coast about Cromer, the Norfolk Broads, and the picturesque old village of Gorleston, at the mouth of Yarmouth Harbour, where he had a cottage for painting purposes. He was also a portrait painter on a small scale, one of the best examples extant of his work in this direction being a portrait of himself. He married the fourth daughter of Mr. John Miller, the well-known art patron of Liverpool, and his work was occasionally seen at the Exhibitions of the Liverpool Academy, or in connection with the Norwich Art Circle, of which his son J. Miller Marshall was Vice-President. The failure of his robust constitution led to his retirement to South Devon, where he died in 1900 at the age of 70. He was buried at Teignmouth. H. C. M.

MARSHALL, THOMAS FALCON, was a native of Liverpool, and was born in December 1818. He became a member of the Liverpool Academy, and exhibited at its Annual Exhibitions from 1836 onwards. In 1839 he exhibited at the Royal Academy for the first time, and had sixty works shown there altogether, besides a considerable number at the British Institution and Suffolk Street Galleries. In 1840 he gained a silver medal of the Society of Arts for a figure picture in oil, and in 1847 he removed from Liverpool and settled in London. His talents were of a versatile character, and he painted without any marked preferences landscape, portraits, genre, and historical pictures. 'The Parting Day' and 'Sad News from the War' are among his best-known works. A picture called 'The Coming Footstep' is in the Collection at South Kensington, otherwise his patrons lay chiefly in the north, in Liverpool and Lancashire generally. He died at Kensington on March 26, 1878. H. C. M.

MARSHALL, WILLIAM, was an English engraver, who probably began to practise the art early in the reign of James I.; his works are dated from 1591 to 1649. He engraved chiefly for the booksellers, by whom he was employed upwards of forty years. He worked entirely with the graver, in a stiff style, without taste. His best prints are his portraits, of which he engraved a great number, mostly from his own designs. Although indifferently executed, they are interesting to the collector, on account of the personages they represent. He also engraved several frontispieces and other book ornaments. His portraits include the following:

Sir Thomas More.
Desiderius Erasmus.
William Cecil, Lord Burleigh.
Robert Dudley, Earl of Leicester.
Nicholas Ridley, Bishop of Rochester.
Lady Jane Grey.
James I.
William Camden, Historian, &c.
William Shakespeare.
Ben Jonson.
Charles I.; three prints.
Francis, Lord Bacon.
George Villiers, Duke of Buckingham.
Robert Devereux, Earl of Essex.
William Alexander, Earl of Stirling.
William Laud, Archbishop of Canterbury.
Nathaniel Bernard, Rector of Ramenham.
Dr. Donne, when 18 years of age. 1635.
The Rev. Dr. John Taylor.
The Rev. John Sym.
The Rev. Josiah Shute.
James, First Duke of Hamilton.
John Milton, at the age of 21.
James Shirley, Poet.
Sir Robert Stapleton, Poet. 1646.
Sir John Suckling, Poet.

FRONTISPIECES.

To the Arcadian Princess. 1635.
To the Evangelical Harmony.
To Virgil's Works, by Ogilby. 1649.

MARSHALL, WILLIAM, was an engraver and dealer in art, who edited, in 1771, Desgodet's fine work, 'The Ancient Edifices of Rome.'

MARSHALL, WILLIAM CALDER, sculptor, and very expert draughtsman in pencil, was born at Edinburgh on March 18, 1813. Educated at the High School and University of his native town, he commenced his art studies at the Trustees' Academy in 1830. Four years later he went to London, where he studied under Chantrey and Baily, gaining a silver medal in the Royal Academy Schools in 1835. From 1836 to 1838 he worked in Rome, and settled finally in London in 1839. In 1835 he first exhibited at the Academy, was elected an Associate in 1844, and an Academician in 1852. Of the Royal Scottish Academy he was made an Associate in 1840, and later an honorary member. He was a British Commissioner at the Paris Exhibition of 1871, and was made Chevalier of the Legion of Honour. He executed a number of commissions for the Art Union, and many engravings of his sculpture appear in the 'Art Journal.' At the Royal Academy he had a hundred and forty-one exhibits, his favourite subjects being classical or mythological, such as 'Thetis and Achilles,' or 'Zephyr and Aurora.' One of his best-known works is the group representing 'Agriculture' on the Albert Memorial. Among his memorial statues are those of Lord Clarendon and Lord Somers in the Houses of Parliament, of Sir Robert Peel at Manchester, and of Jenner in Kensington Gardens. In 1857 he was awarded the first premium for the Wellington Memorial, but the design by Alfred Stevens was afterwards adopted. His groups are well composed, and his pseudo-classical style is dignified and conscientious, but lacks genuine inspiration. He retired from the Academy in 1890, exhibited for the last time in the following year, and died in London on June 16, 1894. M. H.

MARSIGLI, FILIPPO, born at Naples about 1780, was professor of the Academy at that town. His best performance as a painter is 'Homer and the Shepherds.' Some of his works are in the Palazzo Reale, others in the church of the Campo Santo.

MARSIGLIA, GUGLIELMO DA. See MARCILLAT.

MARSSEN. See MARTSS.

MARSTRAND, WILHELM NICHOLAS, a Danish genre and portrait painter, born in 1810 at Copenhagen. He studied in the Academy there, and also at Munich and Rome. On his return he became professor, and subsequently director, of the Copenhagen Academy. His subjects were chiefly chosen from the manners and customs of his country, the plays of Holberg, &c. He died in 1873. Among his works are:

Copenhagen.	*Gallery.*	Dalecarlians crossing the Siljan on their way to church.
"	"	Erasmus Montanus.
"	"	Scene from Holberg's 'Barselstuen.'
"	"	The Visit.
"	"	Portrait of Constantin Hansen.
Hamburg.	*Museum.*	Scene from Holberg's 'Potier d'Etain.'

MARTEAU, GILES DE, 'the elder,' was born at Liege in 1722. He went to Paris when he was young, and there acquired considerable reputation as one of the most successful revivers of the dot style of engraving. He was elected into the Academy at Paris in 1764. He engraved several plates of academical figures, after the designs of some of the most eminent French artists. We have the following prints by him:

The Portrait of C. van Loo, Painter.
The Education of Cupid; *after Boucher.*
Venus and Cupid; *after the same.*
The Head of Heliodorus; *after Raphael.*
Bust of the Virgin; *after Pierre.*
The Entombment; *after Stellaert.*
Justice protecting the Arts; *after Cochin.*
Lycurgus wounded; *after the same;* his reception plate.
An Allegory on the Death of the Dauphin; *after the same.*
A set of six Landscapes; *after J. Houel.*

MARTEAU, GILES DE, 'the younger,' the nephew and pupil of the elder artist of the name, was born at Liege about the year 1750. He engraved some plates in the style of his uncle. Among others we may name:

Innocent Pleasure; *after Huet.*
The Pet Lamb; *after the same.*
Two Hunting-pieces; *after the same.*
Cupid crying; *after the same.*

MARTEAU, LOUIS, a French portrait painter, born in Paris, who spent most of his life in Poland and died there in 1805.

MARTEN, JOHN, an English water-colour painter, who practised at Canterbury at the end of the 18th and the beginning of the 19th centuries. He exhibited at the Academy in 1794 and 1808. There is a water-colour view, 'Near Dover,' by him, dated 1803, in the South Kensington Museum. R. H. MARTEN painted in water-colour about the same time.

MARTENASIE, PIETER, a Flemish engraver, was a native of Antwerp, but was instructed in engraving in Paris by J. P. le Bas. We have the following prints by him:

The Watering-place; *after Berchem.*
The Father of a Family; *after Greuze.*
The Rape of the Sabines; *after Rubens.*

MARTERSTEIG, FRIEDRICH WILHELM, a German historical painter, born March 11, 1814, at Weimar; was a pupil of Hildebrand and Schadow in Düsseldorf; also of Delaroche in Paris. He accepted a professorship at Weimar, where he eventually settled. The Museum there contains examples of his work. The subjects of his pictures were mostly suggested by episodes in the Reformation and the Thirty Years' War. The Cologne Museum possesses his 'Huttens Dichterkronung,' and in the Ravené Galerie in Berlin may be seen his more famous 'Huss auf dem Concil zu Constanz' (1848). He was a member of the Berlin Academy, and gained their gold medal in 1848. He died at Weimar, September 6, 1899.

MARTIN, DAVID, an English portrait painter and mezzotint engraver, was born at Anstruther, in Fife, in 1736. He was a pupil of Allan Ramsay, and when quite young accompanied him to Rome; after which he studied at the St. Martin's Lane Academy. He joined the Incorporated Society of Artists, and in 1775 settled in Edinburgh, and was made chief painter to the Prince of Wales for Scotland. But before long he married a wealthy lady in London, and removed to Soho, where he lived till her death, when he returned to Edinburgh, and died there in 1798. Among his painted portraits were Dr. Franklin and Lord Mansfield, both of which were afterwards engraved in mezzotint, the former at least by himself. He engraved several portraits, among which are:

L. F. Roubillac, Sculptor; *after A. Carpentiers.* 1765.
Lady F. Manners, daughter of the Marquis of Granby. 1772.
J. J. Rousseau; *after Ramsay.*
David Hume; *after the same.*

MARTIN, ELIAS, a painter and engraver, was born in Sweden in 1739. In 1769 he came to England, and became an associate of the Royal Academy. He painted portraits, landscapes, and genre pieces in oil and water-colour. One of his best performances is a view of Westminster Bridge, with the arrival of the King of Denmark. Several of his portraits have been engraved in aquatint. As an engraver we have by him six plates, called 'A Daughter's Education from Cradle to Marriage.' On his return to Stockholm in 1750 he became court painter, and published with his brother, JOHANN FRIEDRICH MARTIN, a series of views of Stockholm. He died in 1818.

MARTIN, F. B., an English engraver in the latter part of the 18th century. Amongst his plates are:

Maria Cosway; *after R. Cosway.*
Sophia Western; *after Hoppner.*

MARTIN, GUILLAUME, a French painter, born at Montpellier in 1737. He was a pupil of Cipriani, but was more engaged in selling pictures than in painting them. He died in Paris in 1801.

MARTIN, JOHANN FRIEDRICH, engraver, was a brother of Elias Martin, A.R.A. He was born at Stockholm in 1745, and died there in 1808. In 1790 he visited England. He published a series of views of Stockholm in conjunction with his brother Elias.

MARTIN, JEAN BAPTISTE, called 'Martin the elder,' was born in Paris in 1659, and was a pupil of La Hire. He also studied fortification, and was draughtsman to Vauban. He succeeded Van der Meulen as director of the Gobelins, and accompanied the king and the dauphin in all their campaigns. He has been called 'Martin des Batailles,' from the contests and victories with which he decorated Versailles and the Invalides. His death occurred in Paris in 1735. Of his works we may note:

Luneville.	*Gallery.*	A series of twenty pictures from the career of Charles V. (*painted for the Duke of Lorraine*).
Paris.	*Louvre.*	Siege of Fribourg.
Versailles.		Forty-five battles (*by or after him*).

MARTIN, JOHN, an English landscape and historical painter, born at Haydon, near Hexham, in 1789. He originally worked at heraldic coach-painting, and at the decoration of china. He came to London in 1806, and diligently occupied his spare time in studying for the higher branches of art. Marrying at the early age of 19, he was compelled to exert himself strenuously, and in 1812 he produced his first picture, 'Sadak in search of the Waters of Oblivion.' Owing to the manner in which one of his pictures was hung at the Academy in 1814, he commenced a life-long but not very bitter struggle with that body. He did not discontinue to send his pictures to its yearly show. In 1817 and 1821 his contributions obtained prizes at the British Institution, and his art became widely popular. He was instrumental in the foundation of the Society of British Artists, where his works appeared for some years. He did not confine himself to the oil medium; he painted many sketches in water-colours, and he furnished illustrations for editions of the Bible and of 'Paradise Lost.' Many of his own pictures were engraved by himself. He died at Douglas, in the Isle of Man (whither he had gone for the benefit of his health after a paralytic stroke), in 1854. Among his chief works are:

Joshua Commanding the Sun to stand still. 1816.
The Fall of Babylon. 1819.
Belshazzar's Feast. 1821.
The destruction of Herculaneum. 1822. (*Manchester Art Gallery.*)
The Fall of Nineveh. 1828.
The Deluge. 1837.
The Last Man. 1839.
The Seventh Plague.
Destruction of Sodom and Gomorrah. 1852.
The Last Judgment.
The Great Day of Wrath.
The Plains of Heaven.
Mountain Landscape. (*South Kensington.*)

MARTIN, LEON, a French still-life and historical painter, born in Paris in 1837, and died in 1861.

MARTIN, PIERRE DENIS, 'the younger,' who painted during the early part of the 18th century, is said to have been a cousin of Jean Baptiste Martin. He was also a pupil of Van der Meulen. He painted a number of views of royal residences, which are now at Versailles. One is signed, 'P. D. Martin, peintre ordinaire et pensionnaire du Roi, 1722'; on another is added 'pensionnaire de sa Majesté Czarienne.' Like his cousin, he was employed at the Gobelins. He painted a few hunting and battle pieces. The Louvre possesses a 'Louis XV. hunting,' by him.

MARTIN, PIERRE EDMOND, painter, was born at La Rochelle in 1783. He was instructed in Paris by Vincent, but afterwards went to Italy. On his return he painted portraits, but was principally engaged in the restoration of pictures.

MARTIN, WILLIAM, an English historical painter, who practised in the end of the 18th and the 19th centuries. He was a pupil of Cipriani, and in 1766 obtained a gold palette from the Society of Arts. His works were exhibited at the Academy from 1775 to 1816. He was patronized by George III., to whom he was appointed history painter, and for whom he executed some decorative works at Windsor Castle. There are at St. Andrew's Hall, Norwich, by him:

Edward and Eleanor.
Execution of Lady Jane Grey.

MARTINEAU, ROBERT BRAITHWAITE, painter, was born in London in 1826. At first intended for a lawyer, he forsook that profession for art and became a student at the Royal Academy. Afterwards he was for a time a pupil of Mr. Holman Hunt. He began to exhibit in 1852, and in 1862 attracted great attention by a picture called 'The Last Day in the Old Home.' His later works were inferior to this. He died somewhat suddenly in 1869.

MARTINELLI, GIOVANNI, painter, flourished at Florence about the middle of the 17th century. In the Florentine Gallery there is a fine picture by him of the 'Feast of Belshazzar'; and in Santa Lucia de' Bardi, the 'Guardian Angel'; but his best work is a 'Miracle of St. Anthony,' at Pescia.

MARTINELLI, GIULIO and LUCA, painters, were brothers, and pupils of J. Bassano. Giulio painted twenty-eight scenes from Genesis in the church at Enego.

MARTINELLI, GIUSEPPE, an obscure landscape painter, was born at Bologna about 1740, and died there about 1795.

MARTINELLO DI BASSANO, an obscure Byzantine, who worked at Venice in the 13th century.

MARTINET, ACHILLE-LOUIS, a French engraver,

was born at Paris in 1806, and instructed by Heim and Forster. In 1830 he received the 'prix de Rome.' He died in Paris in 1877. Among his best plates may be mentioned:

The Last Honours paid to Counts Egmont and Horn; *after Gallait.*
The Sleep of Christ; *after Raphael.*
Tintoretto's Daughter; *after L. Cogniet.*
The Birth of the Virgin; *after Murillo.*
The Madonna with the Pink; *after Raphael.*
The Madonna with the Lily; *after Beltraffio* (?), *in the Pal. Albani.*

MARTINET, ANGELICA, a French engraver, was born in 1731. She was a niece of N. Dupuis. Her brother, FRANZ NICOLAUS, also an engraver, produced some small vignettes of animals, landscapes, &c. Angelica died about 1780. Among her plates are:

Old Age; *after Vernet.*
The After Dinner Walk; *after Vernet.*
The Little Musician; *after Schenau.*

MARTINET, E., a French painter of little note, who lived early in the present century. He was a pupil of Fontaine.

MARTINEZ, AMBROSIO, was born at Granada about the year 1630, and was brought up in the school of Alonso Cano. With the help of that artist, he became a reputable historical painter. His principal works are in the churches of the monasteries of S. Jerome, and of the Carmelites, in his native city. He died at Granada in 1674.

MARTINEZ, CRISOSTOMO, of Valencia, a painter and engraver of considerable merit, flourished about 1680. He engraved portraits, and also twenty plates for a work on anatomy. He painted several devotional works for the church of S. Philip Neri. Pictures in the church of S. Michael and in the Carmelites are ascribed to him. He died in 1694.

MARTINEZ, DOMINGO, was born at Seville near the close of the 17th century, and after having learned painting with an obscure artist named Juan Antonio, became one of the most popular artists in Seville. The Frenchman Ranc sought his friendship, and he died rich and honoured in 1750. According to Cean Bermudez his best paintings are those in a chapel in Seville Cathedral. His fame was hardly deserved.

MARTINEZ, FRAY ANTONIO, a son of José Martinez, and painter to Philip IV. of Spain, was born at Saragossa in 1638. He studied first with his father, and afterwards at Rome. On his return to Spain he helped his father in many of his works, and entering the convent of Scala Dei in 1690 he there painted some creditable pictures from the life of St. Bruno.

MARTINEZ, GREGORIO, a painter of repute in Valladolid, was employed in 1594 by the chapter of Burgos to gild the high altar of their cathedral. Cean Bermudez mentions having seen a small picture on copper, signed with this master's name. The subject was a Virgin with Saints.

MARTINEZ, JOSÉ, a painter and engraver, was born at Saragossa in 1612, and went young to Italy, where he studied some years at Rome. On his return to Spain he was employed in several considerable works for the churches and convents at Saragossa, and made court painter by Philip IV. in 1642. His chief productions are in the cathedral of that city, and in the convent De la Manteria. Palomino mentions a series of pictures of the life of our Saviour in the cloister of San Geronimo. He has also left an engraving of the portrait of Mathias Piedra, and a work on art and artists entitled 'Dircursos practicables del nobilissimo arte de la Pintura.' He died at Saragossa in 1682.

MARTINEZ, JOSÉ, flourished at Valladolid towards the close of the 16th century. He painted so exactly in the style of the early Florentine masters, that it is conjectured he studied in their city. For the chapel of the Annunciation in the Augustine convent he painted various pictures from the life of the Virgin, also fresco decorations, and the designs for the tiles on the walls. This chapel was finished in 1598, and destroyed by the French in 1811. A picture then rescued is now in the Museum at Madrid; in this the drawing is good, the colouring rich, and the draperies finely cast. He painted a few pieces for the Bernardine nuns.

MARTINEZ, JOSEF LUXAN. See LUXAN.

MARTINEZ, JUAN BAUTISTA DEL MAZO. See DEL MAZO MARTINEZ.

MARTINEZ, SEBASTIAN, a Spanish artist, was born at Jaen in 1602. He was a reputable painter of history, and, according to Palomino, resided during the early part of his life at Cordova, where he painted several pictures for the churches, particularly three altar-pieces for the Convent of Corpus Christi, representing the Immaculate Conception, Saint Francis of Assisi, and the Nativity. On the death of Velazquez, he visited Madrid, and was appointed painter to Philip IV. He died in the capital in 1667. He was an excellent landscape painter, and also produced many cabinet pictures, which are to be found in private collections at Jaen, Cordova, Seville, Cadiz, and Madrid.

MARTINEZ, TOMMASO, a Spanish historical painter, born at Seville. He was a pupil of Gutierez, an imitator of Murillo. He died in 1734.

MARTINEZ DE GRADILLA, JUAN, was a painter of Seville, and an office-bearer in the Academy there for some years. He was a pupil of Zurbaran, and painted a fresco in the Convent of Mercy, which in the time of C. Bermudez was his only surviving work. It has been completely ruined by frequent restorations. He died probably in 1673.

MARTINEZ DEL BARRANCO, BERNARDO, was born in 1738, at La Cuesta, in La Rioja. After preliminary study at Madrid, he went to Italy, visiting Turin, Rome, and Naples, and studying the old masters, especially Correggio. Returning to Madrid he was elected into the Academy of St. Ferdinand in 1774. He painted a portrait of Charles III., and designed some of the illustrations for the fine edition of 'Don Quixote,' Madrid, 1780. He died in 1791.

MARTINEZ DE LOS CORRALES, JUAN, a miniaturist of Toledo, began in 1583 to illuminate a mass book for the cathedral of his native town, and in seven years had finished two volumes, which are characterized by fine colour and tasteful arabesques.

MARTINI, BERNARDINO, who is better known as ZENALE, was born at Treviglio in 1436, and was a disciple of Foppa. In early years he worked in common with Bernardino Jacobi, of Treviglio, who was surnamed Buttinone, and orders were given to the two painters conjointly. Zenale was the friend of Leonardo da Vinci, and was probably working at Santa Maria delle Grazie while the great Florentine was painting his 'Last Supper.' Vasari tells a story how that Da Vinci, despairing of being able to produce a face which should express his ideal of the Saviour, went to Zenale for advice and

sympathy. When Zenale had seen and fully admired his friend's labours, he told him that what he had already produced was so fine that it was useless to think of surpassing it; "for to fancy that the Christ could be conceived in nobler lineaments was to covet attributes little short of divine." Zenale was a master of theory, and in 1524 wrote a treatise on perspective. The majority of his frescoes have now disappeared, and we can point to only one fully authenticated work by his hands. This is an altar-piece in the parish church of Treviglio, on which he worked jointly with Buttinone, a fact which makes it difficult to use the picture as a standard to test other works ascribed to Zenale. From 1501, when he furnished a design for an intended decoration at Santa Maria sopra San Celso, until his death in 1526, he seems chiefly to have devoted his time to architectural pursuits. Pictures ascribed to him with more or less probability are to be found in the galleries of Bergamo, Berlin, Hanover, Milan, and St. Petersburg.

MARTINI, GIOVANNI, (or GIOVANNI DA UDINE,) and GIROLAMO, were Friulans, sons of Martino, and nephews of Domenico da Tolmezzo. In 1501 Giovanni competed with Pellegrino da San Daniele in the decoration of two chapels in the cathedral of Udine, and acknowledged his inferiority by signing an altar-piece representing the Glory of St. Mark, "1501, Johanes Utinensis hoc parvo ingenio fecit." The cathedral of Spilimberg has a 'Presentation in the Temple' by Giovanni. In 1503 he began to make carved and coloured altar-pieces; his best work in this branch of art is the altar of the church of Mortigliano, finished in 1527. Most of his works are still in the province of Friuli.

MARTINI, SIMONE, was born at Siena in 1283. A direct pupil of Duccio, he early freed himself from many of the more purely Byzantine elements of that master's style, and was the first of Siena's painters to share the new "Gothic" ideals of the Pisani, to whom he owed much in the formation and development of his manner. Inferior to Duccio in dramatic power of expression, he surpassed him in the decorative element of his art. His love of flowing line and beautiful colour led him to neglect, to a great degree, the equally important problems of form and movement which were already occupying the attention of his Florentine contemporaries, although many of his works go to prove that he was not lacking in either of these latter qualities. His influence, not only upon his immediate successors, but upon the entire development of the Sienese school of painting, was a powerful and lasting one, and virtually continued up to the end of the century following his own. Vasari's statement that he was the pupil of Giotto is absolutely unfounded, and finds a direct contradiction in his works. From beginning to end he remained a truly Sienese painter, and the ideals which he expressed remained, with few exceptions, the ideals of his successors throughout the two subsequent centuries of his school's existence. The earliest of Simone's authenticated works is the great fresco of the 'Enthroned Virgin and Child, surrounded by Saints and Angels'—a so-called "Maesta"—in the Sala del Consiglio of the Palazzo della Signoria at Siena. Painted originally in 1315, it was restored and in part renewed by the master himself only five years later, in 1321, on account of damage caused by damp. Although in many ways still closely reminiscent of Duccio, especially in regard to types, the work shows Simone as already in the possession of a distinct style of his own and clearly inspired by influences other than those of Duccio himself. The technical mastery which he here displays also leads to the supposition that he was already well launched on his career as an independent artist at the time he received this important commission. To this same early period of his activity belongs a large polyptych painted in 1320 for the church of Sta. Caterina at Pisa. This work has since been dismembered, parts of it now being in the Seminario Viscovile and the remainder in the Academy of Pisa. The central panel of the 'Virgin and Child' is here, also, very close to Duccio, but in the other parts Simone shows his own peculiar individuality very clearly. Another signed picture of the same period, 1321 (?), is now in the Opera del Duomo at Orvieto—originally in S. Domenico of that city. In 1328 Simone was again busy in the Sala del Consiglio of the Palazzo Pubblico at Siena, this time on his splendid equestrian portrait of Guidoriccio da Fogliano, Captain of War of the Sienese Commune, painted in honour of that general's capture of Montemassi in that same year. The beautiful frescoes relating to the life of St. Martin, which adorn the chapel of that Saint in S. Francesco at Assisi, belong to a somewhat later date, and are works of the master's full maturity. In the same church are other frescoes of the 'Virgin and Child,' and several half-figures of different Saints—also by his hand. In 1339 Simone was called to Avignon, where he spent the remaining years of his life in the service of the papal court. Of the many frescoes which he executed here but ruined or sadly damaged fragments now remain, in the atrium of the Cathedral and in different chapels and rooms of the former papal palace. It was at Avignon that Simone made the acquaintance of Petrarch and painted the famous portrait of Madonna Laura. It was here, also, that he died in 1344. Of Simone's other works the beautiful 'Annunciation' of the Uffizi Gallery, painted originally for the Duomo of Siena, and the fine panel of 'St. Louis of Anjou crowning his brother, Robert, King of Naples,' in the church of S. Lorenzo, in the last-named city, are the most remarkable and characteristic. In S. Agostino of Siena is an altarpiece representing the Beato Agostino Novelli and scenes from his life, attributed to Lippo Memmi, but undoubtedly a work of Simone. The Altenburg Museum contains a fine 'St. John the Baptist' from his hand; in the collection of Mrs. J. L. Gardner of Boston, U.S.A., is an altarpiece of the 'Madonna with Saints,' once at Orvieto; and there are parts of still another altarpiece, once at Massa Marittima, in private possession at Florence. The Louvre possesses a small predella of 'Christ carrying his Cross,' and the Berlin Gallery has lately acquired another, and much repainted, predella of the 'Deposition.' There is also a triptych representing the 'Crucifixion, the Deposition, and the Annunciation,' an exquisite little work of the master's later period, in the Antwerp Gallery. The 'Return of Christ from the Temple,' in the Liverpool Gallery, is a signed picture of 1342, and was therefore painted during Simone's stay at Avignon. A picture belonging to Rev. G. H. Davies of Charterhouse is perhaps by Martini. L. O.

MARTINI, PIETRO: See MERCIA.

MARTINI, PIETRO ANTONIO, an Italian engraver, was born at Parma in 1739. He visited Paris when young, where he produced some plates after Teniers

SIMONE MARTINI

CALLED

SIMONE MEMMI

Woodbury Co. photo] THE ANNUNCIATION [*Antwerp Gallery*

and other Flemish artists; these were finished by Le Bas. Martini worked for a time in London.

MARTINIÈRE, LA. See MAYER.

MARTINO, MARCO SAN. See SAN MARTINO.

MARTINO DI BARTOLOMMEO. See BIAGIO.

MARTINO DI BATTISTA, also called MARTINO DA UDINE, and PELLEGRINO DA SAN DANIELE, was the son of a Dalmatian named Battista da San Daniele, who sometimes lived at Udine. In 1491 he was partner with Ser Giovanni Antonio of San Daniele as goldsmith, but left that place and went to Venice, where he was commonly called Pellegrino, most likely in allusion to his foreign origin. In 1494 he received the commission for the altar-piece now in the church of Osopo, which represents an enthroned 'Virgin and Child between SS. Columba and Peter, with Angels and Saints.' In 1495-96 he painted altar-pieces for the cathedral of Udine, and for the church of Santa Maria di Piazza. He then determined to go to Rome, and according to the custom of his time, made his will before starting. His friends, hearing of this, determined to prevent his departure by offering him some important work, and through their influence the brotherhood of Sant' Antonio gave Pellegrino a commission to decorate their church at San Daniele. This undertaking, which was commenced about 1498, suffered many interruptions through foreign wars and internal feuds, but was finally completed in 1522. These frescoes, which cover the entire sanctuary and chancel end of the church, consist of various scenes drawn from the lives of Christ, St. Anthony, St. Sebastian, St. George, and other Saints, as well as innumerable figures of Prophets, Doctors, Saints, and Martyrs; also scenes from Old Testament History. They vary in style, and betray the successive influences exercised over Pellegrino by artists with whom he was brought into contact during his travels in North Italy. In 1501, in friendly competition with Giovanni Martini, he painted the altar-piece of the 'Glory of St. Joseph,' for the cathedral of Udine, and as a reward was elected a member of the city council for the years 1501 and 1503. In 1506 he retired to San Daniele, and painted a fresco known as 'La Vergine di Strada,' in the church of the Madonna. Between 1508 and 1512 he visited both Venice and Ferrara. In 1512 he returned to Udine and designed the Allegories of Religion, Justice, Victory, and Fame, for the monument of Andrea Trevisano in the Palazzo Publico, and recommenced his labours at Sant' Antonio. In 1521 he painted the organ-doors of the cathedral, which were valued by Giovanni Martini and Sebastiano Florigerio. These though much injured are still preserved in the Town-hall of Udine. He is also known to have painted several banners, none of which are now extant. In the close of 1529, he produced the 'Madonna and Child with six saints between SS. Michael and Sebastian,' now in Santa Maria, Cividale, after which he devoted most of his time and energies to dealing in timber. He died in 1547, more than eighty years old. Besides the works we have mentioned, we may name an 'Annunciation,' in the Venice Academy, and a 'Madonna and Saints,' in the Palazzo Giovanelli, as among his best productions. W.A.

S. Crowe and Cavalcaselle, 'Painting in N. Italy,' vol. ii. p. 189; and Morelli, 'Italian Masters in German Galleries,' p. 18.

MARTINO DI CANDIDO. See under TOLMEZZO.

MARTINOFF, IWAN, painter, was born at St. Petersburg in 1765, and was a student in the Academy there. He painted landscapes and scenes for the theatre. He also painted thirty-six views of St. Petersburg.

MARTINOTTI, EVANGELISTA, was born at Castel Monferrato in 1634. He was a scholar of Salvator Rosa, and, according to Orlandi, excelled in painting landscapes, with figures and animals. Lanzi mentions him as a painter of history, and commends his picture of the 'Baptism of Christ by St. John,' in the cathedral of Casale. He died in 1694. He had a brother, FRANCESCO MARTINOTTI, who was also a disciple of Salvator Rosa, and painted history. He died in 1694.

MARTIS, OTTAV. DE. See NELLI.

MARTIUS. This is the name of a large family of artists who resided at Ghent. BAUDOUIN was the eldest son of Jan Martius, entered the Corporation in 1432, was master painter in 1434, and Dean in 1475. GERARD, master painter in 1398. GHOLOET, master painter in 1398. GILLES, master painter in 1396. JAN, a painter at Ghent, who, in conjunction with Van Axpoele, executed frescoes for the Counts of Flanders. He also worked at Tournai. LAURENT, father and son, flourished in 1364 and 1380 respectively. NABUR, NABOR, or NABUCHODNOSOR, was born at Ghent in 1404. He was the son and pupil of Jan Martius. He worked for the city and churches of Ghent and Oudenarde. He died in 1453. REGNIER, son of Baudouin, flourished from 1447 to 1472.

MARTORELLI, GAETANO, was born at Naples in 1670, and was a pupil of Giacomo del Po or N. Massaro. His first attempts were in historical subjects, but not succeeding to his wishes, he abandoned that branch of the art, and applied himself to landscape painting in the style of Salvator. He died in 1723.

MARTSS, JAN, 'de jonge,' (or MARSSEN,) incorrectly known as J. M. DE JONGE (or JONG), was a Dutch etcher and probably painter, who flourished about 1630. We have by him a set of etchings of battles, which are executed with great spirit, and supposed to be from his own designs. His manner is somewhat peculiar; it is built up of bent strokes with very little hatching. He marked his prints *J. M. D. Jonge fecit*, and *J. M. D. J. fe.*

MARUCELLI, GIOVANNI STEFANO, (or MARUSELLI,) was born at Pisa in 1586. He was a scholar of Andrea Boscoli, and distinguished himself as a painter of history, although he was more celebrated as an architect and engineer. His principal residence was at Pisa, where he painted, in the tribune of the cathedral, 'Abraham and the Angels,' and 'The Martyrdom of St. Bartholomew.' He died in 1646.

MARULLO, GIUSEPPE, a native of Ceta in the kingdom of Naples, studied under Massimo Stanzioni, but copied the style of his master's rival, Spagnoletto. He died in 1685. His son ANGELO, also a painter, died early.

MARVIE, MARTIN, painter and engraver, was born in Paris in 1712. We have several prints by him, and among others 'The Siege of Bergen op Zoom' after Bronard, plates in Blondel's 'French Architecture,' and others.

MARVY, LOUIS, a French engraver, born at Versailles in 1815. He was a pupil of Jules Dupré, and engraved several pictures after Rembrandt, Corot, C. Flers, Decamps, Diaz, &c. He died in 1850.

MARY DE' MEDICI, wife of Henry IV. of

France, born at Florence in 1573, died at Cologne in 1642. At the age of eleven years she engraved a portrait of herself on wood, and signed it *Maria Medici F.* MDLXXXII. Another plate is ascribed to her, the portrait of a girl, signed L. O. 1587.

MARZIALE, MARCO, was living in the early part of the 16th century. Of his life very little is known, except that he was employed by Giovanni Bellini as journeyman, at a salary of twenty-four ducats per annum, in the Hall of Great Council at Venice, in 1492. In the Conservatorio de' Penitenti at San Giobbe, Venice, is a 'Circumcision' painted by him in that same year; and in the Academy of the same city is a 'Christ and the Apostles at Emmaus,' dated 1506. In the Gallery of Berlin is a similar subject, painted in 1507, which shows a strong leaning towards the German feeling. His two best works, however, are in the National Gallery. These are, 'The Circumcision,' signed and dated 1500, and 'The Madonna and Child, with Saints,' 1507. In the Locchis Carrara Gallery at Bergamo there is also a 'Virgin and Child,' with profile portrait of donor, dated 1504. The dates on his pictures range from 1499 to 1507. His works are fairly numerous, but many of them are ascribed to Bellini and other members of his school.

MARZIO DE COLANTONIO, flourished at Rome in the 16th century. He painted landscapes and battle-pieces. He was for a time at Turin, in the service of the Prince of Savoy.

MARZO, ANDREA and URBAN, were two brothers of Valencia, and painters of some credit, born about 1620. Andrea executed two pictures of St. Anthony of Padua for the parish churches of Santa Cruz and Santa Catalina; he also designed the title-page for a book, describing a grand festival in the city, published in 1663 by Don Juan Bautista de Valda. Urban painted a picture of 'Christ bearing the Cross,' said to possess some merit. It is in a private collection at Valencia.

MARZY, JOHANN HEINRICH, an engraver, was born at Iglau in Moravia in 1722. He became a teacher in the Normal School, and afterwards devoted himself to engraving. He died in 1801.

MASACCIO. See GUIDI, TOMMASO.

MASCAGNI, DONATO, (or MASCAGIO,) called Fra ARSENIO, was born at Florence in 1579, and was one of the ablest scholars of Jacopo Ligozzi. Soon after leaving the school of that master, he became a Servite monk, and took the name of Fra Arsenio, by which he is generally known. He painted several altar-pieces for the churches at Florence, particularly for that of his monastery. His principal performance is a large picture at Vallombrosa, which Lanzi mentions in very favourable terms. He also worked in Spain early in the 17th century, chiefly in the convents of Valladolid. He died in 1636.

MASCALL, EDWARD, an English portrait painter, flourished about the year 1650. He painted a portrait of Oliver Cromwell, which was once in the possession of the Duke of Chandos. We have a print, by James Gammon, from a portrait of Mascall by himself.

MASCHERINI, OTTAVIANO, a painter and architect, was born at Bologna in 1530. He was a pupil of the Carracci, but he abandoned painting for architecture. He died about 1610.

MASIJS. See METSYS.

MASITCH, NICOLAS, Croatian painter, born in 1847 at Otovatch, on the Hungarian frontier, studied at the Vienna Academy of Painting, and afterwards at Munich under Lindenschmidt. Later on he visited Paris, where he became a pupil of Bouguereau in 1884. He was appointed to the post of Art Director of a museum at Agram founded by Monsignor Strossmayer. His subjects were mainly taken from the everyday life of the Croatian people. Among his pictures may be named 'Summer Idyll' and 'Girl in a Garden.' He died at Agram in June 1902.

MASOLINO DA PANICALE. See FINI.

MASON, ABRAHAM JOHN, wood engraver, was born in London in 1794. He was apprenticed to Robert Branston, and in 1821 he set up on his own account. In 1829 he went to New York, where he was elected Associate of the Academy and Professor of Engraving. He engraved Cruikshank's illustrations to 'Tales of Humour and Gallantry.'

MASON, GEORGE HEMMING, was born at Wetley Abbey in Worcestershire in 1818. His parents were well-to-do people, and by his father's wish he studied for the medical profession, but abandoned it in 1844 for art. In company with a brother he travelled through France, Germany, Switzerland, and Italy, residing at Rome for several years. While Mason was in Rome he received news of financial losses at home, which for a time threw himself and his brother entirely on their own resources. Better times came, however, and in 1855 he was enabled both to contribute to and to visit the Paris Exhibition. He contributed to the Academy from 1857, in which year he returned to England and married, till 1872. All the subjects now chosen by him were taken from the neighbourhood of his home at Wetley. In 1865 he settled in London, in Shaftesbury Road, Hammersmith, where he remained faithful to the same rural themes. In 1868 he was elected A.R.A., and moved to a larger house and studio, where he worked for three years, and where he died in 1872. His two best works, perhaps, are, 'Girls dancing by the Sea,' etched in 1886 by Mr. R. W. Macbeth as 'A Pastoral Symphony,' and 'The Harvest Moon,' also etched by the same artist. The former is in the collection of Lord Wantage. Besides those he also painted many landscapes and scenes from rural domestic life which are marked by sturdy truth. Amongst others we may name:

Wind on the Wold.
Mist on the Moor.
Catch!
Crossing the Heath.
Return from Ploughing.
The Cast Shoe.
Geese.
The Gander.
Young Anglers.
Unwilling Playmates.
Evening, Matlock.
The Evening Hymn.
Only a Shower.
A Derbyshire Landscape.
Blackberry Gatherers.
The Milkmaid.

MASON, JAMES, an English landscape engraver, was born in 1710, and died about 1780. He belonged to the Incorporated Society of Artists, and was very eminent in his line, his works being held in great esteem by foreign amateurs. His principal pieces are after Claude, G. Poussin, Swaneveldt, Hobbema, Wilson Lambert, Scott, and Zuccarelli.

GEORGE HEMMING MASON

Woodbury Co. photo] THE CAST SHOE [*National Gallery*

'The Landing of Æneas in Italy,' after Claude, is one of his finest landscapes; and he is no less admirable in the print, after Andrea Sacchi, of 'Venus at the Bath, surrounded by Cupids.' He sometimes engraved in conjunction with Canot, Vivares, and other masters of the period, who, like himself, were employed by the enterprising Boydell.

MASON, WILLIAM, an English animal painter in the latter part of the 18th century. His works were engraved by J. Jenkins, R. Pollard, and Val. Green.

MASQUELIER, LOUIS JOSEPH, a French engraver, was born at Cisoing, near Lille, in 1741. He was a pupil of J. P. le Bas at Paris, where he engraved several plates which possess considerable merit, particularly his landscapes. He died in 1811. He engraved several of the plates for 'Le Voyage d'Italie,' by St. Non; also several of the French battles and victories, and other subjects after Monnet and Vernet; some of the plates for the voyage of La Peyrouse, and numerous designs illustrative of the 'Metamorphoses' of Ovid, the Fables and the Kisses of Dorat, and, in conjunction with M. Née, the work entitled 'Tableaux de la Suisse,' consisting of 216 plates in folio. He was also director of the publication of 'La Galerie de Florence,' for which he engraved several of the pictures, statues, cameos, and bas-reliefs, and for which he obtained the gold medal in 1802. Numerous other works were produced by him, which are well known to amateurs of engraving. Among others, we may name the following:

The Arrival of Voltaire in the Elysian Fields; *after Le Barbier.*
An old Man kneeling near a Skull, called Diogenes; *after G. Dou.*
A View in Flanders; *after Teniers;* etched by *Masquelier* and finished by *Le Bas.*
A Landscape, with Cattle; *after P. Potter.*
A pair of Landscapes; *after Ruisdael;* by *Masquelier* and *Le Bas.*
A View in Italy; *after Vernet.*
A Shipwreck; *after the same.*
Two Views of Ostend; *after Le May.*
A Landscape, with a Waterfall; *after Dietrich.*

He was the instructor of his son, CLAUDE LOUIS MASQUELIER, born in Paris in 1781, who engraved in 1848 'The Entombment of Christ,' after Raphael. He obtained several gold medals and prizes, and was professor at the Academy of Rome.

MASQUELIER, NICOLAS FRANÇOIS JOSEPH, called 'the younger,' was a relation and scholar of Louis Joseph Massard. He was born at Lille in 1760, and died in 1809. He received lessons also from L. J. Watteau and Guéret. He engraved a 'Corps-de-garde,' after Leduc; 'Cæsar at the Tomb of Alexander,' after S. Bourdon; 'Extreme Unction,' after Jouvenet; 'Christ at the Column,' after Vouet, all for the Musée Robillard: and several other pieces for the same collection. He also assisted in engraving the cameos and bas-reliefs for the 'Galerie de Florence.'

MASQUERIER, JOHN JAMES, a portrait painter, born of French parentage at Chelsea in 1778. He went back to France with his parents in 1789, and received some instruction from Vernet. Returning to England in 1792, he became a student in the schools of the Academy, where his first exhibited work appeared in 1796. In 1800 he made a second visit to Paris, where he was enabled to take a portrait of Napoleon. This on being exhibited in England, where it was the first authentic portrait of the emperor, proved a source of considerable gain to the painter. After a successful career as a portrait painter—he painted 400 portraits in twenty-eight years—he was enabled to retire in 1823 with a competence to Brighton. Here he died in 1855.

MASRELIEZ, LOUIS, a painter, was born in Paris in 1747. In 1752 he was taken to Sweden, but returned to Paris to study art, proceeding later to Italy. On his return to Stockholm he was made Director of the Swedish Academy. He painted portraits, landscapes, and historical subjects. He died at Stockholm in 1810.

MASSA, GIOVANNI, was a native of Carpi. He was a pupil of Griffoni, and, in conjunction with GIOVANNI POZZUOLI, worked at architectural views and designing. He died in 1741.

MASSARD, JEAN, a French engraver, was born at Bellême in 1740. He was instructed in the rudiments of his art by Martinet, but owed more to private study. In 1814 he received the title of Engraver to the King. He was a member of the Academy, and died in 1822. His best plates are:

Adam and Eve; *after Cignani.*
La Mère bien aimée; *after Greuze.*
La plus belle des mères; *after the same.*
Abraham and Hagar; *after Girardon.*
The Family of Charles I.; *after Van Dyck.*
Erigone; *after Mieris.*
The Death of Socrates; *after David.*

MASSARD, JEAN BAPTISTE LOUIS, an engraver, was born in 1774. He was the eldest son of Jean Massard. Among his works were 'The Magdalene,' after Seghers, and the portrait of Francis I., after Titian. He died about 1810.

MASSARD, JEAN BAPTISTE RAPHAEL URBAIN, son and scholar of Jean Massard, was born in Paris in 1775. He studied design in the school of David. He engraved many of the plates for the beautiful editions of Virgil and Racine, published by Didot, also for 'Le Musée Robillard,' and other collections. The 'St. Cecilia,' after Raphael; 'Apollo and the Muses,' after Giulio Romano; 'Hippocrates refusing the Presents of Artaxerxes,' after Girodet, and the 'Burial of Atala,' after the same, are among his most esteemed works.

MASSARI, LUCIO, painter, was born at Bologna in 1569, and was some time a scholar of Bartolommeo Passerotti; but he afterwards studied in the school of the Carracci, and then at Rome from the antique and the works of the great masters. His style resembles that of Annibale, rather than Lodovico; and in some of his works he approaches so near to his manner, that they may easily be mistaken for those of that master. He died in 1633. Among his works we may name:

Bologna.		Life of St. Benedict (*four pictures*).
"		Marriage of St. Catherine.
"		Christ appearing to the Magdalen.
"		St. Gaetano.
Florence.	*Uffizi.*	Holy Family.

MASSARO, NICCOLO, was a Neapolitan, and a scholar of Salvator Rosa. He painted landscapes, which resemble those of his instructor more in forms and scenery than in colour, which is weak. As he was not successful in figures, he was assisted in his pictures by other artists, particularly by the little known Antonio di Simone. Massaro's sons, GIROLAMO and GENNARO, were also painters.

MASSAROTTI, ANGELO, was born at Cremona in 1655, and for some time studied under Agostino

Bonisoli, in his native city. He afterwards visited Rome, where he became a scholar of Carlo Cesi. His principal work is a large picture in the church of Sant' Agostino representing that saint distributing his regulations to his different orders. He died in 1723.

MASSÉ, CHARLES, (or MACÉ,) a French designer and engraver, was born in Paris about the year 1631. He was employed by M. Jabach to make designs from his celebrated collection of drawings, and to etch them. The set consists of 280 prints, among which we may specify:

Sixty-seven after Annib. Carracci.
Fourteen after Titian.
Twelve after Castiglione.
Four after Campagnola.
Several after Correggio, Guercino, Nic. Poussin, Parmigiano, and others.

MASSÉ, JEAN BAPTISTE, a French painter and engraver, was born in Paris in 1687. In the early part of his life he applied himself to the sciences, but afterwards took to engraving, and shortly to painting in enamel. By the common device of representing ladies as more beautiful than they were he soon succeeded in making himself the fashion. It was as an engraver, however, that he obtained in 1717 a reception into the Academy at Paris. He undertook the direction of the engravings from the pictures by Le Brun, in the Gallery of Versailles. The work consists of fifty-two plates, entitled 'La grande galerie de Versailles et les deux salons qui l'accompagnent, dessinée par J. B. Massé et gravée par les meilleurs maîtres du tems,' Paris, 1752. In 1749 he became a Councillor of State, and in 1760 inspector of the Gallery at Versailles. He died in Paris in 1767.

MASSE, SAMUEL, a miniature painter, was born at Tours in 1671. He settled in Paris, where he died in 1753. Another painter of the same name flourished at Tours at the same time.

MASSEI, GIROLAMO, was a native of Lucca, and, according to Baglione, flourished at Rome in the pontificate of Paul V., where he painted several pictures for churches and other public buildings. In San Luigi de' Francesi is an altar-piece by him, representing the 'Martyrdom of St. Sebastian'; and in the Trinità de' Monti there are several pictures in fresco of the Life and Miracles of St. Francis of Paula. Agostino Taja, in his 'Descrizione del Vaticano,' says he was one of the artists selected by Fra Ignazio Danti, superintendent of the works, to ornament the Loggie of the Vatican, where he was employed several years. He returned to Lucca towards the latter part of his life, and died there at the age of eighty.

MASSI, CASPAR, painter and engraver, worked at Rome at the end of the 18th century. Among his works are plates from:

Cardinal Fleury; *after Rigaud.*
Pope Clement XII.
St. John of Nepomuc; *after Poli.*
St. Nicolas; *after Calandrucci.*

MASSI, G., is mentioned by Strutt as the engraver of a portrait of Cardinal Alaman Salviati, after P. Nelli, dated 1730.

MASSI, GENTILE, called GENTILE DI NICCOLÒ (DI GIOVANNI) DA FABRIANO, was probably born at Fabriano between 1360 and 1370. He learned his art under Allegretto Nuzzi; his death took place between 1440 and 1450, and he was buried in San Francesco Romana, in the Campo Vaccino. He is known to have paid a visit to Venice, where he spent some years in decorating the ducal palace, and also painted an altar-piece for the church of S. Felice, representing St. Paul and St. Anthony. From thence in 1422 he went to Florence, and in 1425 he was sent for to Rome by Pope Martin V., to paint in San Giovanni Laterano, and he painted a 'Holy Family' for the church of S. Maria Maggiore. At Florence, in the church of S. Niccolò, is a subject by him from the life of that saint; and in the sacristy of la Trinità, the 'Adoration of the Magi,' dated 1423. Gentile's masterpieces have perished both at Rome and Venice; remains of his paintings can be seen at Perugia, at Fabriano, and as under:

Berlin.	*Museum.*	Virgin between SS. Catharine and Nicholas.
Florence.	*S. Niccolò.*	SS. Mary Magdalene, Nicholas, John the Baptist, and George. 1425.
„	*Sacristy.*	God the Father, Christ, the Virgin, and several Saints.
„	*Academy.*	The Adoration of the Kings. 1423.
Milan.	*Brera.*	Coronation of the Virgin.
„	„	Four Figures of Saints.
Orvieto.	*Cathedral.*	Madonna.
„	„	Fragment of a Fresco.
Paris.	*Louvre.*	The Presentation in the Temple.
„	„	Virgin and Child.
Venice.	*Academy.*	Madonna and Infant.

MASSIMI, CAVALIERE. See STANZIONI.

MASSIMO, ANIELLA DI. See BELTRANO.

MASSINGER, ANDREAS, an engraver, was born at Wasserburg, Austria, in 1759. He migrated to Vienna, where he died in 1808. Among his plates are:

The Spanish Pointer; *after Stubbs.*
A View near Exeter; *after Holmes.*
Sheep and Rams in groups; *after H. Roos.*

MASSINI, C. An etching after a picture of 'Penelope at her Web,' by G. F. Grent, is signed with this name.

MASSOLINI. See AZZOLINI.

MASSON, ANDREW, a Scotch landscape painter, born near Edinburgh in 1750, who also practised as a drawing master. In the year before his death he assisted Turner by making wave studies from the Bell Rock Lighthouse. He died in 1825.

MASSON, ANTOINE, a celebrated French engraver, was born at Louri, near Orleans, in 1636. He was brought up to the business of an armourer, and first exercised the burin in graving ornaments on steel. Early in his life he settled in Paris, where he applied himself to drawing with great assiduity, and acquired some celebrity in painting and designing portraits. But he is principally distinguished as an engraver; and in some of his plates, particularly his portraits, he reached an excellence which has seldom been surpassed. He worked entirely with the graver, which he handled with surprising firmness and facility, and at the same time with the utmost delicacy. His portrait of Brisacier, known by the name of 'The Grey-headed Man,' is a model of lightness and precision. That of Olivier d'Ormesson is also admirable. Of his subjects, the celebrated print of 'Christ with the Disciples at Emmaus,' after Titian, commonly called 'The Table-cloth,' may be regarded as a *chef-d'œuvre* in the style to which it belongs. In 1679 he became a member of the Academy in Paris, and died in that city in 1700. The following is a list of Masson's works:

After Mignard, 1664]

GUILLAUME DE BRISACIER

PORTRAITS.

Anne of Austria, Queen of France; *after P. Mignard.*
Maria Theresa of Austria, Queen of France; *after N. Mignard.*
Maria Anne Victoria of Bavaria, Dauphiness.
Louis Augustus, Duke du Maine, *ad vivum sc.*
Jean Jacques de Mesmes, Conte d'Avaux. 1683.
François de Beauvilliers, Duc de St. Aignan.
François Rouxel de Medavi, Archbishop of Rouen. 1677.
Maria de Lorraine, Duchesse de Guise; *after N. Mignard.*
The Count d'Harcourt, called the *Cadet de la perle; after N. Mignard;* extremely fine.
Nicolas de Lamoignon Conte de Courson. 1676.
Jérôme Bignon, Librarian to the King. 1686.
Denis Marin, Secretary to the King. 1672.
Louis Verjus, Conte de Crecy. 1679.
Frederick William, Elector of Brandenburg. 1683; *scarce.*
Guido Patin, M.D.; engraved in a singular style; *rare.*
Charles Patin, his son, M.D.
Francesco Maria, Doge of Genoa. 1685.
Hardouin de Beaumont, Archbishop of Paris; *after N. Mignard.*
Emanuel Théodore, Duc d'Albert; *after the same.*
Gaspar Charrier, Secretary to the King; *after Blanchet.*
Alexander du Puy, Marquis de St. André; *after De Seve.*
Louis, Duc de Vendome; *after P. Mignard.*
G. de Brisacier, Secretary to the Queen, called 'The Grey-headed Man'; *very fine.*
Olivier le Fèvre d'Ormesson, President of the Parliament. 1668; *very fine.*
Pierre Dupuis, Painter to the King; *after N. Mignard.*
Antoine Masson, engraver to the King; *se ipse fecit.*

The following life-size heads, though finely engraved, are less happy in the execution than the preceding portraits:

Louis XIV. with a Hat; *ad vivum fecit.* 1687.
Louis XIV.; a large oval; *after C. le Brun.*
Louis the Dauphin, his son, with a Hat.
Philip, Duke of Orleans.
Jean Baptiste Colbert, Prime Minister. 1677.
François de Harley, Archbishop of Paris. 1684.
Claude du Housset. 1681.
Henri de la Tour d'Auvergne, Vicomte de Turenne.
Nicolas Potier de Novion, President of the Parliament. 1679.
Guillaume de Lamoignon, President of the Parliament. 1675.
Charles Colbert, Marquis de Croissi; *after H. Gascar.*

SUBJECTS.

St. Jerome in Meditation; *Masson sc.*
The Holy Family; *after N. Mignard.*
Christ with the Disciples at Emmaus; *after Titian.* This fine print is celebrated under the name of 'The Table-cloth.'
The Assumption of the Virgin; *after Rubens; fine and scarce.*
The Brazen Serpent; *after the same; in two sheets; fine.*

MASSON, MADALEINE, was a relation of Antoine Masson, and was born in Paris about the year 1660. She was a pupil of Antoine, in whose fine style she engraved several portraits, or heads, life-size. She was living up to 1711. Among others, we have the following by her:

Duke Philippe of Orleans.
Elizabeth Charlotte, Duchess of Orleans; *Mad. Masson sc.*
Elizabeth of Orleans, Duchess of Alençon; *after P. Mignard.*
Maria Theresa of Austria, Queen of France; *after Habert.*
Elizabeth Maria Josephine, Infanta of Spain.
Victor Amadeus II., Duke of Savoy.
Louis Henry de Gondrin de Montespan; *after a picture by A. Masson.*

MASSONE, GIOVANNI, was born at Alessandria, and probably laboured there, but little is known of his life. He is best known by a triptych, executed about the year 1490, which now hangs in the Gallery of the Louvre. It represents the 'Birth of Christ,' 'St. Francis adored by Pope Sixtus IV.,' and 'St. Antony of Padua, with the Cardinal Giuliano della Rovere.'

MASSOT, FIRMIN, a painter, was born in 1766. He settled at Geneva, after a short stay in Italy, and painted there and at Berne several portraits and miniatures. In later life he produced some genre pictures. He died about 1826.

MAST, HERMAN. See VAN DER MAST.

MASTELLETTA, IL. See DONDUCCI.

MASTER A. D., or OF THE ALTAR OF ST. JEROME, so called from his altar-piece of 1511 in the Gallery at Vienna; thought by some to be of Westphalian, by others of Austrian, origin.

MASTER B. M., a S. German engraver, 15th century; pupil of Schongauer. Nine pieces by him, including 'The Judgment of Solomon,' 'St. John in Patmos,' Madonnas, and other subjects.

MASTER B. R. WITH THE ANCHOR, engraver of the Lower Rhine, 15th century. Fifteen plates by him are known, nine of which are unsigned.

MASTER B. S., with Schongauer's device; once wrongly identified with Barthel Schongauer. His engravings are mostly copies after the M. of the Amsterdam Cabinet and M. Schongauer.

MASTER E. S., an admirable engraver of the 15th century, who came, according to the most recent discoveries, from Strassburg, his family name being probably Ribeisen. The dates 1465, 1466, and 1467 are met with on his engravings, about 323 of which are known. One of the most celebrated, the Madonna of Einsiedeln, bears, in addition to the date 1466, his coat-of-arms, which together with other clues has proved that he came originally from Strassburg. The engravings formerly ascribed to the M. of the Sibyl are all by E. S.

MASTER F. V. B., identified with Franz v. Bocholt on insufficient grounds. About fifty-five engravings known by him.

MASTER G. A. WITH THE CALTHORP, Italian, 16th century, engraved architectural subjects and decorative motives.

MASTER I. B. WITH THE BIRD, Italian engraver early 16th century, wrongly identified with Del Porto. About fifteen engravings and ten woodcuts known by him.

MASTER J. A. OF ZWOLLE. The MASTER OF THE SHUTTLE. An engraver of the Netherlands, 15th century, wrongly called Zwott. About thirty plates by him are known, among them the following:

The Adoration of the Magi.
Christ on the Mount of Olives.
The Betrayal.
Memento Mori.
St. Christopher.
The Mass of St. Gregory.
Several Madonnas, etc.

MASTER J. B., German engraver, 16th century. One of the best of the "Little Masters." Among his plates are: 'SS. Luke and Jerome,' 'The Virtues,' 'The Seven Planets,' and other subjects; in all about fifty pieces.

MASTER J. M. S. See MABUSE (GOSSART, J.).

MASTER L. Cz., a S. German engraver, 15th century; one of his plates dated 1492. Among

his engravings are: 'The Transfiguration,' 'Entry into Jerusalem,' 'Flight into Egypt,' three Madonnas, 'SS. George and Catharine,' &c.

MASTER M. Z., a German miniaturist, fl. latter part of 15th century.

MASTER M. Z., a S. German engraver, some of whose plates are dated 1500, 1501, 1503. Has been wrongly identified with Matthäus Zasinger.

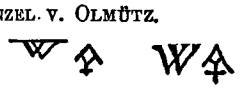
MASTER P. An engraving of 'The Madonna as Queen of Heaven,' bearing this monogram and the date 1451 (both of which are forgeries), led to the erroneous supposition that, after the engraving of 1446, this was the earliest dated piece. It was formerly in the Weigel Collection, at the sale of which in 1872 it fetched nearly £600, and was reproduced in Weigel's 'Drucker-Kunst' and the sale catalogue. It is now proved to be by the Master of the Banderoles. (See that Master.)

MASTER P. M., an engraver of the Lower Rhine, much influenced by Schongauer. 'A Man of Sorrows with two Angels' bears these initials; other works by the same hand are: 'Christ on the Cross with the two Thieves,' 'The Fall,' 'The Massacre of the Innocents,' &c.

MASTER P. W., of Cologne, 15th century, one of the best engravers of his day. Among his principal works are: a set of round playing-cards, 'Sampson and Delilah,' two Madonnas, and other subjects, and a plate of unusual dimensions for the 15th century, the 'Schwabenkrieg.'

MASTER S., engraver of the Lower Rhine, 16th century, produced a series of 'The Passion,' and copies after Dürer and others.

MASTER W. See WENZEL. V. OLMÜTZ.

MASTER W. OF THE GABLE. A Netherlandish engraver, 15th century, 
one of the most distinguished of the group of which the M. of the Gardens of Love is the earliest representative. He engraved seventy-seven plates, twenty of which are not signed, but are nevertheless unquestionably by his hand.

MASTER W. H., a S. German engraver, 15th century, wrongly identified with Wolf Hammer. Copied Schongauer and produced about thirty pieces.

MASTER OF 1423, author of the earliest dated wood-cut, a 'St. Christopher,' found in the Carthusian monastery of Buchsheim, and now belonging to Lord Spencer.

MASTER OF 1446, an engraver of the Lower Rhine, author of a series of 'The Passion.' 'The Scourging,' inscribed 1446, is the earliest dated engraving known.

MASTER OF 1461, prepared two wood-cuts for a table of the golden numbers. They were found in the monastery of Buchsheim.

MASTER OF 1515, an Italian engraver who executed about fifty plates, many with architectural and decorative motives.

MASTER OF 1551, a German who engraved a series of vases (hence called MEISTER DER KRATEROGRAPHIE), one of which is dated 1551; another bears the monograms *I. H.* and *B. D.* An attempt to identify him with Duval and W. Jamnitzer has failed.

MASTER OF THE AMSTERDAM CABINET, or "DES HAUSBUCHS," probably a native of Mayence, one of the most distinguished German engravers of the last quarter of the 15th century, and also a painter. About eighty-nine engravings by him are known, the largest number being at Amsterdam, hence his name; from the book in the collection of Prince Waldburg-Wolfegg, for which he designed the illustrations, he is also called the MASTER OF THE MEDIEVAL HOUSE-BOOK. Paintings by him are at Dresden, Sigmaringen and Freiburgi, Breisgau and some critics ascribe to him the altar-piece at St. Goar. He has been wrongly identified with Nicholas Schit, by whom there is a signed work of 1500 at Gelnhausen.

MASTER OF THE BALAAM PLATE, German engraver, fl. 1440–1450, closely connected with the Master of the Playing-Cards. Engraved a plate with 'Balaam and his Ass,' a subject treated by no other 15th-century engraver (Dresden Print-Room). Seven other pieces known by him, all at Karlsruhe.

MASTER OF THE BANDEROLES, formerly called the MASTER of 1464, an engraver whose importance has been much overrated, fl. 1461 until after 1467. He engraved about fifty-eight plates, but was principally a copyist and compiler, taking as his models Master E. S. and the Master of the Playing-Cards. He worked in Westphalia and on the Lower Rhine, and is identical with the engraver formerly called OF THE DAYS OF CREATION. His name OF THE BANDEROLES is derived from the scrolls with inscriptions which he frequently introduces. Among his works are the following:

An Alphabet (copied from a xylograph alphabet of 1464 in the British Museum).
A series of Apostles (copied from the series by E. S. of 1467).
The Days of Creation (derived from E.S.).
The Madonna as Queen of Heaven, with P. and the date 1451 (both forged).
Samson and Delilah (from an Italian composition), and others.

MASTER OF THE BERLIN PASSION, an admirable engraver of the Lower Rhine, on a level with E. S. (by whom he was much influenced) and the Master of the Playing-Cards. He was probably the father of Israel van Meckenem, and derives the name by which he is known from his seven engravings of 'The Passion' pasted into a book of devotions of 1482 (now at Berlin). Among his works are: 'The Life of Mary' (before 1463), a series of Apostles, 'The Assumption' (Uffizi), 'Life and Passion of Christ,' and a series of birds and animals, which are not playing-cards, but were probably prepared for the use of goldsmiths and miniaturists.

MASTER OF THE BOCCACCIO, a Netherlandish engraver, 15th century, produced ten plates for the Latin edition of Boccaccio, printed 1476 by C. Mansion, of Bruges (copies in British Museum and Fitzwilliam Museum, Cambridge). A 'Transfiguration' also by him.

MASTER OF THE CADUCEUS. See BARBARI.

MASTER OF CAPPENBERG, painter of Westphalia first half of 16th century, connected with the brothers Dünwegge. His principal works at Munich, Münster, and Cappenberg.

MASTER OF THE CRAB has been identified, though not conclusively, with François Crabeth, painter and engraver of the Netherlands, who died in 1548 at Mechlin. Imitator of Q. Metsys and Lucas v. Leyden, under whose influence he engraved a great number of plates. He painted an altar-piece for the Franciscans at Mechlin.

MASTER OF THE DEATH OF MARY. See JOOS VAN CLEEF the ELDER.

MASTER OF THE DIE, erroneously called

MASTER OF THE LYVERSBERG PASSION

[*Cologne Gallery*

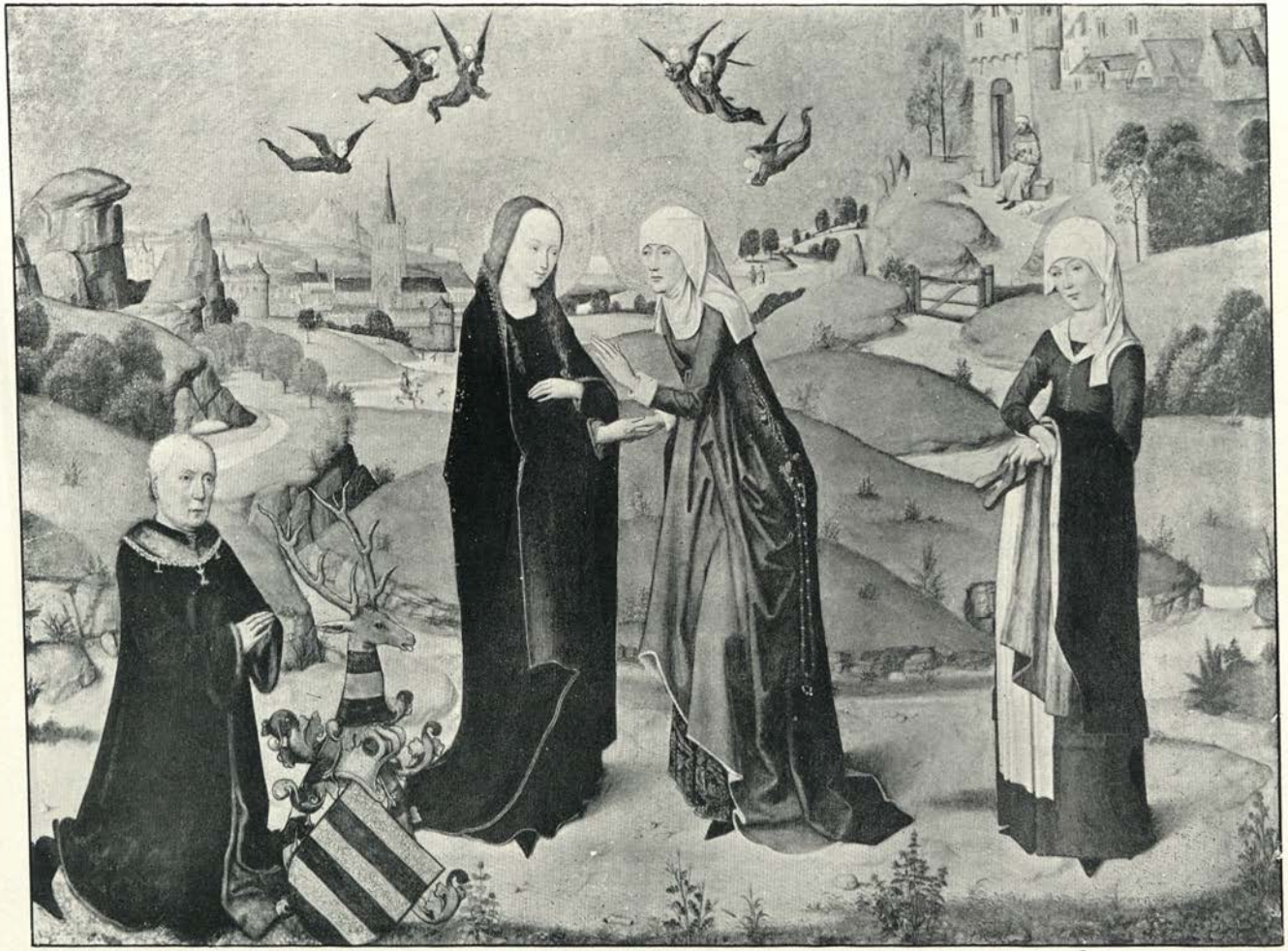
THE DESCENT FROM THE CROSS

[*Cologne Gallery*

THE MADONNA AND CHILD WITH SAINTS ANNE, PETER, GEREON, AND CHRISTOPHER, AND WITH A VIEW OF COLOGNE IN THE BACKGROUND

[*Cologne Gallery*

THE HOLY FAMILY AND THEIR KINSHIP



[*Munich Gallery*

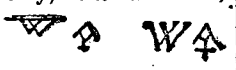
THE VISITATION; WITH THE DONOR, A MEMBER OF THE SCHWARTZ HIRTZ FAMILY

Beatricius, studied works of Marc-Antonio c. 1532. It has been suggested that the *B.* or *B. V.* with the Die, met with on his engravings, is the mark of Benedetto Verino.

MASTER OF THE FIGHTING-COCKS. See SOYE.

MASTER OF FRANKFORT, once wrongly identified with Conrad Fyol. Worked at Frankfort-on-the-Maine and Cologne. His chief works (early 16th century) are at Frankfort and Munich. It is unknown whether he came from the Netherlands or from the Lower Rhine; his works prove that he was principally influenced by the School of Antwerp.

MASTER OF THE GARDENS OF LOVE, Netherlandish engraver, 15th century, fl. c. 1445–1455, the earliest member of the group to which M. of the Gable and the M. of the Boccaccio also belonged. His engravings (only seventeen pieces at present known) are dispersed between different collections and are neither signed nor dated.



MASTER OF THE GLORIFICATION OF MARY (M. d. Verherrlichung), painter of the School of Cologne second half of 15th century. Influence of Lochner and of painters of the Netherlands. Chief works:

Aix-la-Chapelle.	*Coll. Beissel.*	Adoration of the Magi.
Berlin.	*Gallery.*	Nativity with Angels and Shepherds.
Cologne.	*Museum.*	The Madonna in Glory (from which he derives his name).
,,	,,	St. Christopher and other Saints.
Worms.	*Coll. Heyl. z. Herrnsheim.*	Madonna in Glory.

MASTER OF THE GRAPES (mit der Weintraube). See WEINER.

MASTER OF THE HOLY KINSHIP (THE ELDER—ÄLTERER SIPPENMEISTER), so called from his picture of 'St. Anne and the Madonna with their Kindred' in the Cologne Museum, a very favourite subject with painters of the Lower Rhine. Fl. 1415–1430. Other works by him at Cologne, Kirchsahr, and Aix-la-Chapelle.

MASTER OF THE HOLY KINSHIP (d. H. SIPPE.), painter of the School of Cologne, fl. from about 1480 till after 1510. Possibly a pupil of the M. of the Glorification; much influenced by the M. of the Life of Mary; his works also show a connection with painters of Antwerp. His earliest dated work (Utrecht) of 1486. Pictures by him at Aix-la-Chapelle, Bonn, Brussels, Munich, Nüremburg (1493), Paris, Velem, Vallendar, and elsewhere. His chief works:

Berlin.	*Carstanjen Coll.*	The Madonna in Glory, with Saints below presenting the donor and his family (c. 1490).
Cologne.	*Cathedral.*	Windows N. aisle from his designs. 1507–8.
,,	*Museum.*	Triptych: History of St. Sebastian (soon after 1493).
,,	,,	The Holy Kinship, with Saints and donors.
,,	,,	Triptych, centre: Madonna and Child with Saints in a garden; on the wings: Carthusian Saints with donors.

MASTER OF THE HOP-PLANT. See HOPFER.

MASTER OF THE KEY, JACOB LUCIUS CORONA, of Kronstadt (called the), 16th century. Engraved Biblical subjects and portraits. One of his best works is 'Joseph and Potiphar's Wife' (1557); the Wittenberg Bible of 1572 has cuts by him. Many of his works from the designs of Lucas Cranach and Cornelius Cromey, among them 'The Family Tree of the House of Mecklenburg.'

MASTER OF THE KNOT. See GARNIER, NOËL.

MASTER OF THE LEGEND OF ST. GEORGE, painter of the School of Cologne, fl. c. 1450–1465; a close follower of Roger van der Weyden, and one of the first of the Cologne masters who adopted the processes of the Flemings.

Cologne.	*Museum.*	History of St. George (not Hippolytus) as related in the 'Golden Legend.'

MASTER OF THE LEGEND OF ST. URSULA (School of Cologne), the painter of a large group of works which, though very intimately connected with the Master of St. Severin, are apparently by another hand. He takes his name from the series (Legend of St. Ursula) painted for the church of St. Severin—eighteen pictures, now dispersed. A female portrait in the Peltzer Coll., Cologne, is thought to be by him. His works are met with at Baden-Baden, Bonn, Bruges, Cologne, Ehrenbreitstein, Euskirchen, and elsewhere.

MASTER OF THE LIFE OF MARY (painter of the School of Cologne), closely associated in his youth with painters of the Netherlands, especially Derrick Bouts, though the characteristic qualities of the School of Cologne are always present in his work. For more than twenty years from about 1460 he was the leading master of the school, and had an immense number of pupils and assistants, among them being the Master of the Lyversberg Passion, with whom he was himself formerly confounded, and the painter of the frescoes in the Hardenrath Chapel (S. Maria in Capitol), Cologne. Works by the M. of the Life of Mary are at Aix-la-Chapelle, Bonn, Buda-Pesth, Nüremburg, Paris (Crombey Coll., early), and elsewhere. His chief paintings are:

Berlin.	*Gallery.*	Madonna and Child with Saints in an enclosed garden; in the foreground the donor and his family.
Cologne.	*Museum.*	Christ on the Cross; the Madonna, St. John, and the Magdalen.
,,	,,	Madonna and Child with St. Bernard and donors.
,,	,,	The Descent from the Cross with Saints and donors (known as the "De Monte" altar-piece from the donors).
Cues.	*Hospital Church.*	Crucifixion, with Cardinal Nicholas Cusanus (d. 1464) and his brother as donors.
Edinburgh.	*Gallery.*	Conversion of St. Hubert. Formerly ascribed to the Master of Werden, who is now identified with the Master of the Life of Mary. Other panels of the altar-piece in the English National Gallery.
Munich.	*Gallery.*	The Life of Mary, seven panels; an eighth is in the English National Gallery. The series from which the painter takes his name.

MASTER OF THE LOCUST, once erroneously held to be the author of an engraving copied by Dürer and others, but it is now proved that Dürer himself was the engraver of this piece.

MASTER WITH THE NAME OF JESUS, an engraver who worked in Rome 1556–1572. Among his plates: 'Noah leaving the Ark,' 'The Holy Family,' 'Diana and Actæon,' 'A View of the Colisseum,' etc.

MASTER OF THE PICKLOCK. See THÜFEL.

MASTER OF THE PITCHER. See KRUG.

MASTER OF THE PLAYING-CARDS (Lower Rhine), one of the best engravers of the 15th century, probably working as early as between 1430–1440. Sixty-six playing-cards with figures and animals, and about forty other engravings by him are known. One of his finest works is 'The Madonna with the Book, standing on the Serpent,' in the Seminario Library at Padua.

MASTER OF ST. BARTHOLOMEW, called also MASTER OF THE ST. THOMAS ALTAR-PIECE and OF THE ALTAR OF THE CROSS (painter of the School of Cologne). He may have been born about 1470, and died after 1510. He probably came from Suabia, and must have been acquainted with Schongauer's engravings and with the works of the painters of the Netherlands. His mastery over technique was extraordinary, and he was a most prolific painter, but left no school. His works are met with in Berlin, Brussels, London, Mayence, Sigmaringen, and elsewhere. The most celebrated are the following:

Cologne.	*Museum.*	Triptych: The Incredulity of St. Thomas, and other subjects. 1499–1501. (Altar-piece of St. Thomas.)
,,	,,	Triptych: The Crucifixion, and other subjects (after 1501). (Altar-piece of the Cross.) Both painted for the Carthusians at Cologne.
Munich.	*Gallery.*	St. Bartholomew and other Saints. (The altar-piece from which he derives his name; other panels belonging to it, London, Nat. Gal., and Mayence.)
Paris.	*Louvre.*	Descent from the Cross.
Temple Newsam, near Leeds.	*Hon. Mrs. Meynell Ingram.*	Descent from the Cross (Old Masters, 1881, as Dürer).

MASTER OF ST. ERASMUS, engraver of the Lower Rhine, 15th century; fl. c. 1450. Produced over 400 plates, among them ten different series of 'The Passion'; copied the Master E. S., and the Masters of the Playing-Cards and of the Berlin Passion.

MASTER OF ST. SEVERIN (School of Cologne), fl. late 15th and early 16th centuries; connected with the Master of the H. Kinship, and also with Dutch painters of this date, more especially with Cornelius Engelbrechtsen and occasionally with Jerome Bosch. Some of his types recall an earlier master of Haarlem Geertgen van S. Jans. He had a great number of followers and imitators. Many of his works are at Cologne, and he is met with also at Augsburg, Hamburg, Munich, Werwer near Paderborn, and elsewhere. Glass paintings from his designs, formerly in the Cistercian Abbey of Altenberg, are now divided between Cologne, Gondorf (on the Moselle), Berlin, Leipzig, and Bonn. His chief pictures are the following:

Cologne.	*St. Andrew.*	Triptych for the Confraternity of the Rosary, with many portraits.
,,	*Cathedral, N. aisle.*	Windows from his designs (before 1508).
,,	*Museum.*	Adoration of the Magi, with the donor (about 1513).
Cologne.	*Museum.*	Christ before Pilate.
,,	,,	Portrait of a man.
,,	*St. Severin, Sacristy.*	Four Saints. (The pictures from which he derives his name.)
,,	*Transepts.*	History of St. Severin.

MASTER OF THE SIGNS OF ST. ANTHONY, or ANTONISZ, CORNELIS (called also TEUNISSEN and MASTER C. T.), painter and wood-engraver of the 16th century, at Amsterdam. Dated works of 1533, 1557, and 1559 in that city.

MASTER OF THE SPARROW. See PASSEROTTI.

MASTER OF THE STAR. See STAREN, DIRK VAN.

MASTER OF THE TAROTS. See MASTER P. W.

MASTER OF THE UNICORN. See DUVET, J.

MASTROLEO, GIUSEPPE, painter, was a native of Naples and pupil of P. de Matteis. He painted historical pictures, and died in 1744.

MASTURZO, MARZIO, a native of Naples, flourished about 1670. He was a pupil of A. Falcone and Salvator Rosa, and accompanied the latter to Rome. He painted landscapes, battles, and historical subjects.

MASUCCI, AGOSTINO, was born at Rome in 1691, and was the last scholar of Carlo Maratti. The subjects he usually treated were, for the most part, Holy Families and scenes from the life of the Virgin. Of his works in the churches and public edifices at Rome, the best, perhaps, are his 'St. Anna' in the church Al Nome di Maria, and a 'Holy Family' in Santa Maria Maggiore. But his most considerable work is his 'St. Bonaventura,' at Urbino. He also executed a number of works for the King of Portugal. He died in 1758. J. Beham, J. Frey, and others have engraved after him. His son and pupil LORENZO died in 1772.

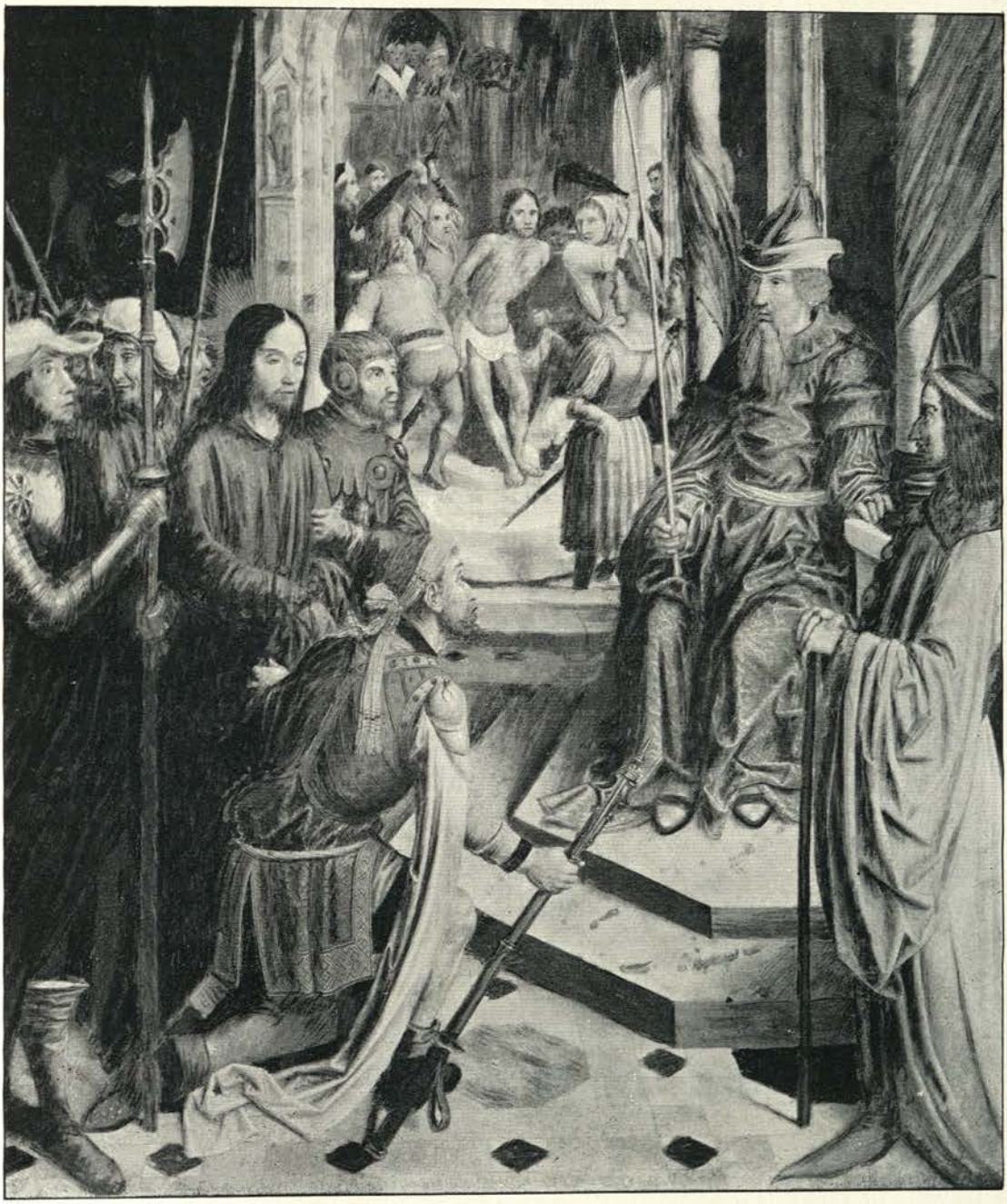
MATARANA, BARTOLOMÉ, a Spanish painter of Valencia, who flourished early in the 17th century, and is known only by his frescoes in the college chapel of Corpus Christi, representing various biblical and legendary histories. Matarana received for the whole 5879 crowns. Cean Bermudez praises his colouring.

MATEJKO, JEAN ALOYSIUS, Polish painter, born at Cracow, July 30, 1838; studied in the local School of Art, and then proceeded to Munich, where he studied with Piloty; completed his artistic training at Vienna. His pictures mainly illustrate incidents in the history of Poland, and among them we may mention 'Charles Gustave devant le tombeau du roi Ladislas,' 'L'empoisonnement de la Reine de Pologne,' 'Etienne Bathony devant Pszkow,' etc. He obtained a first-class medal at the Paris Exhibition of 1867 and a medal of honour at that of 1878. He was decorated with the Legion of Honour in 1870, was elected a correspondent of the Académie des Beaux Arts in 1873, and a Foreign Associate in the following year, on the decease of Kaulbach. His death occurred at Cracow in November 1893.

MATENARE, JACQUES, a French historical painter, who was born at St. Omer, and died in 1577.

MATEOS, JEAN, a Spanish painter who flourished in 1665, and was one of the founders of the Academy of Seville.

MATHAM, ADRIAEN, the third son and a pupil of Jacobus Matham, was born at Haarlem, probably about 1608. In 1640 he visited Morocco in the suite of an embassy from the States of Holland, and did some work there. Five plates representing episodes of the reception are extant. An account of the journey is in the library at



[*Cologne Gallery*

CHRIST BEFORE PILATE

Vienna. Between 1624 and 1627 Matham was at Haarlem, but in 1646 he was settled at the Hague, and a member of the St. Luke's Guild there. He worked entirely with the graver, in a style resembling that of J. de Gheyn the elder. The following are his best prints :—

PORTRAITS.

James Graham, Marquis of Montrose.
Peter Bor Christiaensz, Historian ; *after F. Hals.*
D. Sibrandus Sixtius Oistervirius ; *after N. Moyaert.*

SUBJECT PICTURES.

The Golden Age ; *after H. Goltzius.* 1620.
An old Man caressing a Woman, to whom he presents his Purse ; *after the same.*
Two Beggars, the Man playing on a Viol, the Woman singing ; *after A. van der Venne.*
A Combat of six grotesque Figures ; *after the same.*

MATHAM, JACOBUS, a Dutch engraver, who was also a painter and designer, was born at Haarlem in 1571. He was the son-in-law of Hendrik Goltzius, by whom he was instructed in the art ; and, by his advice, went to Italy, where he engraved several plates after the works of the most eminent Italian masters. On his return to Holland he worked under the eye of Goltzius, and executed a great variety of prints, after the ablest painters of the Low Countries. In 1600 he entered the Guild, of which in 1605 he became the president. He died at Haarlem in 1631. He worked entirely with the graver. He sometimes marked his prints with *Math. Inu., J. Math. inv., M fe.*, or a monogram. He painted the portraits of Dukes Wilhelm and Johann Wilhelm of Cleve, both of which were engraved by Swaneburg. The following are his principal engravings :

PORTRAITS.

Philip William, Prince of Orange ; *after M. Mierevelt.*
Henry of Nassau, Prince of Orange. 1610.
Bust of Philip Winghius, inscribed *Henricus Goltzius Amicitiæ ergo delineabat Romæ.*
'Michel Angelus Buonarrotus.'
Abraham Bloemaert ; *after Paul Moreelse.*

SUBJECTS AFTER ITALIAN MASTERS.

The Holy Family, with St. Anne ; *after Raphael.*
Mount Parnassus, with Apollo and the Muses ; *after the same.*
The Holy Family, with St. Catharine ; *after Titian.* 1592.
The Alliance of Venus with Bacchus and Ceres ; *after the same.*
The Visitation of the Virgin ; *after Salviati.*
Christ washing the Feet of His Disciples ; *after Taddeo Zuccaro.*
Christ praying on the Mount ; *after the same.*
The Nativity ; *after the same.*
The Assumption of the Virgin ; *after the same.*
The Adoration of the Kings ; *after Fed. Zuccaro.*
Christ curing the Sick ; *after the same.*
Christ raising the Widow's Son ; *after the same.*
The Visitation of the Virgin ; *after Paolo Veronese.*

SUBJECTS AFTER GOLTZIUS.

The Fall of our first Parents.
The Visitation of the Virgin to St. Elizabeth.
The Crucifixion, with the Virgin and St. John.
Christ appearing to Magdalene. 1602.
Christ with the Disciples at Emmaus.
The Loves of the Gods, Jupiter and Europa, Apollo and Leucothoë, Mars and Venus, and Hercules and Deianira ; four plates.
Perseus and Andromeda. 1597.
The Four Seasons ; in four circular plates. 1589.
Faith, Hope, and Charity. 1590.
The seven Cardinal Virtues ; in seven plates.
The seven Mortal Sins ; in seven plates.
The Type of Human Life ; in three plates. 1592 ; *scarce.*

SUBJECTS AFTER GERMAN AND DUTCH MASTERS.

Abraham sending away Hagar ; *after Ab. Bloemaert.*
The Annunciation ; *after the same.*
The Adoration of the Shepherds ; *after the same.*
Jupiter and Danaë ; *after the same.*
Cupid and Psyche ; *after the same.*
Samson and Delilah ; *after Rubens.*
The dead Christ, with the Marys ; *after Jer. Franck.*
The Crucifixion ; *after Albrecht Dürer ;* scarce.
Venus asleep, surprised by Satyrs ; *after Rottenhamer.*
A set of five prints of Fruit-pieces, and the Interiors of Kitchens ; *after Pieter Aartsen ;* scarce.

MATHAM, JAN, painter, was the son of Jacobus Matham, and was born at Haarlem. He was a member of the Guild of St. Luke in 1628, and died young in 1643.

MATHAM, THEODOR, the second son and pupil of Jacobus Matham, was born at Haarlem in 1606. After engraving a few plates in his own country he went to Italy, where he entered the school of Cornelis Bloemaert ; in conjunction with Michiel Natalis, Renier de Persyn, and others, he engraved the statues in the Palazzo Giustiniani. On his return to Holland he engraved a variety of plates, principally portraits, which are executed with the graver, occasionally assisted with the point. As a painter he worked for the Duke of Savoy at one of his palaces near Turin. He died in 1660. He usually signed his plates with his initials *T. M.*, with the addition of *fecit* or *sculpsit.* We have the following prints by him :

PORTRAITS.

Michel le Blon, Agent to the Crown of Sweden ; *after Van Dyck.*
Joost van de Vondel, Dutch Poet ; *after Sandrart.*
D. Gerardus Vossius, Canonicus Cantuariensis ; *after Sandrart.*
Philip William, Count Palatine of the Rhine ; *after J. Spilberg.*
Wolfgang William, Count Palatine ; *after the same.*

SUBJECTS.

The Virgin and Infant, with St. John ; *after Bassano.*
The Holy Family ; *after J. Sandrart.*
Diana and Acteon ; *Th. Matham fec.*
The Descent from the Cross, with the Marys, St. John, and Joseph of Arimathea ; *after Gerardus Leydanus ;* fine.

MATHEI, PAUL DE. See MATTHAI.

MATHES, CHRISTOPH GEORG, (MATTHES,) a painter and engraver, born at Berlin in 1738. He was a pupil of B. Rode, and painted portraits, landscapes, and architectural views. He engraved :

The Prodigal Son ; *after Dietrich.*
Portrait of P. P. Werner.

MATHES, NICOLAUS CHRISTIAN, (MATTHES,) engraver and draughtsman, was born at Hamburg in 1729. He went to Nuremberg and married a niece of J. G. Prestel. Lichtensteger engraved after him a portrait of F. G. Baier. His wife, ELIZABETH CHRISTINA, born at Nuremberg in 1749, and died about 1800, painted flowers and birds.

MATHEUS, —, a French engraver, resided in Paris about the year 1620. He was chiefly employed by the booksellers, and engraved several plates of frontispieces, and other book ornaments, which are, for the most part, from his own designs. We may name the following by him :

The Adoration of the Magi ; *from his own designs.*
The Frontispiece to a 'General History of France' ; published at Paris in 1619.
A Frontispiece to the 'Works of Thomas Aquinas.' 1622.
A Frontispiece to 'Amours d'Endymion et de la Lune.' 1624.

MATHEY, C. The name of this engraver is affixed to the portrait of Arcangelo Corelli, the musician, after Howard.

MATHIAS, GABRIEL, exhibited in London in 1761 and following years, but being unsuccessful in art he obtained an appointment in the Privy Purse Office. One of his pictures, 'A Sailor splicing a rope,' is engraved by McArdell. He died very old in 1804.

MATHIEU, A., a French engraver, flourished about the year 1656. We have by him some spirited etchings, completed with the burin, in a style somewhat resembling the works of Callot, for a thin folio volume entitled 'Les Armes triomphantes de son Altesse Monseigneur le Duc d'Esperon pour le sujet de son heureuse entrée, faite dans la ville de Dijon.' 1656.

MATHIEU, ANNA ROSINE. See LISCZEWSKA.

MATHIEU, ANTOINE, born in England in 1632, worked as a portrait and historical painter in Paris, Dijon, and other French towns. He died in London in 1673.

MATHIEU, AUGUSTE, a French painter of interiors, was born at Dijon in 1807, and died in 1866.

MATHIEU, DAVID, a portrait painter, born at Berlin in 1697, was a pupil of J. Werner 'the younger.' He married Anna Rosine Lisczewska. His sons, GEORG DAVID and HEINRICH FREIDRICH LEOPOLD, born at Berlin in 1737 and 1750, were instructed by their mother. Georg David settled in Sweden, where he died in 1776. Heinrich died at Göttingen in 1778.

MATHIEU, JEAN, (or MATTHIEU,) an engraver, born in 1749, was a pupil of Longueil. He was one of the artists employed in the 'Voyage de la Grèce,' by Choiseul Gouffier, in the 'Voyages des Royaumes de Naples et de Sicile,' by St. Non, and 'Voyage d'Espagne,' by Laborde. Some of his engravings are in the Poullain Cabinet and in the 'Galerie de Florence.' He engraved 'La Vierge aux Candelabres,' after Raphael; and subjects after Carracci, Claude, G. Poussin, F. Mola, K. du Jardin, J. Vernet, Ruisdael, and Wouwerman. He died at Fontainebleau in 1815.

MATHIEU, LAMBERT JOSEPH, a Belgian historical, genre, and portrait painter, born at Bure (Namur) in 1804. He studied at Antwerp under Van Bree, and settled at Louvain, where he became Director of the Academy. He died in 1861. Amongst his chief works are:

Death of Mary of Burgundy. (*Brussels Museum.*)
The Entombment. (*The same.*)
Virgin and Child.
Young Venetian Girl in a Balcony.

MATHIEU, PIERRE, a portrait and historical painter, son of Antoine Mathieu, was born at Dijon. In 1708 he became a member of the French Academy, and died in 1740.

MATHILDE, PRINCESS OF BAVARIA, and GRAND DUCHESS OF HESSE, painted landscapes early in the present century. She was a pupil of D. Quaglio. At Munich are views of Puzzuoli near Ischia, and Nymphenbourg near Munich by her. She was born in 1813, and died in 1862.

MATHISSENS, ABRAHAM, (MATTHYSSENS, or MATTYS,) a Flemish painter, was born at Antwerp in the year 1581. He was a pupil of Tobias van Haecht. According to M. Descamps, he was a reputable painter both of history and landscapes. In the cathedral at Antwerp is a picture by him of the 'Death of the Virgin'; in the church of the Recollets, an altar-piece representing the 'Virgin and Infant Saviour with St. Francis,' and in the Dresden Gallery a picture of still life by him, which is signed *Broder Matthisen fecit, Anno* 1641. He died in 1649. His son, BALTHASAR, was also a painter.

MATIFAS, LOUIS, a French landscape painter, born at Amiens in 1847; his early work gained high praise when exhibited at the Salon in 1880, though it brought him little pecuniary advantage. He consequently painted more saleable pictures of a lower artistic level, which readily found buyers, but which he refused to exhibit. Among his best-known works are: 'A la Vilette' (1876), 'Solitude' (1878), 'Seine à Pont-Marie' (1881), &c. He died in April 1896.

MATON, B., (MATTON, MATHON,) was a Dutch painter, who copied the works of Gerard Dou and Willem Mieris. He was particularly successful in his copies of Dou's candle-light pieces. No particulars of his life are recorded, but from the appearance of his works he seems to have been contemporary with Willem Mieris. His pictures are of small dimensions, and on panel.

MATOUT, LOUIS, a French painter, born at Renwez (Ardennes), March 20, 1813; studied architecture at the Collège Rollin, Charleville, and painted under Huvé at the École des Beaux Arts; was sent to Rome in 1846; he also visited Algiers. On his return was commissioned to decorate the École de Médécine, and this work gained for him the Legion of Honour, 1857. He also embellished the grand salon at the Louvre, the Lariboisière Hospital, and other public buildings. His picture of 'Femme tuée par une Lionne' is in the Luxembourg; he also painted 'Riche et Pauvre' (in the Châteauroux Museum), 'Silenus,' 'Christ and the Pharisee,' &c. He obtained a third-class medal in 1853, and another in 1857. He died in Paris, January 24, 1888.

MATSIJS. See METSYS.

MATTEI, SILVESTRO, historical painter, was born at Ascoli in 1653. He was a pupil of C. Maratti. He died in 1739.

MATTEIS, PAOLO DE, a painter and engraver, was born at Cilento, near Naples, in 1662, and, according to Lanzi, was the most celebrated scholar of Luca Giordano and J. Maria Morandi. He first followed the style of Giordano, whose rapidity of execution he appears to have largely acquired. He worked at Rome for Popes Clement XI. and XII. and Benedict XIII. In the early part of his life he went to France, where he was employed for three years in some considerable works for the court. He was invited to Rome by Benedict XIII., where he painted several pictures for la Minerva and the church of the Ara Cœli. At Genoa, in the church of S. Girolamo, are an 'Immaculate Conception,' with a glory of angels, and 'St. Jerome appearing to S. Saverio in a dream.' At Naples he painted for churches (especially in San Fernando) and galleries, and was employed in Monte Casino in 1692 and 1706-9. He painted the great cupola of Gesu Nuovo in sixty-five days. He died at Naples in 1728. He signed his works with *P. M. J.*, *Pan de Mat. Inv.* Aquila, J. Daullé, and others engraved after him. Among his works are:

Milan.	*Museum.*	Acis and Galatea.
Munich.	*Gallery.*	Death of Cato of Utica.
Pistoja.	*Church of St. Paul.*	St. Gaetano and a Christ in glory.
Vienna.	*Gallery.*	Herminia and the Shepherds.

MATTENHEIMER, ANDREAS THEODOR, was born at Bamberg in 1752. His father was a gardener, and after his death he received his first instruction from a painter at Waldsassen. After that he went to Munich; and then to Berlin and Dresden. He afterwards returned to Bamberg, and worked with Scheubel at altar-pieces for different churches. He also painted several altar-pieces on his own account. He died in 1810. His son JOSEPH, who studied under his father, and died young in 1802, painted portraits.

MATTENHEIMER, CARL, son of Andreas Mattenheimer, was born at Bamberg in 1791. He was instructed by his father, and also studied at Vienna and Munich. He remained in Munich some years, and painted several portraits. In 1820 he became teacher of drawing at Zweibrücken, and later on inspector of the Gallery at Bamberg. He died in 1852.

MATTENHEIMER, THEODOR, was born at Bamberg in 1787. He was instructed in painting by his father, Andreas Theodor Mattenheimer, and afterwards attended the Academy at Munich, and in 1811 that at Vienna. Subsequently he became inspector, conservator, and director of several galleries, and distinguished himself by his paintings of still-life. Of his portraits those of the Duchess Mary Anne and the Queen of Prussia are noteworthy. He successfully restored several paintings in the churches at Munich, in which city he died in 1850.

MATTEO and his pupil ALOISE, were miniature painters who lived in the 16th century. The first was a native of Terranova, Calabria, and studied at Rome; the second was born at Naples. They painted during 1507-23 the mass-books in Monte Casino at Naples, and in 1526-27 the mass-books at Perugia.

MATTEO DI GIOVANNI (DI BARTOLO), called MATTEO DA SIENA, the son of a tinman of Borgo San Sepolcro, was born not later than 1435. He was considered one of the best Sienese painters of his time. The 'Madonna della Neve' (the 'Madonna in the Snow'), painted for the brotherhood of that name at Siena, is a fine example of his art; it is signed "Opus Matei di Senis," and dated 1477. Matteo painted several pictures representing the 'Murder of the Innocents,' two of which are still preserved in Siena. A third is in the Naples Gallery. A mosaic by him of the same subject is on the floor of the Siena Cathedral; a rubbing from it is in the South Kensington Museum. An 'Assumption of the Virgin,' in the National Gallery, is a first-rate specimen of Matteo da Siena. He is also represented in the same collection by a small 'Ecce Homo,' which was long ascribed to Niccolo da Foligno. Matteo died in 1495.

MATTEO DA SIENA, called MATTEINO, landscape painter, was a native of Siena, and flourished in the 16th century. He lived chiefly at Rome, where he painted the landscapes in the pictures of Circignano. He died at Rome.

MATTESON, TOMPKINS H., an enthusiastic American artist, born in Madison County, N.Y., in 1813, and a pupil of the New York National Academy. He resided in New York working at his profession from 1840 to 1851, when he removed to Sherbourne, and there he died in 1884. His paintings are mostly of homely and historical scenes, harmonious in colour and pleasing in effect, but not distinguished by any special vigour of handling or elaboration of technique. He became an Associate of the National Academy, but never reached Academic rank, and his pictures were not often exhibited, but were popular amongst a certain class of buyers.

MATTEUS, CORNELIS. The name of this artist is affixed to a spirited etching of a landscape, with a ruin in the background; it is executed in a style resembling that of Herman Swanevelt.

MATTHAI, JOHANN FRIEDRICH, was born at Meissen in 1777, and studied at the Academy at Dresden. He went subsequently to Vienna, where he worked under Füger, and afterwards to Florence and Rome. He died at Vienna in 1845. Matthäi was director of the Dresden Gallery and Academy of Art. Among his best scholars were Rietschel and Steinle. Two of his best pictures, the 'Death of Codrus' and the 'Death of Ægistheus,' are in the Gallery over which he himself presided. His son, HEINRICH MATTHÄI, acquired some distinction as a landscape painter. He died at Dresden in 1880.

MATTHIEW. See MATHIEU.

MATTIOLI, GIROLAMO, a painter, born in the neighbourhood of Bologna about 1550. He studied first under Sabbatini, and then under the Carracci. He died young.

MATTIOLI, LODOVICO, was born at Guisa, near Crevalcore, in Piedmont, in 1662, and learned design in the school of Carlo Cignani, with the intention of becoming a painter, but the success of some essays in etching induced him to devote himself principally to that art. He died at Bologna in 1747. He painted several landscapes in fresco at the Orphanage of San Bartolommeo in that city. We have a variety of etchings by him, after the Bolognese masters, as well as from his own designs; among them the following:

The Annunciation; *after Lod. Carracci*; scarce.
The Circumcision; *after the same.*
The Nativity; *after Agost. Carracci.*
Christ and the Woman of Samaria; *after Annib. Carracci.*
The Death of St. Joseph; *after Franceschini.*
The Presentation in the Temple; *after G. M. Crespi.*
The Martyrdom of St. Peter; *after the same.*
Ecce Homo; *after Van Dyck.*
Several Landscapes; *after Guercino.*

MATTON, B. See MATON.

MATURINO, B. C., was born at Florence in 1490. He had the advantage of studying under Raphael, and was employed by him in ornamenting the Loggie of the Vatican. He was the instructor of Polidoro da Caravaggio, in conjunction with whom he was much employed in ornamenting the exterior of Roman palaces. One of the most celebrated of the united works of the two painters was the 'Death of the Children of Niobe,' at the Maschera d'Oro. The sacking of Rome by the Spaniards in 1527, separated the friends, and interrupted their work. Maturino did not long survive that event, and is said to have died of the plague when he was little more than thirty-seven years of age. His works are signed *B. C. M.* The greater part of his work done in collaboration with Polidoro has long disappeared, but most of it has been engraved by Cherubini Alberti, Pietro Santi Bartoli, and others. The 'Story of Perseus and Andromeda' is still to be seen in the summer-house of the Palazzo del Bufalo.

MATVEIEFF, FEODOR MICHAILOWITSCH, born at St. Petersburg in 1758, stayed at Rome in the early part of the 19th century, and was one of the most distinguished Russian landscape painters of his time.

He died there in 1826. His chief productions are in the Hermitage at St. Petersburg.

MATVLEFF, IVAN, a portrait painter, was born at Novgorod in 1704. He was sent by Peter the Great in 1719 to Holland, and went afterwards to Rome, where he passed some time. He died at St. Petersburg in 1736.

MAUBERT, JACQUES, portrait painter, and a pupil of 'Magdalen' Smith, was probably a native of France. According to Lord Orford, he resided in England in the reign of George I. He distinguished himself by copying all the portraits of English poets he could meet with. He painted Dryden, Wycherley, Congreve, and some others, from the life, and the first of these three portraits is in the National Portrait Gallery. He died in the year 1746.

MAUBEUGE. See GOSSAERT.

MAUCH, EDUARD, engraver and designer, was born at Geisslingen in 1800. His artistic education was received in Ulm and Stuttgart. Most of his life was passed in forwarding the cause of art in his native district. In 1840 he published, in conjunction with Dr. Gruneisen, 'Ulms Kunstleben in Mittelalter.'

MAUCH, JOHANN MATTHAÜS VON, architect, designer, engraver, lithographer, &c., was born at Ulm in 1792. Most of his life was passed in the teaching of the minor arts connected with architecture at Munich. He died at Stuttgart in 1856. Among his pictorial works we may name a 'View of the Bay of Naples, from the top of Vesuvius,' in water-colours.

MAUCOURT, CHARLES, a portrait painter and mezzotint engraver, was born in Germany, and resided for several years in London, practising in both oil and water-colours, as well as miniature. He belonged to the Incorporated Society of Artists, and exhibited from 1761 to 1767. He died in London in 1768. Among other prints, he left one of 'The Expulsion of the Jesuits from Spain,' signed *C. Maucourt fec.*

MAUD, W. T., English black-and-white artist; born in 1865; while a student at the Royal Academy began contributing sporting sketches to 'Punch.' He also illustrated 'Rumford's Hounds,' 'Hawbuck Grange,' and other sporting books. In 1893 he gained the Landseer Scholarship, and soon afterwards travelled as war-artist through Armenia, Crete, and Egypt. He was present at Omdurman and at Khartoum; in 1898 visited Milan during the riots, and India during the Terah campaign. When the war in South Africa broke out he joined General White's force at Ladysmith, enduring all the privations of that terrible siege, and sending home a most vivid budget of sketches and diaries to the 'Graphic' newspaper. During the siege he was appointed aide-de-camp to General Ian Hamilton. He was also artistic historian for the 'Graphic' at the funeral of Queen Victoria and the Coronation of King Edward VII. His death occurred suddenly at Aden, during the Somali campaign, in May 1903.

MAUDUIT, LOUISE MARIE JEANNE, a French portrait and history painter, was born in Paris in 1784, and became the wife of Louis Hersent. She learnt her art under Meynier. Her death took place in 1862. Her chief works are:

Visit of Louis XIV. when a child to Peter the Great.
St. Vincent de Paul and Sisters of his Order.
Henriette de France. (Portrait.)

MAULBERTSCH, ANTON FRANZ, (MAULPARTSCH, MAULBETSCH,) was born at Langenargen, on the Lake of Constance, in 1724. He was instructed by Van Roi at Vienna. There are several frescoes by him at Inspruck, in the court chapel and rooms of the Empress Maria Theresa; at Dresden, in a chapel of the court church, and at Prague in the library, these last having been executed in 1794. Of his oil-paintings may be mentioned 'Christ on the Cross.' He etched several plates, among others 'The Death of Joseph' and 'The Quack on the Rostrum.' He sometimes signed his works *A. M.* He was a member of the Academy at Berlin, and cabinet painter to the court there. He died at Vienna in 1796. Alberti, Schmutzer, and others have engraved after him.

MAUPAIN. See MAUPIN.

MAUPERCHÉ, HENRI, a French painter and engraver, was born in Paris in 1602. He painted landscapes in a style somewhat like that of Hermann Swanevelt. He was a member of the Academy of Paris, and became a professor in 1655. He died in 1686. In the large room at Fontainebleau are fourteen landscapes in fresco by him. We have fifty-one etchings of his, some of which are from his own designs, and others after H. Swanevelt. The following may be named:

A set of six plates of the History of Tobit.
A set of six plates of the History of the Virgin, from the Annunciation till the Flight into Egypt.
Twelve Landscapes; *after Hermann Swanevelt.*
Two plates of the Prodigal Son.
Four Landscapes, with Figures and Ruins.

MAUPIN, PAUL, (or MAUPAIN,) according to Basan, was a native of Abbeville, and flourished about the middle of the 17th century. He executed some wood-cuts in chiaroscuro, after J. Stella. Basan mentions another engraver on wood, of the name of MAUPAIN, a relation of the above-mentioned artist, but he does not specify any of his works.

MAURER, CASPAR and DOMENICO, brothers, gained great reputation at Munich in the end of the 17th and beginning of the 18th centuries for their decorative and architectural paintings.

MAURER, CHRISTOPH, (or MURER,) was born at Zurich in 1558. His father, JOSIAS MAURER, was a painter of some merit, by whom he was instructed in the first elements of design, but he afterwards studied at Strassburg, under Tobias Stimmer, whose style he adopted, and in conjunction with whom he published a series of hunting-pieces in 1606. He painted a large number of façades with scenes from Scripture and Roman history, as well as from that of his own country. His portraits in oil are little inferior. He died at Winterthur in 1614.

MAURER, HEINRICH, a Swiss painter and engraver, was born near Zurich, in 1774. He was instructed by J. C. Huber, and studied afterwards under Dillio at Munich and Gränicher at Dresden. He died in 1822.

MAURER, HUBERT, historical and genre painter, was born at Rättehen, near Bonn, in 1738. His parents were poor, and in 1762 he came without means to Vienna, where he was instructed in painting by Baumgartner and Meytens. Through application and ability he, in 1774, obtained a pension for Rome. He remained there four years, and became in 1785 a professor and councillor of the Academy at Vienna, where he died in 1818. He painted a considerable number of altar-pieces and portraits, among which are:

Vienna. *Belvedere.* Christ receiving Children.
„ *Hofburg Chapel.* St. Catharine.
„ *Acad. of Engineers.* God the Father in the Clouds.

MAURER, JAKOB, a painter, was born at Schaffhausen in 1732. He studied at the Academy of Amsterdam, and painted landscapes, animals, portraits, and historical subjects. He lived in Holland, where he died in 1780.

MAURER, J., was a native of Switzerland. He came to England about the year 1745, where he engraved several views of buildings, &c. in London. He also drew largely with the pen.

MAURER, JOSIAS, a portrait and historical painter, born at Zurich in 1530. In 1576 he engraved on wood a plan of his native town. He died in 1580.

MAURICE, LOUIS JOSEPH, a French historical and decorative painter, born at Nancy in 1730. He was brought up for the law, but his art tastes proved too strong. In 1758 he went to St. Petersburg, where he became principal painter to the Empress Elizabeth, and directed the coronation fêtes on the accession of Catharine II. On his return to France he was employed by Marie Antoinette in decorative work. He formed a rich collection of objects of art. He died in Paris in 1820.

MAURICE, SAINT. See SAINT MAURICE.

MAURIN, ANTOINE, a French historical painter, born at Perpignan in 1793, and died in 1860.

MAURIN, NICOLAS EUSTACHE, a painter, probably related to the last-named, was born at Perpignan in 1798. He went to Paris, and became a pupil of Regnault. He painted portraits and historical pictures, among which were:

Leopold I., King of the Belgians.
The Queen of the Belgians.
Eleven portraits of the Royal Family of France.
Portrait of Charles V.
Taking of the Louvre.

MAUS, EUGÈNE, a Flemish painter, born at Ixelles, near Brussels, in 1847. He painted landscapes and still-life. He died in 1881.

MAUVE, ANTON, was born at Zaandam in 1838. He early wished to become an artist, and in spite of family opposition set himself strenuously to work, and his nature studies thus early begun continued to the end. He was a pupil of Van Os. His health was never robust, and he was subject to depression, and the undertone of sadness which marks much of his work may be due to this. He gained many medals—at Vienna, Philadelphia, Antwerp, and in Paris in 1888. He was a very prolific artist, and was early appreciated in this country and in America. The influence of Millet is marked in his works, which may be described as tender pastorals carried out in schemes of silvery grey, brown, and green. He had a wonderful sense of values, and although his colour range is limited, an exquisite atmospheric quality is never absent from his low-toned harmonies of Dutch landscape. He painted cattle with much skill and sympathy. He died at Arnhem in 1888.

MAUZAISE, JEAN BAPTISTE, was born at Corbeil, Seine et Oise, in 1784, and studied under Vincent. He first exhibited in 1812 with an 'Arab bewailing the loss of his Horse.' He was a member of the Legion of Honour, and died in 1845. He was one of the earliest practitioners in lithography. Among his paintings are:

Bordeaux. *Museum.* The Death of Clorinde.
Paris. *Palais Royal.* Lorenzo de' Medici, with his Family and the Learned Men and Artists at his Court.

MAWLEY, GEORGE, an English landscape painter in oil and water-colours, born in London in 1838. He studied at Cary's school and in the schools of the Academy. His works appeared at the Dudley Gallery and the Academy. He died in London in 1870.

MAXWELL, GEORGE, an English landscape painter, born in 1768. His works were praised by Sir Joshua Reynolds, and were exhibited at the Academy in 1787–9, in which latter year he died.

MAY, JAN OR HANS. See VERMEIJEN.

MAY, OLIVIER LE, a landscape and marine painter, born at Brussels in 1720. Masquelier and others engraved his views. He paid two visits to America, and died about 1797.

MAY, PHILIP WILLIAM, artist and caricaturist (commonly called PHIL MAY), was born April 22, 1864, at Wortley near Sheffield. He was the son of Philip May, an unsuccessful brass-founder of Leeds. After receiving a board-school education, and having shown some cleverness with his pencil, he was sent to an architect's office at the age of twelve. But routine work was not to his liking, and after two weeks he took his life into his own hands and obtained casual employment with the scene-painters of the Grand Theatre, Leeds. Two years later he joined a company of strolling players, combining the playing of small parts with caricaturing the chief actors of the troupe for purposes of advertisement. It was at this time that he made his first appearance in the press with a drawing in the short-lived 'Yorkshire Gossip' (1878). This nomadic life lasted for four years. In 1882 he was back in Leeds, designing costumes for the great Northern pantomime. This completed, he started for London. Here, after being reduced almost to the point of starvation, he managed to obtain sporadic employment on a paper called 'Society.' His clever caricatures at once attracted the attention of the editor of the 'St. Stephen's Review,' who forthwith commissioned him to illustrate the Christmas number of that journal. At this time he also obtained employment in designing dresses for Mr. Alias, the theatrical costumier, and doing journeyman's work for the 'Penny Illustrated Paper.' In 1885 he joined the staff of the 'Sydney Bulletin' and went to Australia. This was the turning-point of his fortunes. It is wrong to suppose, as has been repeated *ad nauseam*, that his remarkable economy of line was called forth by the bad printing and worse paper of this journal. This is contradicted by an examination of his immediately preceding work. What he did develop in Australia was the long heavy line which was so characteristic. After three years he returned to England, stopping for a short time at Rome to study the Old Masters, and trying his hand at oil-painting. In London (1888) he renewed his old connection with the 'St. Stephen's Review,' though not wholly severing his connection with the 'Sydney Bulletin.' Then came a short interval of unacademic study in Paris. Henceforth he had only to choose his employers. Editors vied with one another to obtain his co-operation. In 1891 his 'Parson and Painter' was re-printed from the 'St. Stephen's Review,' and raised his popularity to fever-heat. In 1892

his winter annuals had a beginning, and continued uninterruptedly until 1903, the last being published posthumously. The first of the 'Summer Annuals' also appeared in 1892, but these were only continued irregularly. In 1895 he was called to the 'Punch' table. His art had now reached the zenith of its achievement, and that not without the most conscientious devotion and painstaking labour. Its amazing appearance of ease was the result of toilsome, though loving, elaboration and elimination. 1896 saw the publication of his 'Sketch-book' and 'Guttersnipes,' 1897 his 'Alphabet,' 1898 'Green on Rougemont' and 'The Little Minister Souvenir,' and 1899 his 'Fifty Sketches.' He died August 5, 1903, and was buried in St. Mary's Roman Catholic Cemetery, Kensal Green. Posthumous publications: 'Phil May: Sketches from Punch,' 'A Phil May Picture Book,' and 'A Phil May Medley.' G. S. L.

MAYER, Auguste Étienne François, a French marine painter, born at Brest (Finistère), July 3, 1805. At once showed his proficiency as a painter of marine subjects; travelled in Holland, Sweden, Norway and the East; painted various naval battle-pieces, such as 'Combat du Formidable, 1810,' 'La Flotte Française force l'entrée du Tage' (in the Dijon Museum), &c. He obtained a third-class medal in 1836, and the Legion of Honour in 1839, being promoted to the rank of Officer in 1867. He died at Brest, September 22, 1890.

MAYER, Bartolomäus, a painter, was born at Ulm about 1650. None of his paintings are known. He died in 1729.

MAYER, Christian, was born at Vienna in 1812, and studied the art of engraving under Kininger. He died at Vienna in 1870. The best of his plates are:

The Development of the Sciences upon Grecian soil; *after Rahl's frieze for the Athens University.*
Ariadne; *after Reynolds.*
Madonna; *after Celio Orsi.*
The Pursuit of the Christians in the Roman Catacombs; *after Rahl.*
Io; *after Correggio.*
The Four Divisions of the World; *after Rubens.*
Boreas carrying off Orithyia; *after the same.*

MAYER, Friedrich, landscape painter, was born in 1825, and died in 1875. He painted chiefly Alpine scenes.

MAYER, Henri, French black and white artist. His work is chiefly found in 'Le Petit Journal.' He was a Chevalier of the Legion of Honour. He died in Paris in 1899.

MAYER, Johann Alois, was born at Lienz in the Tyrol in 1801. He practised for a time as a portrait painter at Innspruck. Afterwards he went to Munich, and deserted portrait for genre. He died in 1831.

MAYER, Karl, was born at Nuremberg in 1798, and died at the same city in 1868. He studied under Freiherr Christoph Haller, Friedrich Fleischmann, and subsequently under Desnoyers and Coigny in Paris. He distinguished himself as a painter and an engraver on steel, and illustrated a number of books, including Schiller's works and some almanacs. His best plates are:

The Good Shepherd; *after Führich.*
Christ on the Cross; *after Dürer.*

MAYER, Karl, was born at Vienna in 1810, and his father dying soon after his birth, his mother supported herself and child upon a very small pension. His father's brother taking an interest in the orphan, adopted him, and wished him to be educated for the service of the Government, but his talent for art was so decided that his uncle finally encouraged it, and he was placed under Gsellhofer in the Vienna Academy. Karl Mayer travelled in various parts of Austria and Germany, and acquired the friendship of Schubert the composer. In 1834 he settled for a time at Munich. In 1842, having obtained the prize of Rome with his 'Prometheus and Pandora,' he commenced his travels in Italy, and after his return, in 1846, painted many noticeable pictures. In 1851 he was elected to the professorship of the smaller Academy at Vienna, and was largely employed in fresco paintings. In 1873 he fell out of health, and received assistance in the form of a pension, which he enjoyed until his death in 1876.

MAYER, Prof. von Liesen, German historical painter, born at Raab, in Hungary, January 24, 1839. After a preliminary course of study in Vienna, he attended the art-schools of Munich, and became a pupil of Piloty. In 1880 he was appointed Director of the Stuttgart School of Art; and in 1883 became a Professor at the Munich Academy, and member of the Vienna Academy in 1887. It was mainly as an illustrator that he achieved fame, some of his best work being represented by his illustrations to 'Faust' and to several of Shakspere's plays, 'Imogen and Jachimo' ranking as one of the best. His famous picture of 'Queen Elizabeth signing the Death-warrant of Mary Queen of Scots' is now in the Cologne Museum. He painted several portraits, including one of the Emperor Francis Joseph. His death occurred at Munich in April 1898.

MAYER, Marie Françoise Constance M. la Martinière, was born in Paris in 1778. She was instructed by Sauvée, Greuze, and Prud'hon. She exhibited many portraits and other subjects, in France, from 1800 to 1821, in which year she committed suicide, through vexation caused by her love for Prud'hon. Among her works the most popular were:

Innocence between Love and Riches.
Venus and Cupid asleep, caressed and awakened by Zephyrs.
The Torch of Venus.
The Happy Mother.
The Abandoned Mother (*in the Louvre*).
A Young Naiad repelling a Troop of Lovers who are disturbing her in her retreat.
A Dream of Happiness.

MAYEUR, Max, French landscape painter, studied under Véron, and was a constant exhibitor at the Salon since 1868. He died in 1890 at the age of 49.

MAYNO, Fray Juan Bautista, was born in 1569, and is said to have been instructed by Greco. At an early period of his life he became a Dominican monk; but this seclusion from the world did not prevent the exercise of his talents, and he was reputed one of the ablest painters of his time. He had the honour of being drawing-master to Philip IV., and was employed by him to paint his celebrated battle-piece in the Buen' Retiro, into which he has introduced Olivarez animating the troops to victory, by showing them the portrait of their King Philip. He was also superintendent of the paintings in the royal palaces. He died at Milan in 1649. Among his paintings we may name:

Madrid.	*Museo.*	The Nativity.
„	„	The Resurrection.
„	„	The Descent of the Holy Ghost.
„	„	The Mystery of the Trinity.

Toledo.	*S. Pedro Martir.*	St. Peter.
„	*Cathedral.*	The History of St. Ildefonso.

MAYO, JUAN DE. See VERMEIJEN.

MAYOR, BARNABY, painter and engraver, who flourished in the last half of the 18th century. He painted a picture of Wenlock Abbey, engraved by Valentine Green. He died in 1774.

MAYR, HEINRICH VON, was born at Nuremberg in 1806, and after studying in that city under the direction of his step-father, went to Munich in 1825. On accompanying Duke Maximilian on his journey to the East, he executed several excellent genre paintings, some of which are at the Rosenstein near Stuttgart.

MAYR, JOHANN ULRICH, (or MAIR,) was born at Augsburg in 1630, and died at the same city in 1704. He was an excellent disciple of Rembrandt and Jakob Jordaens, and was most distinguished as a painter of portraits, amongst which were Joachim von Sandrart and a painting on glass of himself. Of his other works we note:

Augsburg.	*Anna-kirche.*	Christ in Prison.
Vienna.	*Belvedere.*	The Apostle Philip reading in a book.

MAYRHOFER, JOHANN NEPOMUK, flower painter and lithographer, was born at Oberneukirchen, in Austria, in 1764. He was instructed by Haslinger at Linz, and studied afterwards at Munich. He was an excellent painter of flowers and fruit, as we may see in his 'Flora Monacensis' (Munich, 1816—30). He died at Munich in 1832.

MAZELL, PETER, an English engraver who flourished in the second part of the 18th century, and worked for Pennant and Boydell, and all the engravings in Cordiner's 'Ruins and Romantic Prospects in North Britain' (1792) are by him.

MAZEROLLE, ALEXIS JOSEPH, born in Paris in 1826, studied under Dupuis and Gleyre. His first picture at the Salon, 'The Old Woman and the two Servants,' appeared in 1848, and he was a constant exhibitor afterwards. He painted historical pictures and portraits, and was also a successful decorative artist, the ceilings of the Theâtre Française, Vaudeville Theatre and Conservatoire being by him. 'Nero experimenting with Poison on a Slave' (Lille Museum) and 'Chilperic and Fredigonde' are characteristic works. He gained medals, and in 1870 became Chevalier, and in 1879 Officier, of the Legion of Honour. He died in 1889 at the age of 62.

MAZO, MARTINEZ JUAN BAUTISTA DEL. See DEL MAZO MARTINEZ.

MAZOT, —, is mentioned by Strutt as an engraver, by whom we have a few indifferent portraits; among others, that of Christian IV., King of Denmark.

MAZZA, DAMIANO, was a native of Padua, and disciple of Titian. He chiefly resided at Venice, where he painted for the churches; but his most celebrated work was his picture of 'Ganymede taken up by the Eagle,' in the Casa Sonica at Padua. Mazza died young.

MAZZAROPPI, MARCO, was born at San Germano, near Naples, about 1570. His principal works are to be found in the Abbey of Mont Cassin, near San Germano. He died in 1620.

MAZZIERI, ANTONIO DI DONNINO, according to Vasari, was a native of Florence, and a disciple of Francia Bigio. He flourished about the year 1520, and distinguished himself as a painter of landscapes and battle-pieces, which were well coloured and handled with spirit.

MAZZOCCHI. See DONO, PAOLO DI.

MAZZOLA, FRAN. and GIROL., (MAZZOLI, or MAZZOLO.) See MAZZUOLA.

MAZZOLA, GIUSEPPE, was born at Valduggia, in Piedmont, in 1748. He formed himself at first on Gaudenzio Ferrari, afterwards on Correggio. By the assistance of King Victor Amadeus III. of Savoy, he went to Rome in 1774, and studied the works of Raphael and Michelangelo. From 1789 to 1797 he was court painter to his patron. In 1802 he established himself at Milan, and became director of the Gallery there. From 1803 he was obliged to paint with the left hand. Mazzola died at Milan in 1838. Among his best paintings are:

A 'Holy Family.' (*Brera, Milan.*)
The Ascension of Mary.
The portrait of King Amadeus III.

MAZZOLINI, GIOV. BERN. See AZZOLINI.

MAZZOLINI, LODOVICO, called MAZZOLINI DA FERRARA and LODOVICO FERRARESE, was born at Ferrara about 1481. He was a scholar of Lorenzo Costa, and may be placed next after Garofalo among the masters of his native town. His pictures are even more remarkable than others of their school for their architectural backgrounds. Three small examples in the National Gallery show this tendency in a very marked way. Perhaps Mazzolini's best picture is the first in the list below. He died in 1530.

Berlin.	*Museum.*	Christ and the Doctors. 1524.
„	„	Holy Family.
Bologna.	*Pinacoteca.*	The Nativity.
„	„	God the Father.
Dresden.	*Gallery.*	Ecce Homo.
Ferrara.	*Pinacoteca.*	Virgin adoring the new-born Infant.
Florence.	*Uffizi.*	The Nativity.
„	„	Holy Family.
„	„	The Circumcision.
Hague.		Massacre of the Innocents. 1548.
London.	*Nat. Gal.*	Virgin, Child, and Saints.
„	„	Holy Family.
„	„	The Woman taken in Adultery.
Paris.	*Louvre.*	Holy Family.
„	„	Christ preaching to the Multitude.

MAZZONI, CESARE GIUSEPPE, was born at Bologna in 1678, and was a scholar of Lorenzo Pasinelli, and afterwards of the younger dal Sole. There are several of his works in the churches and public edifices at Bologna, which prove him to have been a respectable painter of history. He died in 1763. His best works are:

In San Colombano, Bologna, an altar-piece.
In San Tommaso di Strada Maggiore, a 'Crucifixion.'
In San Giovanni in Monte, a 'St. Peter delivered from Prison.'

MAZZONI, GIULIO, was a native of Piacenza, but studied at Rome under Daniele da Volterra, and flourished about the year 1568. He is mentioned by Vasari, in the life of that master, as a painter of considerable merit. His principal work is the 'Four Evangelists' in the cathedral at Piacenza.

MAZZONI, SEBASTIANO, was born at Florence about 1615. He removed to Venice, where, after a life of some local success, he died near the end of the century.

MAZZUCHELLI, PIETRO FRANCESCO, called IL MORAZZONE (MORANZONE, or MARAZZONE), was born at Morazzone, in the Milanese, in 1571, and is generally called from the place of his nativity.

He resided at Rome in the early part of his life, where he painted for the church of Santa Maria Maddalena al Corso, the 'Assumption of the Virgin, with the Apostles,' and for San Silvestro in Capite, the 'Adoration of the Magi.' He afterwards went to Venice, where he studied the works of Titian, Tintoretto, and Paolo Veronese, by which he greatly improved his colour; and on going to Milan he painted the 'Adoration of the Kings,' for the church of Sant' Antonio Abate, in a style so superior to the picture of the same subject he had painted at Rome, that it appeared to be by a different hand. At Como, in the church of San Giovanni, is one of his principal works, representing 'St. Michael discomfiting the rebel Angels.' He was employed and patronized by the King of Sardinia, by whom he was knighted. In 1626 he was invited to Piacenza to paint the great cupola of the cathedral, which he only lived to commence. He died the same year, and his work was finished by Guercino.

MAZZUOLA, ANNIBALE, a native of Siena, was a painter of history. He passed his life in Rome, where he died in 1743.

MAZZUOLA, FILIPPO, was born at Parma in the latter part of the 15th century, and was sometimes called 'Filippo dall' Erbette,' from a habit he had of introducing plants into his pictures. He was the father of Parmigiano. The Gallery of Parma possesses a 'Virgin and Child, between SS. Francis and John the Baptist,' painted by him in 1491; at the Palazzo Vescovile, in the same city, is a 'Baptism of Christ,' dated 1493. In the year 1500 he completed the 'Dead Christ, with the Virgin, and SS. Magdalene, Catharine, Monica, Appollonia, and Barbara,' now in the Naples Museum. The Brera, Milan, and the Doria Gallery, Rome, both possess portraits of men by Mazzuola. His death occurred in 1505. Additional works by him are:

Berlin.	*Museum.*	Virgin and Child, between SS. Catharine and Chiara. 1502.
„	*Raczynski Coll.*	Bust of Christ. 1504.

MAZZUOLA, FRANCESCO, (MAZZOLA, MAZZUOLI, MAZZOLI, PARMIGIANINO, &c.,) called IL PARMIGIANO, was the son of Filippo Mazzuola, and was born at Parma in 1504. His father dying when he was very young, he was brought up under his uncles, MICHELE and PIER ILARIO MAZZUOLA, who taught him what they knew of the art, and curious tales are told of his precocity. Surrounded by the productions of Correggio, he studied them with attention and success. His earliest works were entirely in the style of that painter; among them we may name a 'St. Bernardo' at the Osservanti at Parma, and the 'Holy Family' in the collection of the Presidente Bertioli. The desire of seeing the works of Michelangelo and Raphael led him to Rome when he was twenty years of age, and there his talents recommended him to the notice of Clement VII., for whom he painted a picture of the 'Circumcision' for the palace of the Vatican. He improved his taste by the help of Raphael, and his energy by that of Buonarroti. Vasari reports that it was said at Rome "that the soul of Raphael had passed into the person of Parmigiano." Mazzuola was high in his patron's favour, and in the public esteem, when his career was interrupted by the sacking of Rome in 1527. This event obliged him to take refuge at Bologna, where he painted some altar-pieces for the churches, among which was the 'Virgin and Infant Christ, with St. John, St. Margaret, and St. Jerome,' in Santa Margherita, now in the Louvre. The church of San Petronio possesses a 'St. Roch,' a noble and dignified performance. On his return to Parma he was engaged to decorate in fresco the vault of La Madonna della Steccata, where he painted 'Adam and Eve,' and his famous chiaroscuro of 'Moses breaking the Tables of the Law,' which is one of the chief productions of the school to which it belongs. Of his easel pictures one of the best is the 'Virgin and Infant, with St. Catharine, St. John, and St. Jerome,' in the Florentine Gallery, of which there are several repetitions. Another good picture by him, representing the 'Virgin and Child, with Mary Magdalene and Angels,' called 'La Madonna del collo lungo,' is now in the Pitti Gallery at Florence. Lastly we may name the 'Vision of St. Jerome,' in the National Gallery, as also among his finest works. Parmigiano was unfortunately addicted to alchemy, and wasted his substance and health in the absurd pursuit of the philosopher's stone. This fatal infatuation occasioned him to neglect, and at last to abandon, the important works he was engaged on at the Steccata, and having received several sums of money in advance, he was prosecuted by the confraternity. He fled to Casal Maggiore, where he died in 1540 of a fever, brought on by disappointment and chagrin, at the age of thirty-six. The following are the chief works of Parmigiano to which we can point:

Berlin.		Baptism of Christ.
Bologna.	*Pinacoteca.*	Virgin, Child, and Saints.
„	„	St. Margaret.
„	„	Mary and Martha.
Brussels.		Holy Family.
Dresden.	*Museum.*	Virgin and Child adored by Saints.
„	„	Virgin with the Child holding a Rose (*Madonna della Rosa*).
„	„	Ganymede.
Florence.	*Pitti Pal.*	La Madonna.
„	*Uffizi.*	His own portrait.
„	„	Holy Family of the Tribune.
Genoa.	*Museum.*	Marriage of St. Catharine.
London.	*Nat. Gallery.*	The Vision of St. Jerome.
Madrid.	*Museum.*	Holy Family.
Modena.	*Museum.*	Apollo and Marsyas.
Naples.	*Museum.*	The Annunciation.
„	„	Holy Family.
„	„	St. Sebastian.
„	„	Lucretia.
Paris.	*Louvre.*	Holy Family, with St. John.
„	„	Holy Family, with SS. Margaret, Benedict, and Jerome.
Parma.	*Ch. de la Stoccata.*	Frescoes—Moses, and Adam and Eve.
„	*S. Annunziata.*	Baptism of Christ.
„	„	St. Bernardino.
„	„	Holy Family.
„	„	Entry of Christ into Jerusalem.
Petersburg.	*Hermitage.*	An Entombment.
Rome.		The Virgin.
„		St. John the Baptist.
„	*Borghese.*	St. Catharine.
Vienna.	*Belvedere.*	Cupid mending his Bow.
„	„	St. Catharine.
„	„	Portrait of Malatesta Baglioni (?)
„	„	Three male portraits.

As an engraver Francesco Mazzuola has been erroneously supposed to have been the inventor of etching; but it was practised in Germany a considerable time before him, though he is considered as the first artist who wielded the point in Italy. This is rendered extremely probable, by the difficulty he appears to have laboured under in the

Woodbury Co. photo] THE VIRGIN AND CHILD, WITH TWO SAINTS [*National Gallery*

mechanical part of the execution of some of his first prints. His plates are scratched in with the point, and being sometimes not well bitten, are coarsely retouched with the burin. From his inexperience in the process, his earliest etchings are seldom clear or perfect, but some of those executed in the latter part of his life are better. These defects are, however, amply compensated by the tasteful arrangement of his subjects, and the spirit and animation of his design. It is very difficult to meet with fine impressions of his prints, as the plates have been much retouched. We have a number of wood-cuts from his designs, printed in chiaroscuro, which have been incorrectly said to have been executed by himself; but it is now well known that he only superintended their execution by Ugo da Carpi, Andrea Andreani, and others, including Antonio da Trento, who robbed him of his designs, which were eventually found by Count Antonio Maria Zanetti in the possession of the Earl of Arundel in London, and taken to Italy. He signed his works *F. P.*, *F. P. F.*, *F. Parm.*, &c., or with a monogram. We have the following etchings by Parmigiano:

Moses and the Burning Bush; supposed to have been his first plate.
Judith with the Head of Holofernes.
Joseph and Potiphar's Wife.
The Nativity.
The Marriage of St. Catherine.
The Holy Family, with St. John presenting a Basket of Flowers.
The Holy Family, with Zacharias.
Another Holy Family, with St. John embracing the Infant Jesus.
The Entombment. *Guido has copied this print.*
The Resurrection, with several Soldiers.
A Man and a Woman seated in a landscape.
A Mother instructing her four Daughters.
A Shepherd resting on his Crook.
Diogenes seated near his Tub. There is a chiaroscuro cut of this by *Ugo da Carpi*.
St. Peter and St. Paul healing the lame Man; *after Raphael*; fine.
A set of thirteen plates of Christ and the Apostles.

MAZZUOLA, GIROLAMO, whose real name was BEDOLO, but who took the name of his father-in-law, Pietro Ilario Mazzuoli, was born at San Lazzaro, near Parma, in the first half of the 16th century. He studied under his cousin Parmigiano, and became an imitator of his style. Works by him are to be seen in the Galleries of Berlin, Dresden, Paris, and Parma. He was still living at Parma in 1566, but apparently died soon afterwards. His son ALESSANDRO, who died in 1608, was a feeble imitator of his father.

MAZZUOLI, GIUSEPPE, called IL BASTARUOLO, was born at Ferrara about the year 1525, and was a fellow-student with Giovanni Francesco Surchi, in the school of Dosso Dossi. He acquired the name of Il Bastaruolo from the profession of his father, who was a dealer in grain. His pictures were in such estimation, that there is scarcely a public building in his native city which does not possess some works of his. In the cathedral there is a fine picture of the 'Virgin and Child, with Angels'; in San Maurelio an 'Ascension,' one of his best works; in the Jesuits' Church, an 'Annunciation,' and a 'Madonna, with Mary Magdalene and St. John'; but perhaps his best known performance is a 'St. Barbara and St. Ursula,' with a number of female figures, in the Conservatorio of St. Barbara. Giuseppe (he has sometimes been erroneously called Filippo) was drowned in the Po in 1589.

MEADOWS, J. KENNY, draughtsman and painter, was born in Cardiganshire, November 1, 1790. His father was a retired naval officer. He himself first became known in art by his designs on wood for book illustration. He exhibited occasionally at the Royal Academy and in Suffolk Street. His life was spent mostly in the companionship of professed humorists, and his designs have the rather forced comicality we should thence expect. During the last ten years of his life he was in receipt of a pension from the Civil List. He died in August 1874. Among the works he illustrated we may name:

J. R. Planché's 'Costume of Shakespeare's King John.' 1823. Figures designed and executed on stone by J. K. M.
Autobiography of a notorious Legal Functionary, by "Jack Ketch." 1836.
Heads of the People, or Portraits of the English, drawn by K. M. 1840.
Swift's 'Hints to Servants.' 1843.
Shakespeare. 1843.
Punch's Complete Letter-Writer, by D. Jerrold. 1845.
New Testament. 1847.
Magic of Kindness, by J. and H. Mayhew; illustrated by Geo. Cruikshank and Kenny Meadows. 1849.
The Works of Byron. 1854.
Blanchard's 'Corporation Characters.' 1855.
Granny's Wonderful Chair, by F. Browne. 1857.
Merry Pictures by the Comic Hands of H. K. Browne, M., and others. 1857.
Beeton's Book of Games. 1866.
Don Quixote. 1872.

MEADOWS, ROBERT MITCHELL, an English engraver in the second half of the 18th century, who published some lectures on engraving. He worked for Boydell's 'Shakespeare Gallery,' and there are plates by him after Westall, Hamilton, Lawrence, &c. He was already dead in 1812.

MECARINO, IL. See BECCAFUMI.

MECHAU, JAKOB WILHELM, a German painter and engraver, was born at Leipsic in 1745. He was for some time a pupil of Bernard Rode and Le Sueur, at Berlin, and afterwards frequented the Academy at Leipsic, where he studied under Casanova. In 1776 he went to Rome, and improved his style by studying the works of Claude de Lorrain and Philipp Hackert. On his return to his native city in 1780 he became a member of the Academy, and after a second visit to Rome in 1790 he settled at Dresden, where he died in 1808. He painted history and landscapes, in which he acquired considerable reputation in Germany. The following are among his works:

View of Castel Gandolfo.
Landscape near the Tiber, with Cincinnatus.
The Flight into Egypt.

He is, however, more generally known as an engraver. He etched several plates, some of which are from his own designs, and engraved a variety of views in Italy in aquatint. Among others, we have the following prints by him:

St. Michael vanquishing the Demon; *Mechau fec. aqua forti.*
The Resurrection of Lazarus. *Mechau fec.* 1761.
The Adoration of the Shepherds; *after C. Schut.*
A Dance of Nymphs and Fauns; *after Giulio Carpioni.*
A set of six Italian Landscapes; in the style of *Swanevelt.* 1792.
A set of six Views in and near Rome. 1792, 1793.

He signed his prints *J. M. f.*, or *M inv. ac de G. Sc.* (*Mechau invenit ac De Geyser sculpsit*).

MECHEL, CHRISTIAN VON, was a native of Basle, in Switzerland, where he was born in 1737. After studying under various German masters he visited Paris in 1757, and, eight years later, went to Italy, where he was received a member of the Academy at Florence. Subsequently he returned to his native country and settled at Basle, carrying on considerable business as a dealer in works of art. In 1806 he was elected a member of the Academy at Berlin, where he died in 1815. The following are among his best plates:

PORTRAITS.

The Emperor Joseph II. on horseback, reviewing his troops; *after J. C. Brand.*
Frederick II. King of Prussia, on horseback; the companion.
General Elliot, Lord Heathfield.
Caspar Lavater.
Michel Nostradamus.
His own Portrait.

SUBJECTS.

An old Man mending a Pen; *after Metsu.*
Cupid shooting an Arrow; *after Carlo van Loo.*
Four Views of the Rhine; *after Brinkmann and Weirotter.*

MECHELEN, JAN VAN, a Flemish painter who flourished in the 17th century. He was a pupil of Schoof. He was made master of the Guild at Antwerp in 1609, and he is named for the last time in 1627-8.

MECHELN. The name of this artist is affixed to a portrait of Pope Urban VIII., dated 1623.

MECHOPHANES, an ancient Greek painter, was a disciple of Pausias. His manner, we are told, was dry and hard, but this defect was in a great degree compensated by extreme correctness of design.

MECKENEN, ISRAEL VON, (MECKEN, MECK, MECHELN, MEESTER, MEKENICK, METRO, MENTZ, VAN MECHELEN, DE MALINES, MECHLIENSIS, DE MAYENCE, MOGUNTIUS, DE MUNSTER). There were two artists of this name, father and son, both of whom lived at Bocholt, where they had the right of citizenship. The father was probably born at Mecheln, a small village between Zutphen and Cleves, about 1440. He was a goldsmith and engraver, while his son was a painter and engraver. In Bocholt is a tomb bearing the name of Israel, and the date March 13, 1503. This is generally assigned to the son, but Kramm mentions an engraving bearing the date 1517. In the annals of the town of Bocholt there are records of Meckenen from 1482 to 1498, one of which speaks of Ida as the wife of Israel. As engravers father and son probably worked together. It has not been found practicable to distinguish precisely the prints of the elder Meckenen from those of his son. M. Heineken estimates the number of their prints at about two hundred and fifty. They are usually signed with the initials I. M. or I. V. M. or *Israhel* V. M., or sometimes at length, *Israhel van Mekenen Goldschmit*, or *Israhel tzu Bockholt*; the letters in the Gothic character. The younger one seems to have been the painter.

The British Museum possesses a very fine set of their engravings, which fills three volumes. The series known as the 'Life of the Virgin' is considered their best work. There are also four drawings in the British Museum:

A Group of six draped Female Figures.
A Man standing with a Book in his hand.
An Entombment
A Holy Family.

The following are among their most remarkable prints:

The Portrait of Israel von Meckenen the elder, with a beard, and a kind of turban; signed *Israhel von Meckenen Goldschmit.*
The Portraits of Israel von Meckenen the younger and his Wife; inscribed *Figuracio facierum Israhelis et Idæ Uxoris*, I. V. M.
A set of Prints of the Life of Christ. *These, as well as the two following prints, are supposed to be some of the earliest works of the elder Mecheln.*
The Descent of the Holy Ghost.
St. Luke painting the Virgin.
Judith with the Head of Holofernes. In the background is a battle, with cannons, and other warlike instruments.
The Death of the Virgin.
The Virgin standing upon a Crescent, crowned by Angels.
The Annunciation; the Angel holds a Scroll, on which is inscribed *AVE. GRA.*
The Virgin seated, in a landscape, embracing the Infant, and St. Joseph reposing. On the right of the print is a Grasshopper, on which account it is called the 'Virgin with the Grasshopper.' The same subject has been engraved by Albrecht Dürer, and copied from him by Marc Antonio.
The Virgin and Infant surrounded by four Angels. 1480.
The Virgin seated, holding the Infant, with a garden-wall in the background, inscribed in Gothic letters, *Ave potissima Maria.* The same is engraved by Schongauer.
The Feast of Herod; Herodias with the Head of St. John.
Herod's Cruelty.
Christ bearing His Cross.
The Scourging of Christ.
The Crucifixion; *Israhel*, M.; with a light ground.
The Crucifixion; *Israhel*, V. M.; with a dark ground.
St. George and the Dragon; I. V. M.
St. Jerome seated in a room, pointing to a Skull which lies on the table. *This is considered one of their best prints. It has been copied by Lucas van Leyden.*
St. Anthony tormented by Devils. The same subject is engraved by Martin Schongauer.
The Death of Lucretia.
A Man and a Woman walking, with Death behind a tree, shaking an hour-glass. *This print has been copied by Albrecht Dürer and others.*
Several single Figures of male and female Saints.
A Woman singing, and a Man playing on the Lute.
A Man playing on the Organ.
Three naked Women, with a Globe hanging above them. *Albrecht Dürer and others have copied this print.*
A Man holding a Skull, inscribed *Respice finem.*
A Cup, richly ornamented. The same has been engraved by Schongauer.
A variety of goldsmith's ornaments, and a great number of other subjects.

MEDA, GIUSEPPE, a Milanese painter, who flourished at the end of the 16th century. He seems to have been a pupil of B. Campi, but he gained more reputation as an architect than as a painter.

MÉDARD, EUGÈNE, a French painter of battle-pieces, was born in 1849. He was a pupil of Léon Cogniet and of Gérôme. His 'Retraite de Buzenval' was bought in 1886 by the French Government. He died in 1887.

MEDICI, PIETRO, was born at Florence in 1586, and was a scholar of Lodovico Cardi, called Cigoli. By the instruction of that master he became a reputable painter of history, and was the author of several altar-pieces for the churches at Florence. He died in 1648.

MEDINA, ANDRES DE, was a painter of Seville, and a disciple of Juan del Castillo. He etched several sacred subjects, amongst others, in 1663, the image of our Lady 'de la Soterraña,' in the church of St. Nicolas at Seville. Medina died in 1663.

MEDINA, JOHN, portrait painter, born in 1721. He was a grandson of Sir J. B. Medina, and practised in Edinburgh and London. Copying and picture-cleaning occupied much of his time. He died at Edinburgh in 1796.

MEDINA, Sir JOHN BAPTIST, the son of Medina de l'Asturias, a captain in the Spanish service, was born at Brussels in 1659. He was a scholar of François Duchastel, and afterwards improved himself by studying the works of Rubens. When he was twenty-six years of age he came to England, and for a time painted portraits with some slight success. He was invited to visit Scotland, under the patronage of the Earl of Leven, who procured him many commissions; and he painted the portraits of many of the Scotch nobles. At Wentworth Castle there is a large picture of the first Duke of Argyll, with his two sons, John and Archibald. The portrait of Medina, by himself, was sent to the Grand Duke of Tuscany by the Duke of Gordon, and was placed in the Florentine Gallery. He occasionally painted history and landscapes, and the plates in a folio edition of 'Paradise Lost' (1688) were designed by him. Medina was knighted by the Duke of Queensberry, when Lord High Commissioner. He died at Edinburgh in 1710. Some of his portraits have been engraved.

MEDINA, MOISE CASIMIR, a portrait painter, was born at San Felipe in 1671, and died at Valencia in 1748. In early life he painted history, but without success.

MEDINA Y VALBUENA, PEDRO DE, was a painter of Seville about 1620. He was a pupil of Juan del Castillo, and friend and fellow-pupil of Murillo, whom he assisted in forming the Academy of Seville, in which he afterwards filled various offices. He painted and gilded several retablos, and being dexterous in water-colours, he executed in 1673-4 many flags for the royal fleet of New Spain. The year of his death is unknown.

MEDLAND, THOMAS, an English engraver in the latter part of the 18th and the beginning of the 19th centuries. He was chiefly engaged on landscape and topography, and occasionally exhibited at the Royal Academy up to 1822. In his latter years he taught drawing at the East India College, Haileybury, and died in 1833. Of his works we may name:

Views in Cumberland and Westmoreland. 1789.
Cities and Castles of England. 1791.
Robinson Crusoe, illustrated by Stothard. 1798.
Select Views in London and Westminster. 1800.
Barrow's 'Embassy of Lord Macartney to China.' 1804.
Egyptian Monuments in the British Museum. 1805.

MEDLEY, SAMUEL, a painter, was born at Liverpool in 1769. He was a follower of Reynolds and Gainsborough. In 1811 he had to abandon art by medical advice. He died in 1857. Some of his works were exhibited in the Royal Academy. He painted the picture representing the Medical Society of London in Session; Dr. Lettsom speaking, and Jenner, the discoverer of vaccination, in the background, which now hangs in the Society's Rooms in Chandos St., Cavendish Square.

MEDOLLA. See MELDOLLA.

MEE, (Mrs.) ANNE, an English miniature painter, born in the last half of the 18th century. She was the daughter of John Foldsone, a painter, who died young, and through an unfortunate marriage had to work to support her family. Her works appeared at the Academy from 1815 to 1836. She obtained a good practice, and had many commissions from George IV. She died, very old, in 1851.

MEEN, MARGARET, an English flower painter in water-colours in the second half of the 18th century. Her works appeared at the Academy from 1775 to 1785. There is a flower-piece by her, dated 1806, at the South Kensington Museum. Her work shows considerable vigour and ability.

MEEL, JAN. See MIEL.

MEELE, MATTHIAUS, a portrait painter, born at the Hague in 1664, was for some time in England, and practised under Sir Peter Lely. On his return to the Hague he was appointed one of the principals of the Academy, and died there in 1714.

MEER, VAN DER, (MEERE, MEIRE, MEEREN,) BAREND, (BERNHARD,) CATHARINA, JACOB, JAN 'the elder' (of Haarlem), and N., see VAN DER MEER; JAN (of Delft), see VER MEER; GERARD and JAN (both of Ghent), see VAN DER MEIRE.

MEEREN. See VAN DER MEEREN.

MEERKERK, DIRK VAN, painter, was born at Gouda in 1702. He studied in Italy, and afterwards went to France, where he entered the service of the Bishop of Nantes.

MEERSCH. See VAN DER MEERSCH.

MEERT, PIETER, (or MEERTE,) was born at Brussels in 1619, for we are told in the *Gulden Cabinet* of De Bie, that he was forty-two when that was published, in 1661. Meert had a considerable reputation as a portrait painter, imitating the style of Van Dyck. He died at Brussels in 1669. In the Museum at Brussels there is a fine group of portraits by him. Others of his works are in the halls of the city guilds. A 'Sea Captain with his Wife sitting on the Seashore,' in the Berlin Museum, is perhaps the best of his known works.

MEERTENS, ABRAHAM, (MEERTE and MERTEN,) a painter, born at Middlebourg in 1757. He painted birds, flowers, and landscapes, and was one of the original founders of the Academy of his native town. He died in 1823.

MEGAN, R. or P., a German landscape painter, who flourished at Vienna in the 16th century. The Belvedere possesses several landscapes by him.

MEGEN, PIETER WILHELM VAN, engraver, was born at the Hague in 1750. He studied under Schoumann and Duboulnois, and in 1772 went to Paris, where he worked for two years under Le Bas and J. G. Wille. He died in 1785.

MEGLIO. See COPPI.

MEHEUX, JACOB, was a native of Holland, and flourished about the year 1680. He engraved some plates in mezzotint, among which is a copy of the print of the 'Ratcatcher,' by Cornelis Visscher.

MEHEUX, FRANCIS, an English engraver, born at Dover in 1644. He practised in mezzotint as well as with the graver.

MEHEUX, JOHN, an English painter of the 18th century, after whom William Blake engraved 'Clorinda' and 'Robin Hood.'

MEHLEM. See MELEM.

MEHUS, LIEVEN, (or MEUS,) was born at Oudenarde in 1630. The troubles which soon afterwards took place there obliged his family to leave Flanders, and they settled at Milan, where he received

some instruction from the Flemish artist named Carlo, then resident in that city. At an early age he visited Florence, where he was placed under the tuition of Pietro da Cortona, who was at that time employed by the Grand Duke Ferdinand II. in the Palazzo Pitti. After a time he left Florence secretly, and entering the army of Christine of Savoy, he served three years as a soldier. On his return to Florence he was again taken under the protection of the Duke, and, later on, was employed by the Marquis Gerini to ornament his palace, in conjunction with Ciro Ferri, who had been his fellow-student under Pietro da Cortona. Here he painted his 'Bacchus and Ariadne.' Although he was more engaged on the palaces than the churches, he was chosen to paint the dome of La Pace, in which he acquitted himself with credit. He was afterwards employed in the Palazzo Pitti, where he painted a 'Sacrifice of Abraham.' The autograph portrait of Mehus is in the collection of Painters in the Florentine Gallery. He died at Florence in 1691.

MEI, BERNARDINO, was a native of Siena, and flourished from the year 1636 till 1676. It is not known under whom he studied, but the Padre della Valle, who had seen several of his works, says his style sometimes resembles that of the Carracci, and sometimes of Guercino. There are some of his pictures in the churches at Siena. One of his best performances is a ceiling in fresco, an 'Aurora,' in the Casa Bandinelli. He died at Rome.

MEICHONER, JOHANN NEPOMUCK, was born at Engen in Austria in 1739. He studied at the Academy at Vienna, and afterwards went to Ulm. He established himself as a portrait painter at Söllingen, where he died in 1815.

MEIGEL, CHRISTOPH, was a German engraver, who resided at Nuremberg, where he engraved and published a folio volume of prints in 1730, representing the follies of people of all professions.

MEIGHAN, R., was an English engraver and bookseller, who flourished in the early part of the 17th century, and carried on business in St. Dunstan's Churchyard.

MEIL, JOHANN HEINRICH, brother of Johann Wilhelm Meil, was born at Gotha in 1729. After spending twenty years at Leipsic he removed to Berlin in 1774, and became a member of the Academy of Arts. He furnished designs for the fables of La Fontaine and Gellert, the poems of Bürger, &c. He died in 1803.

MEIL, JOHANN WILHELM, a German designer and engraver, was born at Altenbourg in 1733. He first studied the sciences, but on visiting Berlin he conceived a strong preference for art, and zealously took to the practice of drawing and painting and the use of the graver. He was for the most part his own instructor, and engraved 667 vignettes and book ornaments, from his own designs, also numerous other plates, in a neat, spirited style, in which he appears to have been emulous of imitating the works of Della Bella. He was highly esteemed in the theatre at Berlin for his knowledge of costumes. The design 'A Sailor Drinking' exists in a wood-cut by J. F. Unger. His works are signed with *J. W. M.*, *J. W. M. inv*, or a monogram. In 1791 he was rector, and in 1798 vice-director, of the Academy at Berlin. He died there in 1805. Among a variety of other prints we have the following by him:

A set of eight small plates of Heads and Caricatures; *scarce.*
Four of Quack-doctors and Ballad-singers; *in the manner of Dietrich.*
A set of ten Vignettes for the Poem of 'Joseph,' by Bitaubé.
Twelve Allegorical Vignettes.
Hercules playing on the Lyre.
A set of four Landscapes, with figures.
Fifty-two subjects, entitled 'Spectaculum Naturæ et Artium'; published at Berlin in 1765.
The portraits of the most learned men and artists, 1780.

MEIRERPECK, M. WOLFGANG, was a German draughtsman and engraver on wood, who flourished about the year 1550. In conjunction with G. Liberal he designed and executed the wood-cuts for the 'Commentaries of Matthiolus on Dioscorides,' published at Venice in Latin in 1548, and in Germany in the Bohemian language in 1560.

MEIS, B., is mentioned by Strutt as the etcher of a plate representing a poet writing.

MEISSEN, AGNES VON. See AGNES.

MEISSONIER, JEAN LOUIS ERNEST. This very remarkable man was born at Lyons in about 1813, the exact date or year being unknown. He went to Paris when quite young, eager to study art, and was for a time under the celebrated Leon Cogniet. From the very first of his exhibiting in his own name he was well received, and soon the popular adulation grew to a passion, and he was greeted everywhere with remarkable honour. The first work which he exhibited was called 'The Little Messenger,' and was seen in 1836. It bore signs of the influence which the Dutch Masters had exerted upon the artist, and was the result of the advice of Daumier, Daubigny and Trimolet, all of whom, seeing his special bent of mind, had advised him to work for a while copying the best works from Holland, and gaining from them the exactitude of details for which Meissonier always craved. Between 1838 and 1853 he exhibited regularly, always well received, and gradually extending his fame, but it was not until 1855, the year of the first Exposition, when he exhibited 'Une Rixe'—the picture now at Windsor, and which the Emperor of the French gave to the Prince Consort, who had admired it intensely—that he finally triumphed over all opposition. From that time he became the rage, and as his pictures appealed to all the sentiment of a Frenchman's nature, they were the very works to carry him on to success. The 'Cavalry Charge,' 'Soldiers at Cards,' 'The Amused Cavalier,' 'Marshal Saxe and Staff,' 'A Musketeer,' 'The Print Collector,' 'The Decameron,' 'Les Bravi,' 'The Roadside Inn with Soldiers,' 'Soldiers Gambling,' 'Polichinelle,' 'Halting at an Inn,' 'The Guard-Room,' '1814,' 'Les Cuirassiers,' '1807,' 'La Baiser,' are the titles of some of his chief works dealing with military events, with the exploits of Napoleon, and with events in French history, and fitted to excite the enthusiasm of the people who gazed at them. The reputation of Meissonier was justified by the perfection to which he attained in the kind of art which he chose. His pictures were always of the very smallest size, but are wrought with a breadth of treatment which is remarkable. There was nothing new about the size of his works. Other artists had produced paintings as small or smaller, but what was remarkable was "the largeness of grasp, the vivacity of accent," as Hamerton says, the keen observation and the absolute truth of detail which he brought to bear upon his minute productions. His tiny and marvellously elabor-

ated pictures are not only works of the highest art, but they are accurate presentations of the colour and costume of the day. No detail was too insignificant to escape the eye of the artist, no trouble too great to ensure absolute accuracy, and with his microscopic vision he was able to present the events of the world "as seen through the small end of a telescope."

Never, however, did he allow the minute scale upon which he worked to degenerate into a mere curiosity. His pictures, small as they are, were rendered with all the activity, all the power and all the movement of a life-sized work, or with all the immobility of a life-sized statue. They are concentrated movement as a rule, although there are works which in their absolute quiescence may well be termed concentrated immobility. He was a wonderful draughtsman, delighting in complex movements and in difficult grouping; a sumptuous colourist, glorying in brilliance of flashing colour, and, above all, a Frenchman of the strongest national passion, devoted to his own country and never tired of parading its actions of triumphant military success. His pictures, with all their minuteness, were always decorative, but are never poetical. He had no love of Nature, no appreciation of the landscape of the country or of the tumult of the sea. He had but little appreciation of the beauty of the face of a woman, and seldom introduced females into his pictures at all. Of poetry he had none, of imagination, unless quickened by military glory, but little; in the past he had but small interest, in that of other nations none at all, and his work was almost exclusively concerned with the time of Napoleon, and with the more showy attributes of modern civilization. All this must not, however, cause the superb quality of his work to be overlooked: his marvellous finish, his wonderful drawing, his bold touch, his brilliant colour, and his admirable grouping mark him out as one of the masters of the day. His pictures fetched exceedingly high prices, and since his death have gone up to a phenomenal value. Some of the very finest which he ever did are in England in the Wallace Gallery, as his works were held in high repute by Sir R. Wallace. Others of his best works are in the United States, where they have ever been most popular, and the remainder are to be seen in various collections in France. His etchings were but few, and the proofs of them singularly rare. They would appear to have been executed with the point of a needle, so minute is their workmanship, and whenever they come into the market they command exceedingly high prices. The chief amongst them are known as 'The Violin,' 'Preparations for the Duel,' 'Signor Annibale,' 'Polichinelle,' 'Soldiers at Cards,' 'The Sentinel,' 'The Amateurs at Painting,' and 'The Painter at his Easel.' There are some illustrations of books, which are his works, amongst which may be mentioned 'La Comedie Humaine' by Balzac, and 'Paul and Virginia,' and as a portrait painter he must also be mentioned, as his tiny portrait of Monsieur Dumas exhibited at the Salon in 1877 is a masterpiece. Meissonier worked for many years at some of his pictures, refusing to sell them till he was satisfied with them, and is known to have had one of them in hand for a period of fifteen years, every week seeing some more elaboration of detail applied to this marvellous work. He was married twice, having a son Charles by the first wife who became also a painter, and whose reputation is deservedly high. He lived towards the latter part of his life at Poissy, near St. Germains, in his own country house, and became Maire for the district, delighting in all the local and official work appertaining to his office, and gaily wearing the scarf of office of which he was immoderately proud. Fifty years after his first appearance at the Salon a great exhibition of his works was held, and was received with unbounded enthusiasm. After that he returned to Poissy and was little seen in Paris, and in his own house he died in 1891, within a few years of eighty years of age.

MEISSONIER, JUSTE AURÈLE, painter, sculptor, architect, and goldsmith, was born at Turin in 1675. He went to Paris, where he carried on his different professions, but it was chiefly as a goldsmith and decorator that he gained his reputation. He died in Paris in 1750.

MEISTER, SIMON, born at Coblenz in 1803, was a disciple of H. Vernet. He established himself at Cologne in 1833, and distinguished himself as a painter of battles, animals, and portraits, which are carried out with vigour, but with some looseness of hand. He died at Cologne in 1844. The Wallraf Reichartz Museum at Cologne contains by him:

The Portrait of King William IV. of Prussia, as Crown Prince (*lithographed by J. B. Hützer*).
Lions Fighting.

He generally signed with his full name, but also with a monogram. His brother NICOLAS MEISTER was also a painter, and assisted him in his work.

MEITENS. See MYTENS.

MEIXNER, LUDWIG, was born at Munich in 1828, and instructed by Stange. He travelled in Sweden, and distinguished himself as a painter of sea and shore pieces, both in oil and water-colour. He died at Graz in 1872. Among his best works are:

Lake Constance with a cloudy sky.
A Moonlight Night on the Swedish shore.
Landscape with the Moon rising
Sketch on the Untersberg.
Vöhring, near Munich.
Sketch from the English Garden at Munich.
Venice.

MEL, GIOVANNI DA, was the son of Antonio Rosso, and was living at Cadore and Belluno in the 16th century. His earliest picture is dated 1521; he was still at Belluno in 1548. The dates of his birth and death are both uncertain. Messrs. Crowe and Cavalcasselle assign to Giovanni the frescoes in the choir of San Lorenzo at Selva di Cadore, which are dated 1544.

MELA, ANTONIO, was a native of Verona, born in 1700. He was a pupil of Prunati, and with him painted several historical pictures. He also painted altar-pieces. He died in 1742.

MELAN. See MELLAN.

MELANI, GIUSEPPE and FRANCESCO, born at Pisa about 1680. These brothers were natives of Pisa. Giuseppe, a scholar of Camillo Gabrielli, was a reputable painter of history, as is evident from his large picture in oil of the 'Death of S. Ranieri,' in the cathedral at Pisa. His chief merit is in fresco painting, in which he never appears to more advantage than when he paints the figures in the architectural views of his brother Francesco, which are modelled on the style of Pietro da Cortona. Francesco was esteemed one of the ablest painters of perspective of his time. The best-known performance of the brothers is the

vault of San Matteo at Pisa. Francesco died in 1742; Giuseppe in 1747.

MELANO. See JACOBINI, GIOV.

MELANTHIUS, (or MELANTHUS,) a pupil of Pamphilus and Apelles, is said by Pliny to have painted in only four colours. He is also mentioned by Plutarch and Quintilian. His school was frequented by numerous disciples, and he wrote some treatises on art.

MELANZIO was a local painter of Montefalco, and one of Perugino's pupils. Of his birth and death nothing is known. He was a fourth-rate artist, of whose paintings examples may be seen in the cathedral at Montefalco, and in the monastery of Subiaco.

MELAR, ADRIAN, was a Flemish engraver, who resided at Antwerp about the year 1650. He attempted to imitate the style of Paul Pontius, but with very little success. We have several portraits by him, among which are Charles I. of Spain, and Frederick III. of Denmark. He also engraved a plate representing 'St. Michael overcoming the Evil Spirit,' after Rubens.

MELBOGI. See GOSSAERT.

MELBYE, D. H. ANTON, a Danish marine painter, born at Copenhagen in 1818. He was originally a shipwright, then became a musician, and finally devoted himself to painting, studying under Eckersberg at Düsseldorf. In 1840 he first exhibited three pictures at Charlottenburg, and gained the patronage of Christian VI. He migrated in 1847 to Paris, where he attracted the notice of Louis Philippe, and in 1853 made his way to Constantinople, where he was employed by the Sultan. Returning to France he gained the favour of Napoleon III., from whom he received the Legion of Honour in 1854. He died in Paris in 1875. Among his works are:

Copenhagen.	*Gallery.*	The Eddystone Lighthouse. 1846.
"	"	Sea-fight between Danes and Swedes in 1677 at Kjoga, 1855.
Stockholm.	*National Gallery.*	The French Steamer 'Le Forfait.' 1866.

MELCHIOR, HEINRICH ANTON, son of Johann Peter Melchior the architect, studied first at the Academy of Munich, and afterwards went to Berlin, where he won the Academy prize with his allegory of the peace between France and Prussia. He died young in 1796.

MELCHIOR, WILHELM, born at Nymphenburg in 1813, was an excellent painter of animals and of hunting parties. One of his best pictures represents a cat, which has crept up to a plate of fish, gripped by the head in the claws of a crab. Other pictures are in the new Pinacothek at Munich. Melchior died at Munich in 1860. His brother JOSEF, who was born in 1810, had some repute as a painter of horses.

MELCHIORI, GIOVANNI PAOLO, was born at Rome in 1664, and was brought up in the school of Carlo Maratti. He painted historical subjects, and was employed for some of the public edifices at Rome. His most esteemed work is his picture of the prophet Ezekiel, in the Lateran Church. He was living in 1718.

MELCHIORI, MELCHIOR, an obscure painter of history, who was born at Castelfranco in 1641. He worked at Venice and Castelfranco, and died in 1686.

MELDEMANN, NICOLAUS, flourished at Nuremberg in 1529-32, and was a card painter and wood engraver.

MELDER, GERARD, was born at Amsterdam in 1693. He showed an early inclination for art, and when a boy neglected the usual amusements of his age to devote his time to drawing. He acquired some miniatures by Rosalba Carriera, and by copying and imitating them, he arrived at great proficiency in that branch of painting. His productions are landscapes (sea-coasts and mountains) in water-colour and Indian ink. He also drew the portraits of many of the principal persons of his time, and was especially noted for his miniatures in enamel, both original and after Dou and Van der Werff. He died at Utrecht in 1754.

MELDOLLA, ANDREA, (or MEDULA,) called IL SCHIAVONE, was born at Sebenico, in Dalmatia, in 1522. He painted portraits, history and historical genre, and decorative compositions, in a style which bears strong traces of the influence of Titian, Tintoretto, and Giorgione. It is said that by Titian Meldolla was rescued from obscurity, and put in a way to reach the success of his later years. He was a good colourist and a man of considerable imagination, but his works suffer from hasty composition and weak drawing. One of his best pictures is the 'Birth of Jupiter' in the possession of the Earl of Wemyss. Schiavone died in 1582. The following list includes the more accessible of his good works:

Berlin.		The Parable of the Unrighteous Steward.
"		The Parable of the Vineyard.
"		Mountain Landscape.
"		Forest Landscape.
Dresden.		A Dead Christ, with an Angel and St. Joseph of Arimathea.
"		Madonna and Child, and St. John.
Florence.	*Uffizi.*	Adoration of the Shepherds.
"	"	Man's Portrait.
"	"	Supper at Emmaus (?)
Munich.	*Pinacothek.*	Parnassus.
Paris.	*Louvre.*	St. John the Baptist.
Venice.	*Academy.*	The Circumcision.
"	"	Landscape.
"	"	Christ before Pilate.
"	"	A Holy Conversation.
Vienna.	*Gallery.*	Holy Family, with St. John and St. Catherine.
"	"	Adoration of the Shepherds.
"	"	Christ before Caiaphas.
"	"	Apollo and Daphne.
"	"	Dentatus and the Samnites.
"	"	Five Allegorical Compositions.

MELDOLLA, ANDREA, an Italian designer and engraver, who flourished between 1540 and 1550. There has been much discussion respecting his works, but very little has been accurately ascertained of his history. Until a recent period the etchings now allowed to be by him were attributed to Andrea Meldolla, called Schiavone; or to Francesco Mazzuola (Parmigiano), because the greater number of them are evidently from pictures or drawings by that painter. Zani claims the honour of making the discovery that Meldolla was a different artist from Schiavone or Parmigiano. He establishes the fact that Meldolla was the engraver of the print of 'Heliodorus driven from the Temple,' from a drawing by Parmigiano after the painting by Raphael. He had heard in the

course of his researches respecting this master, that an impression was in the possession of Count Antonio Remondini, which had the inscription *Andrea Sclavonus Meldola fecit.* To ascertain the fact he wrote to the Count, who replied, "It is true that I possess the cited print of 'Heliodorus,' but without the *Sclavonus.*" Andrea's monogram or other signature is often so slightly put in that it is difficult to find. But sometimes the word 'Meldolla' is very distinct, and in a few instances 'Andrea' also. The following list, with details now omitted, was supplied by the late Messrs. Smith to a former edition of this work. Down to No. 87 it is arranged in the order of Bartsch. It is now generally believed that the plates on which Meldolla etched were of pewter, which will account for the scratches and corrosions that appear on the later impressions, and for the frequent alterations made in the treatment of the subject and the accessories.

(*The figures in brackets give the number of states, when more than one, for each plate.*)

1. Jacob's Ladder.
2. Moses saved from the Nile (4).
3. God appearing to Moses (3).
4. Moses showing the Quails to the Israelites. *First state*, a pure etching before the monogram; *second*, retouched all over.
5. The Annunciation.
6. The Nativity.
7. The three Kings (2).
8. The three Kings (2).
9. The Flight into Egypt.
10. Presentation in the Temple (4).
11. Presentation in the Temple.
12. The Circumcision.
13. The Circumcision (3).
14. Jesus with the Woman on the Steps.
15. Christ healing the Sick.
16. Christ healing the Lepers.
17. The Entombment (4).
18. The Entombment (3).
19. The Entombment (2).
20. The miraculous Draught of Fishes (2).
21. St. Peter and St. John curing the Lame Man (3).
22. St. Paul preaching at Athens.
23. The Pentecost, or the Descent of the Holy Ghost (2).
24. The Saviour.
25. St. Peter.
26. St. Andrew.
27. St. James the Great.
28. St. John.
29. St. Philip.
30. St. Bartholomew.
31. St. Matthew.
32. St. Thomas. Two variations.
33. St. James the Less. Profile.
34. St. Simon.
35. St. Judas Thaddeus. Full-face figure.
36. St. Mathias.
37. St. Paul.
38. The Saviour (2).
39. St. Peter.
39.* St. Peter. A repetition of the preceding.
40. St. Andrew.
41. St. James the Great.
42. St. John (3).
43. St. Philip (3).
44. St. Bartholomew.
44.* St. Bartholomew; *the same in design as the preceding, but reversed.*
45. St. Matthew (3).
46. St. Thomas.
46.* St. Thomas; *the same design as the preceding, but reversed.*
47. St. James the Less.
48. St. Simon (2).
49. St. Judas Thaddeus (2).
50. An anonymous Saint, as described by Bartsch.
50.* A Saint walking to the right, but having his head inclined towards the left.
50.** Replica with variations of the last.
51. The Saviour, a repetition of No. 38, but with variations.
52. St. Andrew, a repetition of No. 40, the reverse way.
53. St. James the Great.
54. A Madonna (2).
55. The Christian Religion triumphant over Heresy (3).
56. The Marriage of St. Catharine (2).
57. The Virgin (2).
58. The Virgin surrounded by several Saints.
59. A similar design, but reversed (3).
60. A similar subject to the last.
61. The Holy Family (3).
62. The Infant Jesus in the Cradle surrounded by Saints (2).
63. The Infant Jesus and St. John embracing in the presence of several Saints (3).
64. Different Saints present at the Homage paid by St. John to the Infant Jesus (2).
65. Saints adoring the Infant Jesus in His Cradle (2).
66. The Present of Flowers.
67. Heliodorus driven from the Temple; *after Raphael* (2).
68. Bellona. A back figure turned towards the right.
69. Diana.
70. The Coronation of Pegasus.
71. Mercury (2).
72. Hercules, Deianira, and Nessus.
73. Mars and Cupid.
74. Ganymede and Hebe (2).
75. Venus after Bathing.
76. Bellona (2); signed
77. Bellona (2).
78. Mars.
79. Minerva and the Muses.
80. The Judgment of Paris (4).
81. The Rape of Helen (6); signed ANDREA MELDOLLA IN-VENTOR.
82. Virtue victorious over Vice.
83. A Prophet; full length.
84. A Woman carrying a Vase (2).
85. The same print as described No. 74.
86. A Woman accompanied by a Child.
87. A Woman writing.
88. Eleazar at the Well.
89. The Adoration of the Shepherds.
90. The Adoration of the Kings, a grand composition of sixteen figures.
91. The Holy Family.
92. Marriage of St. Catherine.
93. The Holy Family.
94. Christ and His Disciples; signed with the monogram

95. Christ healing the Lepers.
96. Boy bending a Bow.
97. Mars.
98. Return of the Prodigal Son (3); second state with the monogram ; third, with monogram altered, thus:
99. Mercury (2).
100. Apollo and Daphne.
101. Apollo and Daphne (2).
102. Judith.
103. Judith (3).
104. St. James the Great (?).
105. St. Paul.
106. Nymphs Bathing (2).
107. Cupid, a whole-length figure walking.
108. Bellona, whole-length figure looking towards the right.
109. Bellona; *the same design as the preceding, but reversed.*
110. Virgin and Child with St. John.
111. Apollo and Python.
112. Diana.
113. Bellona, in profile, walking towards the left.

114. Female Figure walking.
115. Five Figures, in the centre a young woman.
116. Faith; signed with the monogram
117. Quos Ego. Neptune appeasing the storm; *copy of the centre compartment of the celebrated print by Marc Antonio.*
118. St. Christopher.
119. Woman pouring Water from a Vase. (*British Museum.*)

MELEAGER. See MOMMERS.

MELEM, HANS VON, a painter of Cologne of the 16th century. His only authentic work is a portrait of himself at Munich. A portrait in the Figdor Collection, Vienna, has been ascribed to him.

MELEUN, COMTE DE, was a French amateur engraver, mentioned by Basan. He lived about the year 1760, and etched several small plates after Berchem, Callot, and other masters.

MELGAREJO, Fray GERONIMO, an Augustine friar and painter of Granada, who flourished about the middle of the 17th century, left in his convent two pictures of which Cean Bermudez praises the composition. The first represents four monks of the order and sundry ecclesiastics, carrying the bones of their patron saint in solemn procession.

MÉLIN, JOSEPH, French animal painter, was a pupil of Paul Delaroche and David d'Angers. Until 1843 he practised historical painting, and then devoted himself to animal painting, in which he achieved much success, gaining medals at the Salon. He died in 1886 at the age of 72.

MÉLINGUE, ETIENNE MARIN, born at Caen in 1808, was an actor, sculptor, and painter. He died at Veulles in Calvados in 1875.

MÉLINGUE, THÉODORE GEORGES GASTON, a French painter, born in Paris, July 26, 1840; was a pupil of Cogniet; made his *début* at the Salon in 1861 with the genre picture 'Galants trompettes.' Other contributions of later years were: 'Garde pêche Amazone,' 'Le Juif Errant,' 'Les Racoteurs Molière et sa Troupe,' &c. He obtained an honourable mention in 1877, and a third-class medal in 1881. He died at Aix, October 5, 1889.

MELINI, CARLO DOMENICO, (or MELLINI,) was an Italian engraver, born at Turin about the year 1745, but chiefly resident in Paris, where he became a pupil of Beauvarlet. We have several plates by him, among which are the following:

Portrait of the King of Sardinia.
The Children of the Prince of Turenne; *after Drouais.*
La belle Source; *after Nattier.*
The Education of Cupid; *after Lagrenée.*
Morning, a landscape; *after Loutherbourg.*

MELISSI, AGOSTINO, was a native of Florence, and flourished about the year 1675. According to Baldinucci he was much employed by the Grand Duke in painting cartoons for tapestry, from the designs of Andrea del Sarto. He also painted several pictures of his own composition; among which the above-mentioned author commends his 'Peter denying Christ,' in the Palazzo Gaburri.

MELLAN, CLAUDE, (or MELAN,) an eminent French draughtsman and engraver, born at Abbeville about 1598. His disposition for art discovering itself at an early age, he was sent to Paris, where he studied under Simon Vouet. An inclination for engraving induced him to attempt the management of the burin, which he soon handled with extraordinary facility. He executed several plates from the busts and statues in the Giustiniani Collection. The greater part of his work at Rome is in the usual manner, with the strokes crossed a second and a third time, as the strength of the shadows require. After his return to Paris he adopted a novel and singular method of working, with single parallel lines, without any cross strokes over them, variety of light and shade being rendered by variations in the thickness of the lines. By this method he acquired considerable celebrity, but his permanent success is, of course, to be attributed to the dexterity with which he handled his tools, rather than to the peculiarity of his process. His 'Rebekah,' after Tintoretto, is full of colour; it is evidently engraved from the work of a great colourist; yet it is only in some of the accessories that cross lines are introduced. Mellan lived to the advanced age of ninety, and died in Paris in 1688. The following are his best prints:

PORTRAITS.

Urban VIII.; *after Bernini.* 1631.
Cardinal Bentivoglio.
The Marquis Giustiniani.
Anne of Austria, Queen of France.
Henry, Duke of Montmorency.
The Cardinal, Duke de Richelieu.
The Cardinal de Mazarin.
Francis de Villemontée, Bishop of St. Malo. 1661.
Peter Seguier, Chancellor of France.
Nicolas Cœffeteau, Bishop of Marseilles; *after Du Moustier.*
The Cardinal du Perron; *after Herbin.*
Victor le Bouthillier, Archbishop of Tours. 1658.
Nicolas Claude Fabri de Peiresc; one of his finest portraits.
Charles de Crequis Lesdigueres, Marshal of France. 1633.
Pietro Gassendi, Professor of Mathematics.
Louisa Maria de Gonzaga, Queen of Poland. *1645.*
His own Portrait. 1635.

SUBJECTS FROM HIS OWN DESIGNS.

Lot and his Daughters. Rome, 1629.
Samson and Delilah.
Moses and the Burning Bush. 1663.
The Miracle of the Manna.
The Annunciation; inscribed *Ecce Virgo concipiet.* 1666.
The Virgin, with the Infant Jesus on her knee. 1659.
The Holy Family. Rome, 1635.
Christ praying in the Garden; a night-piece; fine.
Christ seized by the Soldiers; inscribed *Pater, ignosce illis, &c.*
St. John, with Magdalene embracing the Cross. Rome.
The Crucifixion, with the Virgin, Magdalene, and St. John.
The Entombment, with an inscription, *Terra mota est.*
The Resurrection; inscribed *Per se resurgens.* 1683.
The Sudarium of St. Veronica; executed by a single spiral line, begun at the extremity of the nose, and continued unbroken, but with variations in its thickness over the whole face and background.
St. Peter Nolasque, supported by two Angels. One of the finest and rarest of Mellan's prints.
Four large plates from the Life of St. Bruno.
St. Bruno praying in the Desert.
St. Francis praying. 1638; very fine.
Several other Saints in acts of Devotion.
Mary Magdalene expiring, supported by Angels.

SUBJECTS AFTER VARIOUS MASTERS.

Herodias with the Head of St. John; *after S. Vouet.*
Roman Charity; *after the same.*
The Death of Lucretia; *after the same.*
St. Catherine kneeling, with an Angel presenting the palm of martyrdom; *after the same.*
Rebekah meeting the Servant of Abraham; *after Tintoretto;* considered his finest plate.

Hanfstängl photo]

CHRIST, THE LIGHT OF THE WORLD

Munich Gallery

His plates from the Giustiniani Collection are 322 in number. They were published in two folio volumes at Rome in 1640. Mellan also executed a number of plates from antique marbles in the French royal palaces. Mellan signed his works *C. M. G. (Gallus)*; *Cl. Mell.; Mel. p. et sc.; Mel. scul. Romae*, &c., or a monogram.

MELLIN, CHARLES, (MESLIN,) painter of Lorraine, was a pupil of Vouet, and afterwards went to Rome, where he spent the greater part of his life. He was called Lorenese. He painted historical and mythological works, and flourished between 1636 and 1693.

MELLING, ANTON IGNAZ, born at Carlsruhe in 1763, was instructed in art by his uncle, Joseph Melling, at Strasburg, and afterwards visited Italy, Egypt, and Smyrna. On his return in 1803 he became landscape painter to the Empress Josephine, and subsequently painter to Louis XVIII., and a member of the Legion of Honour. He died in Paris in 1831. Among his published works are:

'Voyage pittoresque dans les Pyrénées françaises.'
'Voyage pittoresque de Constantinople et des Rives du Bosphore.'

In conjunction with his daughter, Madame ADÈLE CLERGET, who was also an artist, he produced an 'Entry of Louis XIII. into Paris,' and a 'Distribution of the Colours to the National Guards.'

MELLING, JOSEPH, studied in Paris under Vanloo, and afterwards went to Strasburg. In 1777 he became court painter at Carlsruhe, where he died at the end of the century.

MELLISH, THOMAS, an English marine painter, who practised about the middle of the 18th century.

MELLUEL. See MALWEL.

MELONE, ALTOBELLO, a distinguished contemporary of Boccaccino, was living at Cremona in the beginning of the 16th century. He painted seven frescoes from the lives of Christ and the Virgin in the cathedral of Cremona in 1517. The organ shutters at San Michele, in the same town, which represent the Virgin and Gabriel, and SS. Anthony and Paul the Hermit, are by this artist. He was also a portrait painter, and examples of his work may be found in the public galleries of Stuttgart, Bergamo, Naples, Venice, and Milan. The National Gallery possesses an excellent though somewhat bizarre picture of 'Christ and the Two Disciples going to Emmaus' by him. Panni, in his account of the pictures in Cremona, describes a picture in the cathedral divided into two subjects, 'The Slaughter of the Innocents' and 'The Flight into Egypt,' which was signed Altobellus de Melonibus P. MDXVII. Vasari, too, in his life of Garofalo, mentions Melone as superior to most of the Lombard painters of his time. He is praised also by Baldinucci, Zaist, and Grasselli.

MELONI, ANTONIO, a native of Mantua, who went to Rome in 1656 and worked in the school of Trevisani. He painted historical subjects, and died about 1700.

MELONI, FRANCESCO ANTONIO, an Italian painter and engraver, was born at Bologna in 1676. He was instructed by P. A. Paderna, J. Monti, and Marc Antonio Franceschini; but not succeeding to his wishes as a painter, he etched some plates after the designs of Franceschini, which encouraged him to devote himself entirely to engraving. He died at Vienna in 1713. His works are signed *F.A.M. del. et inv.*, F.A.M.F., &c. Among others we have the following by him:

The Adoration of the Shepherds; *after C. Cignani.*
Aurora; from a ceiling painted at Forli; *by the same.*
Diana and Endymion; *after Franceschini.*

MELONI, MARCO, of Carpi, is the author of a 'Madonna with SS. John the Baptist, Bernard, Francis, and Jerome,' dated 1504, in the Gallery of Modena.

MELONI, PIETRO ANTONIO, born at Imola in 1761, was a pupil of Dardane and Gottarelli. He painted historical subjects, and was on the household of Pope Pius VI. He founded an Academy at Ancona, and died in 1836.

MELOTIUS, M. DE. See PALMEZZANO.

MELOZZO DA FORLI. See DEGLI AMBROSI.

MELZER, JOHANN GOTTLIEB, was born in Prussia about 1680, and after remaining some time in his own country he went to Hamburg, where he distinguished himself as a portrait painter, and where he died about 1730.

MELZI, FRANCESCO, Il Conte, the pupil and friend of Leonardo da Vinci, was born at Milan about 1491. He was of noble birth, and practised the art of painting as a delightful employment rather than as a profession. No really authentic work by him has come down to us, but many are ascribed to him in various galleries and private collections. The 'Vertumnus and Pomona' at Berlin has more to be said for it, perhaps, than any other, although 'Lermolieff' will not accept it as a Melzi. Melzi followed Leonardo to France, and attended him at his death, and succeeded to the whole of his drawings, instruments, books, and manuscripts. He furnished Vasari and Lomazzo with notes on Leonardo's life, and it is to him that posterity is indebted for the preservation of the valuable collection of the master's writings. He died in 1568.

MEMLINC, HANS, was born about 1430–35 at Mümling, near Aschaffenburg, in the principality of Mentz, or at Memelinc, near Alckmaar, in North Holland. He probably settled in Bruges in or before 1467. In May 1480 he was in possession of two houses in the street leading from the Flemish bridge to the ramparts, now called St. George's Street. In the town accounts of 1480 he appears among the two hundred and forty-seven burgesses who advanced money (a forced loan) to the municipality towards the expenses of the war between Maximilian and the King of France. Memlinc was married; his wife's Christian name was Anne, and she bore him three sons: John, Nicholas, and Cornelius. Anne died in 1487, and Hans on August 11, 1494. Memlinc most likely served his apprenticeship under some master-painter at Mentz or Coeln. He must have worked in the latter city as a journeyman and probably for several years prior to coming into the Netherlands. Guicciardini says that Memlinc was the pupil of Roger De la Pasture (Van der Weyden) of Tournay, who settled in Brussels in 1435, and judging by the many points of similarity in their works, this may possibly be true. These points of resemblance are, however, almost entirely confined to pictures representing the Adoration of the Magi and the Presentation in the Temple, and it is noteworthy that a triptych by Roger with these subjects and the Annunciation, now in the Gallery at Munich, formerly adorned an altar in the church of St. Columba at Coeln, where Memlinc probably saw and studied it. There is no contemporary document proving that he worked with Roger, nor any other evidence, for the mention in the inventory

of pictures belonging to Margaret of Austria, of a triptych, the centre of which was by Roger, and the wings by master Hans, is no proof that he worked with him even for a time. Many triptychs have shutters painted by masters in no way connected with the author of the centre. It is quite as probable that he worked with Simon Marmion at Valenciennes. Memlinc is known to have had two apprentices: John Verhanneman in 1480, and Passchier Van der Meersch, but neither of them became masters. For harmony of colour and purity of expression Memlinc surpasses all the masters who settled in Bruges. The following list of his works is divided into three classes, the first containing all those the anthenticity and date of which are established; the second of authentic pictures the date of which is not established; the third, of the more important doubtful works.

CLASS I.

Antwerp.	*Museum.*	Portrait of Nicholas di Forzore Spinelli. 1468.
Bruges.	*Hospital of St. John.*	Large altar-piece; triptych. 1479.
,,	,,	Triptych of Brother John Floreins. 1479.
,,	,,	Triptych of Brother Adrian Reyns. 1480.
,,	,,	The Sibyl Sambetha. 1480.
,,	,,	Diptych of Martin van Nieuwenhove. 1487.
,,	,,	Shrine of St. Ursula. 1489.
,,	*Museum.*	Altar-piece of the Moreel chantry; triptych. 1484.
Brussels.	*Museum.*	Portraits of William Moreel and wife; shutters of a triptych. About 1480.
Chatsworth.	*Duke of Devonshire.*	Triptych of Sir John Donne. 1468.
Florence.	*Offices.*	Diptych of St. Benedict and B. Portinari. 1487.
Munich.	*Royal Gallery.*	Christ the Light of the World, with portraits of Peter Bultinc and his wife, who gave it to the Guild of Tanners of Bruges in 1480.
Turin.	*Royal Gallery.*	The Passion of Christ, with portraits of the miniaturist William Vrelant and his wife, given in 1478 to the Guild of Booksellers of Bruges.

CLASS II.

Berlin.	*Museum.*	Portrait of an old man.
London.	*Nat. Gallery.*	The Blessed Virgin and Child, St. George, and a donor.
Lubeck.	*Cathedral.*	The Passion, Resurrection, and Saints.
Munich.	*Royal Gallery.*	St. John the Baptist.
Paris.	*M. Leo Nardus.*	Portrait of an old lady.
,,	*Louvre.*	Diptych of John Du Celier.
,,	,,	St. John the Baptist and St. Mary Magdalene.
,,	,,	The Blessed Virgin and Child, with portraits of James Floreins and family.
,,	*M. L. Goldschmidt.*	The Blessed Virgin and Child, with Saints and a donor.
Pesth.	*Museum.*	Calvary; central panel of a triptych.
The Hague.	*Mauritshuis.*	Portrait of a man.
Vienna.	*Prince Liechtenstein.*	The Blessed Virgin and Child.
,,	*Museum.*	The Carriage of the Cross and Resurrection; shutters of triptych in Pesth Museum.

CLASS III.

Berlin.	*Museum.*	The Blessed Virgin and Child.
Coeln.	*Baron A. Oppenheim.*	Portrait of a young man.
Copenhagen.		Epiphany picture.
Danzig.	*Church of Our Lady.*	The Last Judgment, with portraits of James Tani and wife.
Florence.	*Offices.*	The Blessed Virgin and Child, with Angels.
Herrmannstadt.		Donor and wife; portion of shutters of a triptych.
London.	*Nat. Gallery.*	St. John the Baptist and St. Laurence.
Paris.	*M. L. Goldschmidt.*	Portraits of Thomas Portunari and wife.
,,	*M. R. Kann.*	A lady and her son, with St. Anne and St. William; shutters of a triptych.
Rome.	*Prince Doria.*	The Deposition of Christ, and the donor.

Bibliography: W. H. James Weale, 'Hans Memlinc,' London, 1901. 'Hans Memlinc: Biography; Pictures at Bruges,' Bruges, 1901. W. H. J. W.

MEMMI. See MARTINI.

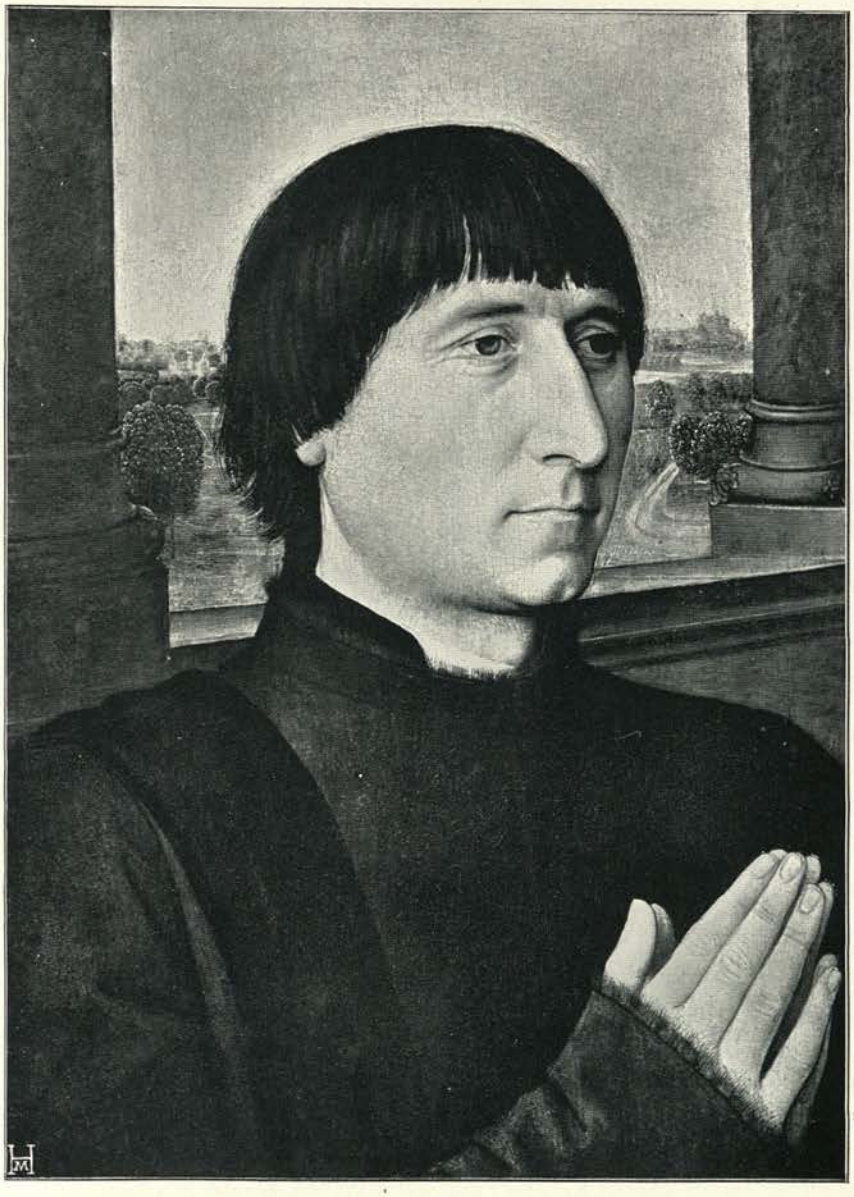
MENA, FELIPE GIL DE, was a Spanish painter, born at Valladolid in 1600. He studied under Vanderhamen at Madrid, and was himself a teacher. At his death, in 1674, he left a large collection of prints and models, valued at 3000 ducats. His most curious work, representing an 'Auto-da-Fé at Valladolid,' was painted for the Inquisition. His portraits of the painter Diaz and his wife resemble Pantoja in style. In 1444 he painted a series on the life of St. Francis for the convent of that saint, and some of the pictures are now in the Museum at Valladolid.

MENABUOI, GIUSTO DI GIOVANNI DE', called PADOVANO, or JUSTUS OF PADUA, was born at Florence in the earlier half of the 14th century. He was a follower of Giotto, and studied the works which that master had executed in Padua, of which city Giusto was made a citizen in 1375. He is supposed to have executed several frescoes in Padua, but those in the baptistery of the cathedral, and in the chapel of St. Luke, in the church of Sant' Antonio, which were formerly ascribed to him, are now declared to be the work of two unimportant painters, who were probably his pupils—Giovanni and Antonio da Padova. The only authenticated picture by him is a small triptych in the National Gallery; it represents in the centre, the 'Coronation of the Virgin,' with various saints. On the interior sides of the wings are the 'Birth' and 'Crucifixion of our Lord,' and the 'Annunciation.' On the exterior wings are various scenes in the life of the Virgin before her marriage. The picture, which was formerly in the Wallerstein Collection, and was presented to the National Gallery by Queen Victoria, is signed on the back 'Justus pinxit in archâ,' and dated in the front MCCCLXVII. Giusto died in the year 1400.

MENAGEOT, FRANÇOIS GUILLAUME, (or MESNAGEOT,) an historical painter, was born of French parents in London in 1744. He worked successively under Augustin, Deshayes, Boucher, and Vien. He distinguished himself by his classic compositions, and became in 1780 a member, and in 1781 one of the professors of the Academy, and in 1787 director of the French School at Rome After having spent eight years at Vicenza he returned to France in 1809, and became a member of the Institute, dying in Paris in 1816. Among the best of his works are:

Nebuchadnezzar ordering Zedekiah's sons to be put to death.
The Death of Leonardo da Vinci.
Industry stopping the flight of Time. (*Louvre.*)

HANS MEMLINC



Hanfstängl photo] [*Brussels Gallery*

WILLIAM MOREEL
(*Circa* 1480)

GIUSTO DI GIOVANNI DE' MENABUOI

CALLED

JUSTUS OF PADUA

Woodbury Co. photo] CORONATION OF THE VIRGIN [*National Gallery*

Mars and Venus. (*St. Petersburg.*)
Polyxenus taking leave of Hecuba.
Astyanax torn from the arms of his Mother.
Cleopatra at the Tomb of Marc Antony.
Diana and Venus.
Dagobert giving orders for the construction of the Church of St. Denis.

MENAGEOT, ROBERT, an engraver, was born in Paris in 1748. He was for some time a pupil of Boucher, and at first practised painting, but he afterwards devoted himself entirely to engraving. We have several plates by him, executed in the dotted manner, some of which were engraved for Boydell during a residence in London. Among others we have the following prints by him:

Friendship; a circular print; *after Correggio.*
Innocence; the companion; *Menageot fecit.*
The Virgin and Infant, with St. Elizabeth; *after Guido.*
An African Woman; *after Loutherbourg.*

MENANT, P., a French engraver, flourished in Paris about the year 1715. In conjunction with Raymond, Fonbonne, Scotin, and others, he executed part of the plates of the 'Views of the Palace and Gardens at Versailles.'

MENAROLA, CHRISTOFORO, an Italian painter, who flourished at Vicenza in 1727. He was a pupil of Volpato, and painted historical subjects. In the churches of Vicenza several of his pictures are to be seen.

MENAROLA, CRESTANO, was a painter of Bassano, who produced gigantic figures in the style of Michelangelo, and composed in the manner of Paolo Veronese. He died in 1640.

MENCIO, (or SANO, or ANSANO,) DI PIETRO DI, was born at Siena in 1406. He was the pupil of Stefano di Giovanni, better known as "Sassetta," and was also influenced, to a less degree, by Taddeo Bartoli. Although a contemporary of such men as Vecchietta, Benvenuto, and Matteo di Giovanni, he remained, throughout his long career, an artist with the ideals and technical methods of the 14th century, unaffected, to any visible extent, by the Renaissance influences which surrounded him. His work is remarkable for its essentially religious spirit, and, like others of his fellow-citizens, he seldom, if ever, painted any but purely religious subjects—facts which have obtained for him the popular appellation of the "Sienese Fra Angelico." As a colourist he has great charm, and many of his works possess exceptional decorative qualities. In these respects the beautiful fresco of the 'Coronation of the Virgin,' in the Sala di Biccherna of the Palazzo Pubblico at Siena, is perhaps his masterpiece. Although the execution of this painting shows in some parts the work of another hand, the composition and the majority of the figures are Sano's own. He was a marvellously industrious and prolific painter, Siena alone possessing over fifty of his works. Many others are to be found in the neighbouring towns of Tuscany, and there are few foreign collections without some example of his handiwork. He not only worked in fresco and on panel, but was also a painter of miniatures. Several missals and antiphonies are still in existence which contain illuminations from his brush. He died in 1481. L. O.

MENDEZ, DE HARO SOTOMAYOR GUZMAN BERNARDO INCA, a native of Cordoba, is mentioned by Bermudez as working in 1790 in pen-and-ink.

MENDEZ, JUAN, was a Spanish engraver who flourished at Seville, and in 1627 executed an architectural frontispiece, with Ionic columns and several figures, designed by one Juan de Herrera for Rodrigo Caro's edition of the 'Apocryphal Chronicle' of Flavius Lucius Dexter.

MENDOZA, ESTEBAN HURTADO DE, a Spanish painter who lived at Seville in 1630. He painted religious subjects, and his pictures are to be found in the principal buildings of Seville. He was a Knight of the Order of St. James of Campostello.

MENEGHINO (or MENICHINO). See AMBROGI.

MENENDEZ, ANNA, daughter and pupil of Francisco Menendez, was born at Naples in 1714. She painted miniatures and scenes from 'Don Quixote.' In 1759 she was made a fellow of the Academy. Her sister CLARA, a portrait painter, was born at Naples in 1712, and died at Madrid in 1734.

MENENDEZ, FRANCISCO ANTONIO, was born at Oviedo in 1682, and at an early age joined his brother Miguel at Madrid. He proceeded to Italy in 1699, visiting Genoa, Milan, Venice, Rome, and Naples. On his return in 1717 he devoted himself to miniature painting, achieving great success in portraits of the royal family. In 1726 he addressed a memorial to the king on the scheme for establishing an Academy of Art, but died before the realization of his hopes by the creation of the Academy of St. Ferdinand in 1752. A votive picture of a 'Storm' by Menendez adorns the high altar of our Lady of Atocha.

MENENDEZ, JOSÉ AGOSTINO, son of Francisco Menendez, was born at Madrid, 1724. He resided at Cadiz, and practised miniature painting.

MENENDEZ, LUIS, also a son of Francisco Menendez, was born at Naples in 1716, and studied painting under his father, and afterwards at Rome. At Naples he presented two pictures to King Charles, who appointed him painter-in-ordinary. Returning to Madrid, he was employed by Ferdinand VI. to illuminate the choir books of the royal chapel. In 1773 he painted a 'Holy Family,' in miniature, for the portable oratory of the Princess of the Asturias. Although he painted several large devotional pictures, his favourite subjects were of a lower genre. As many as forty-four of his less ambitious works used to hang in the king's apartments at Aranjuez. Many good specimens are in the Royal and National Museums at Madrid, and in the latter collection is a portrait of himself, painted in a smooth and agreeable manner. He died at Madrid in 1780. In nearly all his pictures we find a dish of large Andalusian olives.

MENENDEZ, MIGUEL JACINTO, was born at Oviedo in 1679, and studied painting at Madrid. He was appointed painter to Philip V. in 1712. Amongst his principal pictures were two for the cloister of the Shod Carmelites, a 'Magdalene' in the Recolete convent, and an 'Apostle' in the church of San Gil. His sketches for two compositions for the church of San Felipe Real were afterwards made use of by his friend Andres de la Calleja. A drawing by Menendez representing St. Isidore in pontifical robes, on horseback, slaying Moors, was tolerably engraved by Juan Bernabé Palomino.

MENESES, OSORIO FRANCISCO, born at Seville in 1630, was a pupil of Murillo's. He was president of the Seville Academy, for which he painted a 'Conception.' In the church of St. Martin, at Madrid, is an 'Elijah.' He died at Seville in 1705.

MENGELBURG, EGIDIUS, painter, was born at

Cologne in 1770. In 1783 he studied at the Academy of Düsseldorf, returning to Cologne in 1787. From 1790 to 1800 he was engaged in painting portraits and copying pictures in the Düsseldorf Gallery. From 1800 to 1806 he resided at Elberfeld, and returned to Cologne in 1821, where he died in 1848.

MENGAZZINO. See SANTI, DOMENICO.

MENGOZZI-COLONNA, GIROLAMO, was born at Ferrara in 1688. He studied under A. Ferrari, and resided chiefly at Venice, where he painted in churches and palaces. He died in 1772.

MENGS, ANA. See CARMONA.

MENGS, ANTON RAFAEL, was born at Aussig, in Bohemia, in 1728. His father, Ismael Mengs, instructed him in the first rudiments of drawing, and having removed to Dresden whilst his son was young, young Mengs had an opportunity of improving himself, by studying the works of the best masters in that celebrated Gallery. When he was thirteen years of age his father took him to Rome, in 1741, where he was employed in copying, in miniature, some of the works of Raphael, for Augustus III., Elector of Saxony and King of Poland, which were sent to Dresden, and much admired. Mengs remained three years at Rome, where he studied under Marco Benefial and Seb. Conca, and on his return to Saxony was appointed one of the painters to the King-Elector, with a salary, and was permitted by his royal patron to visit Rome a second time, where he resided four years, and exhibited a large picture of the 'Holy Family' of his own composition, which gained him great reputation. He married at Rome (his bride being a beautiful peasant girl, Margaretha Quazzi, who had sat to him as a model), and was desirous of fixing his residence in that capital, but his father would not permit him to indulge his inclination, and he was compelled to return to Saxony, where he arrived in 1749. He remained three years at Dresden, where the tyranny of his father rendered his situation so distressing, that he found his health and spirits impaired, and he requested and received the king's permission to return to Rome. He was soon afterwards reduced to very embarrassed circumstances, by the discontinuance of his salary, which was stopped from the embarrassment of the king's finances occasioned by the war. He was working in Rome, at very low prices, when he was employed by the Duke of Northumberland to paint a copy of the celebrated 'School of Athens,' by Raphael. In 1754 he undertook the direction of the newly-established Art Academy in the Capitol. In 1787 he was engaged to paint the ceiling of the church of St. Eusebius, and soon afterwards he executed his fresco of 'Mount Parnassus,' in the Villa Albani, which has been finely engraved by Rafael Morghen. In an excursion he made to Naples, to execute a commission for the Elector of Saxony, he became known to the king, afterwards Charles III. of Spain, who, on his succession to the throne, invited Mengs to Madrid, with the offer of a very considerable appointment. This proposal was not refused, and he arrived at the Spanish court in 1761. His first undertaking was the ceiling of the king's antechamber, representing the Graces; and afterwards that of the queen's apartment, where he painted one of his most celebrated works, the 'Aurora,' a grand and beautiful composition. He was elected a member of the Academy of Madrid. The climate of Spain not agreeing with his constitution, he was permitted by the king to return to Rome, for the re-establishment of his health. On his arrival he was employed by Clement XIV. in the Vatican, where he painted two pictures in the Camera de' Papini. Mengs remained three years at Rome, and on his return to Madrid in 1773 was received with great kindness by his royal protector. It was soon after his return that he undertook the ceiling of the great saloon in the palace, on which he painted the 'Apotheosis of Trajan.' The fresco paintings of Mengs are greatly superior to his pictures in oil. Of the latter, perhaps the best is his picture of the 'Nativity,' in the royal collection of Spain. Mengs died at Rome in 1779. The following are some of his chief pictures:

Berlin.	*Museum.*	Portrait of Ismael Mengs.
"	"	Holy Family.
Dresden.	*Catholic Church.*	Assumption of the Virgin.
"	*Gallery.*	The Angel appearing.
"	"	Penitent Magdalen.
"	"	Portrait of Maria Antonia, wife of Frederick Christian, Elector of Saxony.
"	"	Magdalen; miniature.
"	"	Holy Family; miniature. (*From the original by Raphael in the Naples Gallery.*)
"	"	Madonna della Sedia; miniature; *after Raphael.*
"	"	August III., King of Poland; miniature.
Florence.	*Uffizi.*	His own Portrait. (*Replicas are at Munich, St. Petersburg, and Madrid.*)
Madrid.	*Gallery.*	Adoration of the Shepherds.
Munich.	*Pinakothek.*	Portrait of a Capuchin Friar.
Petersburg.	*Hermitage.*	Annunciation.
"	"	St. John preaching in the Wilderness.
"	"	The Descent of the Holy Spirit.
"	"	Apotheosis of a Poetess.
"	"	Perseus and Andromeda.
"	"	Judgment of Paris.
Rome.	*Villa Albani.*	Apollo and the Muses.
Vienna.	*Belvedere.*	The Angel appearing to St. Joseph.
"	"	Madonna and Child.
"	"	Annunciation.
"	"	St. Peter.
"	"	Portrait of Infanta Maria Theresa of Naples.
"	"	Portrait of the Grand Duchess Maria Ludovica of Tuscany.

MENGS, ISMAEL, a miniature painter, and father of Rafael Mengs, born at Copenhagen in 1690. He was the pupil of an English painter called Cooper. He was painter to the King of Poland and director of the Dresden Academy, where he died in 1764.

MENGS, JULIA, sister of Anton Rafael Mengs, was a miniature painter, and died in 1789.

MENGS, THERÈSE. See MARON.

MENHEERE, CORNELIS LAURENSZ, a Dutch marine painter, lived at the beginning of the 18th century. He resided at Flushing, and the greater part of his pictures are views of that city taken from the sea-coast.

MENICO, SANO, or ANSANO DI. See SANO DI PIETRO.

MENINI, LORENZO, an historical painter, was born at Bologna about 1600. He was a pupil of Gessi, whom he accompanied to Naples.

MENJAUD, ALEXANDRE, a French historical and portrait painter, born in Paris in 1768. He worked under Regnault, and having obtained the *Prix de Rome* in 1802, proceeded to Italy to complete his studies. His works obtained medals at the Salons

ANTON RAFAEL MENGS

Woodbury Co. photo] [*National Gallery*

VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST

of 1806 and 1819. He died in Paris in 1832. Among his pictures we may name:

The Death-bed of Louis VI. 1817. (*St. Denis.*)
The Miser punished.
The Death of Abbé Edgeworth. 1817. (*Bordeaux Museum.*)
The Death of the Duke of Berri.

MENKEN, JOHANN HEINRICH, was born at Bremen in 1764. He studied under Klengel and Casanova at Dresden. He painted cattle-pieces, landscapes, forest scenes, &c. in the style of Ruisdael, Berchem, Potter, and Wouwerman, and engraved among others:

A Landscape with a Mill, and Cattle in the water.
A Forest with Cottages and Cattle.
The plates for 'Reinecke Fuchs.'

He died in 1837. GOTTFRIED MENKEN, his son and pupil, born in 1799, was also a painter.

MENSAERT, G. P., a Flemish historical painter who resided at Brussels, where he executed, in company with several other artists, a 'Life of the Virgin' for the church of the Jesuits. He died in 1750.

MENSCHEL, ALOYSIUS, portrait painter, was born at Rumburg, in Bohemia, in 1782, and studied at the Dresden Academy from 1801 to 1807. In style he was an imitator of the early German school. He was also employed as a picture-restorer. We can find no record of his death.

MENSING, JAN, painter, was born at Haarlem in 1685. He was a pupil of Van der Vinne the elder, and was enrolled in the registers of St. Luke in 1705. He died in 1741.

MENTON, FRANS, was born at Alkmaar in 1550, and was a disciple of Frans Floris. He painted historical subjects and portraits. He also etched four spirited plates for the 'History of Lot,' which are now very rare. He died at Alkmaar in 1615. His *chef d'œuvre* is an 'Assumption' in the Jesuits' Church at Antwerp.

MENZEL, JOHANN GEORG, (MENTZEL,) an engraver, was born at Leipsic in 1675. He engraved several portraits, among which were Philip, Duke of Orleans, and Anna, Empress of Russia. He died in 1730.

MERA, JOSEF DE, a Spanish painter, born at Villa Meava de la Serena. He was a pupil of Barnabé d'Ayala. His best pictures are at the Carmelite convent at Seville. He died at Seville in 1734.

MERA, PIETER, a Dutch historical painter who resided at Venice, where he painted several pictures for the churches. He died in 1580.

MERANO, FRANCESCO, called IL PAGGIO, was born at Genoa in 1619. He began life as a page, but took to art, and was a pupil of Fiasella, called Sarzana, whose style he followed. He died of the plague in 1657.

MERANO, GIOVANNI BATTISTA, was born at Genoa in 1632. He was a scholar of Valerio Castello, and by the recommendation of his master studied with attention the works of Correggio, at Parma, where he was employed by the Duke and by many private patrons. One of his best performances is the 'Murder of the Innocents,' in the Jesuits' church at Genoa. He died in 1700 (or 1698).

MERCATI, GIOVANNI BATTISTA, a Florentine painter and engraver, was born at Citta San Sepolcro, and flourished at Rome from 1616 to 1637. He was an imitator, if not a scholar, of Pietro da Cortona, and painted history in the style of that master. In the church of Santa Chiara, in his native city, he painted two subjects from the life of the Virgin; and in San Lorenzo, an altar-piece which resembles the style of the Carracci. We have several spirited etchings by this artist, some of which are from his own designs; they are variously signed *G.M.*, *G.M.I.F.*, *G.B.M.I.*, *G.M. del. Jo. Batt. inuen. et F.*, *J.B.M. fecit*, &c. The following are the principal:

A set of fifty-two plates of Ruins and Views in Italy; engraved in the manner of Sylvestre; *Gio. Bat. Mercati fec.*
Four Antique Figures, from the arch of Constantine; engraved in the style of Galestruzzi; circular; *Gio. Bat. Mercati.*
The Marriage of St. Catharine; *after Correggio.*
St. Bibiana refusing to sacrifice to false Gods; *after Pietro da Cortona.*

MERCER, ANDREW, a Scotch miniature painter of but small repute. He was born in 1775, and died in 1842, and at the beginning of his career was a poet and topographer. He then took up with theology, and wrote some treatises on that science, and then suddenly relinquishing the pen, took up the pencil and employed his undoubted talent in miniature painting. After a time he found that his work was more to teach drawing than to practise it, and he became a fairly successful teacher at Dunfermline. He illustrated a few local magazines, wrote a 'History of Dunfermline' which he proposed to illustrate himself, and also wrote a few poems which were published in 1828. He died in 1842.

MERCEY, FREDERIC BOURGEOIS DE, a French landscape painter, born in Paris about 1805. From 1829 to 1837 he made many tours in Scotland, Italy, Switzerland, the Tyrol, Germany, &c., which furnished subjects for the pictures he exhibited at the Salon, where he first appeared in 1831. He subsequently held high office in the Department of Fine Arts, in connection with which he superintended the erection of the building for the Paris Exhibition of 1855. He died in Paris in 1860. Amongst the works which he published are:

Études sur les Beaux Arts, 3 vols. 1855.
Le Toscane et le Midi de l'Italie, 2 vols. 1858.

MERCIER, PHILIPPE, was born of French parents at Berlin in 1689. His father placed him at the Academy, where he received a thorough grounding in his art, under the supervision of Antoine Pesne, Court Painter to the King of Prussia. Upon attaining his majority he travelled through France and Italy, studying the works of the various masters in Paris, Florence, Venice, and Rome. On his return to Germany, in 1720, he settled at Hanover, having married a wife from that city. He attracted the notice of Frederick, Prince of Wales, son of George II., whose portrait he painted. When the Prince came over to England, Mercier was appointed his painter, and was taken into his household. By the Prince's order he drew several of the royal family, particularly the three eldest princesses, his work being reproduced in mezzotint by J. Simon. After some years he lost the favour of the Prince of Wales, and was dismissed from his service. He afterwards lived in Covent Garden, painting portraits and pictures of domestic subjects in the style of Watteau, after whose manner he has left an etching of himself with his wife and two children. He also painted a number of humorous scenes marked by the genre of Teniers. At Upton is a large picture representing a group of bacchanals, with the features of some of the surrounding convivial squires. Having saved a considerable sum

of money which he invested in the purchase of a small estate in the country, he left London, and, for a time, gave up painting; but the quietness of country life wearied him, and he returned to his old quarters. Once more desiring change he went into Yorkshire, where he met with much success. His paintings and drawings of country sports greatly delighted his patrons. Before returning to London he made an extended tour through Ireland, Spain, and Portugal, studying and drawing the people, and their manners and customs. His portrait of himself, engraved by Faber, in 1735, shows him beardless and bald with a very small ear. He is attired in a loose dressing-gown. Connoisseurs consider that many pictures, both in Great Britain and on the Continent, which have been attributed to Watteau, were the work of Mercier. At the Louvre is, perhaps, his finest painting, 'The Conjuror.' It was for years, and until quite recently, regarded as a Watteau, and bore his name; but *Mercier pinxit* in a corner proclaims its rightful ownership. He was a good draughtsman, his colours are rich and well blended, and his illumination and carnations are of a high order. He died in London in 1760. Many of his pictures have been engraved by Faber, Houston, McArdell, Ravenet, and others. Thirty-nine of these are in the British Museum. Of these 'The Juggler,' 'Girl with a Black Cat,' 'The Musical Family,' and his suites of 'Rural Life' and 'Domestic Employments' evidence excellent work. The engravings of many works by Watteau bear the initials *P. M.* These indicate, it is said, *Pierre* Mercier, but who he was nobody exactly knows. Most likely the letters stand for *Philippe* Mercier, an intimate friend of the Valenciennes master. At any rate Watteau made "a beautiful sketch," as Mariette calls it, of Philippe Mercier with his wife and children. The engraving of this likeness is also signed *P. M.*; it is at the British Museum. His daughter CHARLOTTE, who was also a painter and engraver, died in 1762.

MERCK, JOHANN CHRISTOPH, a painter of Hall, in Wurtemberg, who flourished in the 18th century. He painted several pictures for King Frederick William, as also his portrait and those of the two Dukes Philipp and Ludwig on horseback. He died at Potsdam early in the present century.

MERCOLI, JAKOB, an engraver, was born at Mugena in 1745. He worked chiefly in Italy, and died in 1825. His son MICHELANGELO, born in 1773, who was also a painter, died in 1802.

MERCURIUS. See ROOS, PHIL. PET.

MERCURY, PAUL, a French engraver, was born at Rome in 1808, died in Paris in 1886. He was often premiated at the salon, and, in 1847, was appointed professor of engraving at the French Academy in Rome. He occasionally exhibited a picture at the Salon. His best known plates are:

Lady Jane Gray; *after Paul Delaroche.*
St. Amélie; *after the same.*
Madame de Maintenon; *after Petitot.*
La Pia; *an original subject.*
'Tasso' and 'Christopher Columbus'; *for the* 'Galleries historiques de Versailles.'
Reapers in the Pontine Marshes; *after Léopold Robert.*
Madonna; *after Raphael.*
A Series of Costumes from the XIII., XIV., and XV. centuries. 1828.

MÉRECINUS, P. See MERICA.

MERELLE, P., a portrait painter, who worked in Paris from 1660 to 1710. Several of his works were engraved.

MERIAN, DOROTHEA MARIA HENRIETTA, daughter of Maria Sibylla Merian, was born in 1678. She followed in the steps of her mother, and painted insects. She married the painter Xells, who lived at St. Petersburg. She retained through life the name of Merian, though her real maiden name was Graff. She died in 1745. Her sister, JOHANNA MARIA HELENA, was born at Frankfort in 1668. She also painted flowers and insects. She married a merchant named Herold, who was in business at Surinam. The date of her death is unknown.

MERIAN, GASPAR, was a native of Germany. He engraved a set of plates representing the 'Ceremonies at the Election of the Emperor Leopold,' published at Frankfort in 1660.

MERIAN, JAN MATTHAÜS, was the son of Matthaüs Merian the younger. He was a miniature painter, and died at Frankfort in 1716.

MERIAN, MARIA SIBYLLA, the daughter of Matthaüs Merian the elder, was born at Frankfort in 1647. She lost her father when she was only four years of age, but her mother having some time afterwards married Jacob Marel, a fruit and flower painter, he encouraged the disposition she discovered for drawing, and taught her the first rudiments of the art. Her father-in-law placed her under the care of Abraham Mignon, who had been his scholar, and who excelled in painting insects; and it was not long before she arrived at a perfection little short of her instructor. She usually painted in water-colours, on vellum. In 1665 she married Johann Andreas Graff, an artist of Nuremberg, who had been a scholar of Marel, and settled in that city. She died in 1717. The British Museum possesses two volumes of her drawings.

MERIAN, MATTHAÜS, the elder, an eminent draughtsman and engraver, was born at Basle in 1593. Having discovered an early disposition for art he was sent to Zurich, and placed under the tuition of Dietrich Meyer, a glass painter and engraver, with whom he studied four years. On leaving that master he was employed to make an etching of the frieze representing the 'Entry of the Duke of Lorraine into Nancy,' which he executed in twelve plates. From Zurich he visited Paris and Stuttgart. He also passed a short time in the Netherlands, and subsequently married the daughter of Theodor de Bry, an engraver at Oppenheim. He then worked at Basle until 1624, and etched a considerable number of landscapes, battles, and hunts; in the same year he returned to Frankfort, and engraved topographical plates of Heidelberg, Stuttgart, Schwalbach, &c., which he afterwards published at Frankfort, and which are the best of his works. They are etched from his own designs, in a slight free style, and finished with the graver, and give a perfect idea of the places they represent, though without much taste in the execution. He has the credit of having been the master of Hollar. Merian died at Schwalbach in 1650. Among the important works which he illustrated were, the Bible, Gottfried's 'Chronik,' Zeiller's 'Topographia' (1640-88), and 'Theatrum Europæum.' The following are his principal prints, which are sometimes marked with *M M* or one of these ciphers, or .

PORTRAITS.

David Parens, Prof. *Academiæ Heidelberg.*
Daniel Senertus; oval.
Arnold Weickerdus, Med. Doc. 1626.

SUBJECTS.

A set of plates from Sacred History.
The Last Supper, inscribed, *Accepit Jesus panem;* a large plate.
A large plate of the Picture of Human Life; inscribed, *Tabula Cebetis, continens totius vitæ humanæ descriptionem.*
A set of seven Views in France.
Six Views in Germany.
Sixteen Views in Germany and Switzerland.
Twelve Views of Gardens, &c.
Twenty-four Picturesque Landscapes, with figures.

MERIAN, MATTHAÜS, the younger, the son of Matthaüs the elder, was born at Basle in 1621. At the age of fourteen he came to Frankfort, where he learnt the principles of painting from Joachim von Sandrart, whom he accompanied to Amsterdam in 1637 and to England in 1640. In the latter country he followed the style of Van Dyck, and after having travelled in the Netherlands, he went to Paris and Rome, and studied there, under Sacchi's direction, after the works of the old masters. He painted history and portraits, and in the latter line he was employed by the most distinguished personages in Germany. After the death of his father in 1650 he continued his business as a printseller at Frankfort, and engraved several plates for the 'Theatrum Europæum.' He died at Frankfort in 1687. Bartholomäus and Philipp Kilian, M. Küssel, and several others have engraved after his works. His son CASPAR was born in 1627. He was an engraver and assisted his father. Among the best works of Matthaüs we may name:

Bamberg. *Cathedral.* Martyrdom of St. Lawrence.
Basle. *Town Library.* The Resurrection.
„ *Herr Burkhard's.* Artemisia.

His best portraits are those of:

His Father.
His sister Maria Sibylla.
The Electors of Brandenburg, Mentz, and the Palatinate.
The Count Serini.
A Family Picture. (*Basle.*) 1641.

MERICA, PETRUS A., generally called MERECINUS, (MIRICENIJS, MIJRICINIS, &c.,) was a Flemish engraver, a native of Merica (perhaps Meereyck or Meeryck), and flourished about 1560-70. He engraved several eccentric and strange compositions, after Jerome Bosch, Brueghel, and others. There is also a portrait of Albrecht Dürer at the age of fifty-six, copied by him from a larger print. He marked his plates with the cipher . The name appears on several prints published by Jerome Cock; one has the date 1567, and is signed *Pet. Merecinus sc.* This artist is said to be the same as Pieter Martini, a printseller of Antwerp. Among other plates there are by him:

A Bird's-eye View of Antwerp in four plates.
The Twelve Apostles; *after M. de Vos.*
The Seven Mortal Sins; *after P. Brueghel.*
A Pedlar sleeping, surrounded by sportive Monkeys (*his best plate*).
Master Hans, the Quack; *after P. Brueghel.*
The Two Blind Men; *after J. Bosch.*
The Adoration of the Shepherds.

MERIGI (or MERIGHI). See AMERIGI.

MERIMÉE, JEAN FRANÇOIS LÉONORE, a French painter, was born in 1765. He was a pupil of Vincent. He went to Rome, and on his return was appointed secretary of the Ecole des Beaux Arts. He painted portraits and historical subjects, among which were the portrait of Poussin and the 'Resurrection' of Hippolytus. He died in Paris in 1836.

MERKEL, CONRAD, (MERKLIN,) was a German historical, portrait, and still-life painter, born at Ulm. He was a contemporary and friend of Albrecht Dürer. He died in 1518 or 1526.

MERKURIEFF, IVAN, a Russian painter, was sent by Peter the Great to Italy, where he made copies of the works of the best masters, and then returned to St. Petersburg, where he painted for the churches. He died at Moscow about 1710.

MERLE, HUGUES, was a French genre painter, born at Isères in 1823. His best-known production is 'The Beggar-woman.' He died in 1881.

MERLEN, ABRAHAM VON, an engraver, who worked in the Netherlands in 1620.

MERLEN, JOHANN VAN. This artist, conjointly with THEODOR VAN MERLEN, who was probably his brother, engraved a few plates after Martin de Vos and others about the year 1600.

MERLETTE, CHARLES, a French painter, born September 14, 1861, in Paris; studied at the Académie Julian, being a pupil of Bouguereau, Boulanger, Robert-Fleury, and Lefebvre; he also attended the École des Beaux Arts. He mostly painted military subjects, many of which found approval in America. He died in Paris in July 1899.

MERLOT, ÉMILE JUSTIN, a French painter, born in 1839 at Saints-en-Puisaye (Yonne); studied in Paris with Lavieille and Harpignies; travelled through France, and painted a variety of landscapes, and also animals. He obtained a bronze medal at Paris in 1900. He died December 21, 1900, at Montigny-sur-Loing.

MERRY, TOM, caricaturist and cartoonist. His best work was a series of coloured cartoons in the 'St. Stephen's Review' (1884–90). He died in 1902 at the age of 50.

MERSION, MADELEINE DE, author of a 'Landscape with Cattle,' engraved in the 'Berghem' style of Danckerts: it has no date.

MERTENS, JAN, a Flemish painter, who resided at Antwerp in the 15th century. He was a pupil of Jan de Mabuse, and was inscribed as master in the registers of St. Luke in 1505.

MERTENS, JAN CORNELIS, portrait painter, was born at Amsterdam in 1745. He was a pupil of Quinkhard. He died in 1821.

MERTENS, JOHN, painter and sculptor, Dean of the Guild of St. Luke at Antwerp in 1473, 1478, 1481, and 1487. He executed several works for the church of Léau in Brabant (1478–92); one of these, representing the Visit of the three Marys to the Sepulchre on Easter morn, is still preserved there. Three other altar-pieces, representing the Holy Trinity, Saint John the Evangelist, and Saints Christopher and George, are lost.

Bibliography: A. Wauters, 'Recherches sur l'histoire de l'École Flamande.' Bruxelles, 1882.

MERTER, HANS MICHEL, a German landscape painter. He was a pupil of Jan Dorner, but died still young in 1790.

MERWART, PAUL, French marine artist, born in Russia, 1862; after completing his studies in Paris was employed by the French Ministry of Marine, and obtained an Honourable Mention at the Exhibition of 1889. Sent in June 1901 to the Antilles; and was one of the victims of the Martinique disaster in 1902.

MERYON, CHARLES, sailor, engraver, and etcher, was born in Paris in 1821. His father, Charles

Lewis Meryon, was an English physician, and his mother, Pierre Narcisse Chaspoux, a dancer at the opera. At five he went to school at Passy, and afterwards was taken by his mother to the south of France. In 1837 he entered the naval school at Brest, and two years later went to sea. While in the navy he had an opportunity of accumulating materials for use in the new profession which he finally adopted in 1846. In that year he settled in Paris, and became the pupil for a time of a painter named Phelippes, who was employed at the Ministère de Guerre. It was while he was struggling to paint a large historical picture on the strength of the hints given to him by Phelippes, that he was discovered to be suffering from the affection of the eyes known as Daltonism, which made him quite unfit to be a painter. He then entered the atelier of M. E. Bléry, the engraver, with whom he stayed six months, and after that began the series of etchings from the streets of Paris with which his name will always remain associated. In 1856 he went to Belgium on the invitation of the Duc d'Aremberg, of whose château at Enghien he made some drawings, but returned to Paris early in 1858, the mental disease by which he had long been threatened having then greatly developed itself. Two months later he was placed in the asylum at Charenton, the certificate declaring him to be "suffering from melancholy madness, aggravated by delusions." Here his health improved, and at the end of 1859 he left the asylum. For seven years he worked on, leading a curiously fitful life with the few whom he called his friends; but in 1866 his malady increased, and a second confinement became necessary. Méryon died at Charenton at the beginning of 1868, and was buried in the cemetery of the asylum. The following is a complete list of his etchings:

1. La Sainte Face. (*His first attempt.*)
2. The Cow and the Ass.
3. A Soldier; *after Salvator Rosa.*
4. A Shepherd; *after Stefano della Bella.*
5. Sheep and Flies; *after Karel du Jardin.*
6. Three Pigs; *after the same.*
7. Two Horses; *after the same.*
8. Pavillon de Mademoiselle; *after Zeeman.* (*Louvre.*)
9. Entrance to Faubourg St. Marceaux; *after the same.*
10. Water-mill near St. Denis; *after the same.*
11. The Seine at the Angle de Mail; *after the same.*
12. Galliot of Jan Van Vyl; *after the same, reversed.*
13. Amsterdam-Haarlem boat; *after Zeeman, reversed.*
14. South-sea Fishermen; *after the same, reversed.*
15. Calais to Flushing; *after the same, reversed.*
16. Entrance to the Capucin Convent, Athens.
17. The Salle des Pas Perdus.
18. Chenonceau. (*In 'l'Inventaire des meubles, &c., à Chenonceau,' by Prince Auguste Galitzin,* 1856.)
19. The Pont Neuf.
20. The Pont-au-Change about 1784; *after Nicolle.*
21. The Battle of Sinope; *after a drawing by an English naval officer.*
22. View of San Francisco.
23. Ruins of the Château de Pierrefonds; *after a sketch by Viollet le Duc.*
24. Rue Pirouette-aux-Halles; *after a drawing by one Monsieur Laurence.*
25. Presentation to Louis XI. of 'Valere Maxime,' a book printed in Paris in 1475; *after an old miniature belonging to the late M. Niel.*
26. Apse of St. Martin-sur-Renelle; *after a drawing by Polydes Langlois.*
27. Passerelle du Pont-au-Change (after the fire of 1621).
28. Part of the *Cité*, Paris.
29. Le Grand Châtelet; *after an old drawing.*
30. The old Louvre; *after Zeeman.*
31. The Title to his 'Etchings of Paris.'
32. Portrait of Zeeman
33. The old Gateway to the Palais de Justice; *frontispiece to the Paris etchings.*
34. 'Qu'âme pure rougisse.'
35. Symbolical arms of Paris.
36. 'Fluctuat nec mergitur;' *the ship of Paris.*
37. Le Stryge.
38. Le Petit Pont.
39. L'Arche du Pont Nôtre-Dame. 1850.
40. La Galerie de Nôtre-Dame.
41. La Rue des Mauvais-Garçons.
42. La Tour de l'Horloge.
43. Tower in the Rue de la Tixéranderie, demolished in 1851.
44. Saint-Etienne-du-Mont.
45. La pompe Nôtre-Dame.
46. La petite pompe.
47. Le Pont Neuf.
48. Le Pont-au-Change.
49. L'Espérance.
0. La Morgue.
1. L'hôtellerie de la Mort. (*Verses.*)
2. L'abside de Nôtre-Dame.
53. Le Tombeau de Molière.
54. 'Estampes anciennes, Rochoux, Quai de l'horloge, No. 19.' (*Book-plate.*)
55. Tourelle, Rue de l'École de Médecine.
56. Rue de Chantres, Paris.
57. Carved Doorway to an old House at Bourges.
58. Rue des Toiles, Bourges.
59. Old House at Bourges.
60. The Tongan Pilot.
61. An Akaroan Fungus.
62. Head of a New Holland Dog.
63. New Zealand; native huts at Akaroa.
64. New Caledonia; native barrack.
65. Natives of Uvea fishing.
66. Fishing in a Creek, Akaroa.
67. Title-page to 'Etchings of New Zealand.'
68. Akaroa.
69. In the Mulgrave Islands.
70. 'Petit Prince Dito.'
71. 'A Monsieur Eugène Bléry.'
72. 'La Loi Lunaire.'
73. A second plate of the same subject.
74. 'La Loi Solaire.'
75. } Trials for engraving in relief.
76. }
77. } Rebuses.
78. }
79. Design for a Frame.
80. Frontispiece for a Catalogue of the works of Thomas de Leu.
81. View of the old Louvre; *after Zeeman.*
82. La Ministère de la Marine.
83. Collège Henri IV.
84. Bathing-shed on the Seine.
85. Portrait of Himself, before his Easel.
86. Portrait of M. Decourtive.
87. Portrait of M. Eugène Bléry; *after Buttera.*
88. Portrait of M. Casimir Lecomte.
89. Portrait of Evariste Boulay-Paty; *after David d'Angers.*
90. Portrait of François Viète; *after an old frontispiece.*
91. Portrait of Pierre Nivelle, Bishop of Lucon; *after an old engraving.*
92. Portrait of T. Agrippa d'Aubigné; *after a lithographic reproduction of a portrait preserved at Geneva.*
93. Portrait of Jean Besley; *after L.* (*? J.*) *Isac.*
94. Portrait of René de Burdigale; *after Crispin de Pas.*
95. Portrait of Armand Guéraud.
96. Louis Jacques Marie Bizeul.
97. Benjamin Fillon.

(*The last three from photographs. The numbers are those of M. Burty's List.*) W.A.

MERZ, CASPAR HEINRICH, an engraver, was born at St. Galle in Switzerland in 1806. In 1821 he entered the studio of Jacob Lips in Zurich, and in 1825 the Munich Academy. In 1829 he became the pupil of Amsler, who was professor of engraving in the Academy, and to this time belongs his fine engraving of the Madonna, after the altar-

An etching, 1854]

L'ABSIDE DE NÔTRE-DAME DE PARIS

GABRIEL METSU

Hanfstängl photo] [*National Gallery*

THE MUSIC-LESSON

GABRIEL METSU

Hanfstängl photo] [*National Gallery*

THE DUET

piece in the church of All Saints in Munich. He died from a fall on the Kaiser mountain in 1875. His cartoon engravings are picturesque. His chief plates are:

The Destruction of Jerusalem.
The Portrait of Amsler; *after Kaulbach.*
The Mad-house; *after the same.*
Egmont and Clara; *after the same.* 1835.
The Night; *after Cornelius.* 1836.
The Last Judgment; *after the same.*
The Nativity and Crucifixion; *after the same.*
The Destruction of Troy; *after the same.*
Five plates, the Life of a Witch; *after Genelli.*
Ten plates, the Life of an Artist; *after the same.*
Schultheiss Wengi; *after Bosshardt.*
The Repentant Sinner, or the Joy of the Angels; *after Gustav König.*

MERZ, JAKOB, a Swiss painter, designer, and engraver, was born at Buch (Zurich) in 1783. Among his paintings may be mentioned a portrait of J. J. L. Billwiller, and, among his engravings, a 'Cupid in the Chariot of Victory, after Domenichino. J. J. L. Billwiller has engraved after him. Merz died in 1807.

MESA, ALONSO DE, according to Palomino, was born at Madrid in 1628, and was a scholar of Alonso Cano. He painted several historical works for the public edifices in that capital, among them a series of pictures of the life of St. Francis, in the cloister of the Franciscans. He died at Madrid in 1668.

MESA, JUAN DE, was a Spanish painter, who resided at Madrid at the commencement of the 17th century. He painted for the college of the Jesuits de Alcalá de Henares a series of pictures illustrative of the 'Life of St. Ignatius Loyola' by Father Ribadeneyra, which were engraved in Flanders.

MESDAG, TACO, Dutch artist, born at Groningen in 1829, brother of the eminent Dutch marine painter; for many years followed his father's business as a jeweller, and not until late in life did he turn his attention to landscape painting; held the post of Royal Commissioner for the Fine Art section of the Brussels International Exhibition. He died in August 1902.

MESGRIGNY, FRANK, Marquis de, painter, born in Paris in 1836. He was a pupil of Lalanne and Worms, and exhibited a number of refined and highly-finished studies of French river scenery (chiefly of the Oise and Seine) from 1870 onwards. He died in 1884.

MESLIN, CHARLES, called LE LORRAIN, was a French landscape and historical painter and engraver. He was a pupil of Vouet, but spent most of his time in Italy. He died in 1650.

MESMER. See MÖSSMER.

MESNIL, ELIAS DU, (MÉNIL,) a French engraver, was born at Troyes in 1726. He was a pupil of Fessard, and engraved several plates after Mieris, Karel de Moor, and other Dutch masters.

MESQUIDA, GUILLERMO, the son of a merchant of Minorca, was born at Palma about 1675, and studied at Rome under Carlo Maratta. So close was his imitation that his works were often confounded with his master's. At Venice he studied under an animal painter of local reputation. He went to Brussels, where he married, and met with some success. On his return to Italy he worked extensively at Bologna and Rome. In the latter city he became the master of Rosalba Salvioni. He died at Palma in 1747. Cean Bermudez praises his colouring. There are several paintings by him in the cathedral, in Sant' Eulalia, and in San Jaime, in his native town, where he spent the latter part of his life, and died in 1747.

MESSA, ALONSO DE. See MESA.

MESSINA, ANT. DA. See ANTONIO, ANTONELLO D'.

MESSINA, ONOFRIO DA. See GABRIELLO.

MESSINA, PINO DA, was living in the 16th century, and is said to have been a pupil of Antonello da Messina. It is recorded of this artist that he painted a panel of St. Sebastian (now lost) for the church of San Giuliano, Venice.

MESSINA, SALVO DA, was, according to Hakert, in his 'Memorie de' Pittori Messinesi,' the nephew of Antonello da Messina, and flourished about the year 1511. He is said by that author to have been a successful follower of the style of Raphael; and he mentions with distinction a picture by him, in the sacristy of the cathedral at Messina, representing the 'Death of the Virgin.'

MESSINESE, IL. See AVELLINO, GIULIO D'.

MESSMER, FRANZ, was born at Antholz, in the Puster Valley, in 1729, and studied under Martin von Mytens, and was one of the best portrait painters of his time. In 1765 he was at the court at Innspruck, and in 1767 became a member of the Academy at Vienna, where we meet with his portrait of Schmutzer. He died at that city in 1773. Schmutzer engraved after him the portrait of J. von Sonnenfels.

MESSYS. See METSYS.

MESTSCHERSKY, ARSENIUS, was born in 1834 at Tver, Russia. He studied at the St. Petersburg Academy, and then under Calame. In 1861 he became a member of the Academy of St. Petersburg, and later was President of the Society of Artists in that city, where he died in 1902, in his fifty-ninth year. He was a landscape painter, choosing mountain and forest scenery often under wintry aspects, but lacking in spontaneity and sincerity.

METGER, J. J., is the name of an engraver, affixed to a portrait of Cardinal Giovanni Nitardo, in Priorata's 'History of the Emperor Leopold,' published in 1672.

METHODIUS, a monk of the Order of St. Basil, who in 863 went with St. Cyril to the court of the Duke Wratislaus of Bulgaria. He studied painting at Rome, and was employed by the Duke to decorate his palace with pictures. Whereupon the artist, we are told, painted a 'Last Judgment' with such power as to cause the Duke and his subjects to be baptized on the spot!

METRANA, ANNA, according to Orlandi, was a native of Turin. She flourished about the year 1718, and distinguished herself as a painter of portraits.

METRODORUS, the elder, was a Greek painter, philosopher, and probably writer on art. He flourished about B.C. 168. He was painter to Lucius Paulus Æmilius, the conqueror of Perseus of Macedonia, and tutor to his children.

METSU, GABRIEL, a Dutch painter of genre, was born at Leyden in 1630. He was the son of Jacob Metsu, a native of Bailleul in French Flanders, and of his third wife Jacomina Garnijerns, widow of a painter, Willem Fremault. His first teacher in art was probably his father, but he afterwards studied under Dou, though in his style he more resembled Terborch, for his pictures deal, as a rule, with the more refined sides of domestic life. In 1648 he was admitted into the Painters' Guild at Leyden, but two years later he left that city and

went to Amsterdam, where he probably spent the rest of his life. In 1658 he married Isabella Wolff, and had to submit to the operation of lithotomy. Twelve months later he obtained the rights of a citizen of Amsterdam. He was buried at Amsterdam on the 24th October, 1667. His pictures are to be found in all the principal European Galleries, as the subjoined list will show,

Amsterdam.	*Museum.*	The Breakfast. (*Signed.*)
,,	,,	The Old Toper.
,,	,,	An Old Woman.
,,	,,	The Sportsman's Present. (*Signed.*)
Berlin.	*Museum.*	The Family of the Merchant Geelvinck. (*Signed.*)
,,	,,	The Cook. (*Signed.*)
Brunswick.	*Gallery.*	A Dutch Woman. (*Signed.*)
Brussels.	*Museum.*	The Luncheon Party.
Cassel.	*Gallery.*	A Woman purchasing Game.
,,	,,	A Young Woman giving Alms.
,,	,,	A Young Woman playing a Lute.
Dresden.	*Gallery.*	A Man and his Wife in an Alehouse. (*Signed* 1661.)
,,	,,	A Poultry-seller offering a Fowl to a Lady. (*Signed* 1662.)
,,	,,	An Old Woman bargaining with a Poultry-woman. (*Signed.*)
,,	,,	The Game-seller bargaining with a Cook. (*Signed.*)
,,	,,	A Man smoking by a Fire. (*Signed.*)
,,	,,	A Young Woman with a Lace Cushion. (*Signed.*)
,,	,,	A Young Woman reading a Letter.
Dulwich.	*Gallery.*	Old Woman eating. (*Ascribed to Brekelenkamp.*)
Florence.	*Uffizi.*	Domestic Scene.
,,	,,	A Lady and a Cavalier.
Hague.	*Gallery.*	The Huntsman.
,,	,,	The Amateur Musicians.
,,	,,	Justice protecting the Widow and Orphan.
London.	*Nat. Gallery.*	The Duet. (*Signed.*)
,,	,,	The Music Lesson. (*Signed.*)
,,	,,	The Drowsy Landlady. (*Signed.*)
,,	*Bridgewater Ho.*	The Fish-wife.
,,	,,	A Lady caressing her Lap-dog.
,,	,,	The Stirrup Cup.
,,	*Buckingham Palace.*	A Lady with a Wine-glass.
,,	,,	A Man playing and a Lady.
,,	,,	Le Corset bleu. (*A copy.*)
,,	,,	The Artist painting.
,,	*Hertford House.*	Four good Pictures.
Madrid.	*Gallery.*	A Dead Hen.
,,	*Duke of Sesto.*	Visit to a Lady lying-in. 1661 (*One of his finest works.*)
Montpellier.	*Museum.*	The Writer.
,,	,,	Fisherwoman.
Munich.	*Gallery.*	A Cook with a Fowl.
,,	,,	A Feast.
Paris.	*Louvre.*	The Woman taken in Adultery. (*Signed* 1653.)
,,	,,	The Vegetable Market at Amsterdam. (*Signed.*)
,,	,,	An Officer entertaining a Young Lady.
,,	,,	The Music Lesson. (*Signed.*)
,,	,,	The Chemist at a Window. (*Signed.*)
,,	,,	A Dutch Woman.
,,	,,	A Dutch Cook. (*Signed.*)
,,	,,	Portrait of Admiral Van Tromp.
Pesth.	*Gallery.*	A Man and a Lady.
Petersburg.	*Hermitage.*	Interior of a Public-house (known as 'The Prodigal Son').
,,	,,	The Sick Woman.
,,	,,	The Concert.
Petersburg.	*Hermitage.*	The Breakfast of Oysters.
,,	,,	The Repast.
Rotterdam.	*Museum.*	A Priest in his Study.
Vienna.	*Museum.*	The Lace-maker.
,,	,,	The Smoker. W.H.J.W.

METSYS, CORNELIUS, painter and engraver, second son of Quentin and Katherine Heyns, was born at Antwerp in 1512, admitted as free-master into the Guild of St. Luke in 1531–32. He generally signed his works with the letters *C. M. E.* or *C. M. A.*, but sometimes with the abbreviation *COR. MET.*

Amsterdam.	*Museum.*	The Prodigal Son. 1538.
Berlin.	*Museum.*	Landscape with figures of a carter, &c. 1543.

PLATES.

'The Holy Family' and the 'Miraculous Draught of Fishes'; *after Raphael.*
A Pieta; *after Michelangelo Buonaroti.*
A battle-piece; *after George Pencz.*
Henry VIII. in a cap and feather. 1544.
Ernest de Mansfeld.
Dorothy de Solms, his wife.

METSYS, JOHN, son of Quentin and Katherine Heyns, was made free of the Guild of St. Luke in 1531–32. He married his cousin, Anne van Tuylt, in 1538, was banished in 1544 for having assisted at heretical gatherings, returned to Antwerp in 1558, and died in 1575.

Antwerp.	*Museum.*	Mary and Joseph seeking shelter at Bethlehem. 1558.
,,	,,	The Healing of Tobias. 1561.
Berlin.	*Museum.*	The Money-Changers.
Brussels.	*Museum.*	Lot and his Daughters. 1565.
Paris.	*Louvre.*	David and Bathsheba. 1562.
,,	*M. Dannat.*	Judith with the head of Holofernes.
Vienna.	*Museum.*	St. Jerome meditating on the four last things. 1537.
,,	,,	Lot and his Daughters. 1560. W.H.J.W.

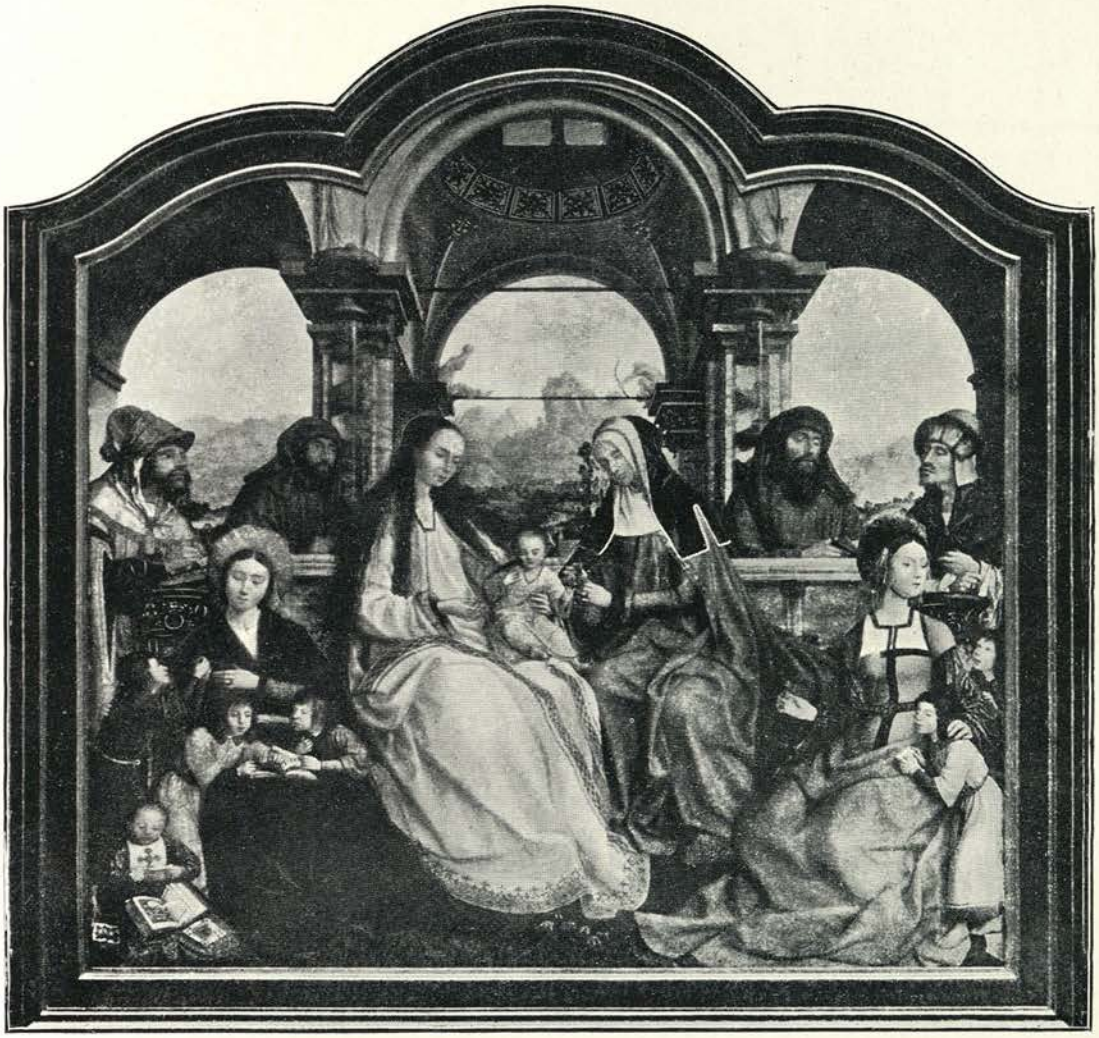
METSYS, QUENTIN. The Metsys family came originally from the village of Putte in the Campine; one member, who was a smith, settled in Louvain; another, who practised the same craft, in Antwerp; both bore the name of John, and both had amongst their children a son named Quentin. The son of the latter and of Margaret van den Eynde, his wife, born before 1460, was admitted as free-master into the Guild of St. Luke in 1491–92. Ten years previous to this he married Aleydis van Tuylt, who died in 1508, leaving four children, two of whom had already attained their majority, that is, were over twenty-five years of age. The eldest son, John, was made free of the Antwerp Guild of St. Luke in 1501, and must therefore have been born at latest in 1481. In 1508–9 Quentin married again, his second wife, Katherine Heyns, who bore him ten children. In 1519 he bought a house and garden in Tanners Street and two in Shooter's House Street; he lived in one of the latter, to which he gave the name of St. Quentin's, and on the top of the gabled front he set up a gilt iron statue of that saint. He painted the dining-room in distemper, with grotesques and garlands in compartments in black and white, and with the emblazoned arms and emblems of Charles V. and figures of children. Quentin enjoyed the friendship of the municipal secretary, Peter Gillis (*Egidius*), of B. Thomas More, of Dürer and Holbein. He died in 1530, between July 13 and September 16, and was buried

QUENTIN MATSYS

Hanfstängl photo] [*Munich Gallery*

THE MISERS

QUENTIN MATSYS



Woodbury Co. photo] [*Brussels Gallery*

THE STORY OF ST. ANNE
(CENTRE OF A TRIPTYCH)

in the smaller of the two churchyards adjoining the church of Our Lady, now the Glove Market. His tombstone had disappeared before the close of the century. Metsys may be looked on as a connecting link between Roger De la Pasture and Hugh Van der Goes on the one hand, and Rubens on the other. Though the details in his pictures are rendered with precision, they are subordinated to the subject, and his personages are brought into one group, adding much to the dramatic effect. The mystic element and the *naïveté* of the early masters are gone, as may be easily seen on comparing the central subject of the Antwerp triptych with the works of Roger and Memlinc.

Antwerp.	*Museum.*	Triptych. The Deposition of Christ, the Decollation of St. John the Baptist, and St. John in the cauldron of oil. 1508–11.
„	„	Heads of Christ and the Blessed Virgin. (*Replicas in the National Gallery.*)
„	„	The receivers of excise dues in their counting-house.
Berlin.	*Museum.*	The Blessed Virgin and Child enthroned. (*Replicas in the Amsterdam Museum and in the Earl of Northbrook's Collection.*)
„	„	St. Jerome meditating on the four last things.
Brussels.	*Museum.*	Triptych. The legend of St. Joachim and St. Anne. 1509.
Longford Castle.		Portrait of Peter Gillis (*Egidius*).
Paris.	*Louvre.*	A Banker and his Wife. 1518.

W. H. J. W.

METTAY, PIERRE, a painter, was a native of Normandy, and a pupil of Boucher in Paris. He afterwards studied at Rome, and became a member of the Paris Academy. He painted genre pictures, mythological and historical scenes, and sea-views after the style of Vernet, several of which were engraved. He died about 1750.

METTENLEITER, JOHANN EVANGELIST, an engraver, the nephew of Johann Michael Mettenleiter, was born at Grosskuchen in 1792. He studied under his uncle.

METTENLEITER, JOHANN JAKOB, was born at Grosskuchen, Würtemberg, in 1750. He went to Spiers and Holland, where he enlisted as a soldier for the Cape. After his return he established himself for a time at Augsburg, but went to St. Petersburg in 1786, and died there in 1825. Some of his paintings are in the Augsburg Cathedral, viz., a 'Resurrection' (1785) and two conversation pieces, with portraits of the Von Oberwexer Family. As an engraver he executed among others the following plates:

A Peasant with a Hat and Stick.
Peasant at Table with Jug and Pipe; *after D. Teniers.*
Peasants Drunk and another Laughing; *after the same.*

METTENLEITER, JOHANN MICHAEL, was born at Grosskuchen, Würtemberg, in 1765, and accompanied his brother Johann Jakob to Rome when only ten years of age, but returned afterwards to Augsburg. He continued his studies under Dorner at Munich in 1782, and next etched for the bookseller Strobel at Augsburg, and in 1790 became court engraver. The paintings in the Hirschgarten at Munich are by him. He engraved in the style of Chodowiecki; amongst others four plates for the 'History of Germany' by Klein, and many plates from Bavarian history for Westenrieder's Almanac (1787—1815). He signed with his full name, or the initials *J M M*, or a monogram. He died at Pockau in 1853.

METZ, CAROLINE M., subject painter, the daughter of Johann Martin and sister of Conrad Metz. She came to London with her family, and there her works, which appeared at the Academy from 1773 to 1794, included portraits, fruit, and landscapes.

METZ, CONRAD MARTIN, an eminent engraver in the chalk manner and in aquatint, was born at Bonn in 1755, but received his education in art in London, under Bartolozzi. His principal works are imitations of and facsimiles from the drawings of the old Italian masters, of which he published a great number. In 1801 he left England for Rome, where he continued to exercise his ready talent at imitation, and otherwise engraving from works of the highest order till the time of his decease, which occurred in London in 1827. One of his chief works was Michelangelo's 'Last Judgment,' in twelve plates (1808).

METZ, FRANZ, a Benedictine brother of the cloister of Prifling near Rheims, who went to Seeben in the Tyrol about 1630, and painted three altar-pieces. In the library at Innspruck is the drawing of a 'Magdalene' by this artist.

METZ, GERTRAUD, a flower painter, was the daughter and pupil of J. M. METZ of Cologne. She studied at the Academy of Düsseldorf about 1766, and with her father and brother came to England soon after. She painted some figure pictures, besides flowers, fruit, and insects.

METZ, GUSTAV, painter and sculptor, was born at Brandenburg in 1817. He first tried sculpture under Rauch at Berlin, and followed his schoolfellow Rietschel to Dresden, but being disappointed in his hopes of obtaining the grand medal of the Berlin Academy, he devoted all his attention to painting. Metz died of a severe attack of cholera in 1853, in London. A 'Betrothal of Tobias' by him is in the Berlin National Gallery.

METZ, JOHANN MARTIN, was born about 1730, and was received a member of the Guild at Cologne in 1768. He was long court painter to the Elector Clemens August at Bonn, and made drawings of his castles, which were engraved by Nikolaus Mettel and Peter Wyon; but he especially distinguished himself as a painter of flowers. In 1771 he went to England, and died about 1800. Several of his still-life and genre pieces are at Cologne, in the Wallraf-Richartz Museum.

METZGER, CHRISTOPH, an engraver of Frankfort on the Main, who lived in the latter part of the 17th century.

METZGER, JOHANN JAKOB, a German engraver who flourished in 1670. Six portraits engraved by him are known.

MEUCCI, VINCENZO, was born at Florence in 1694, and studied under Giachetto Fortini and Sebastiano Galeotti at Piacenza, and Giuseppe dal Sole at Bologna. He died in 1766. Gregori engraved a 'Madonna' after him. He has left the following works among others:

Florence.	*Gerini Gall.*	A Ceiling with the History of Achilles.
„	*S. Lorenzo.*	Frescoes in the Cupola.

MEULEMANS, ADRIAAN, (MEULMANS,) a painter, was born at Dordrecht in 1766. He studied with Versteeg. He lived at Dordrecht, and painted water pieces, night scenes, and cabinet pictures. He died about 1834.

MEUNIER, JEAN BAPTISTE, elder brother of Constantin Meunier, the sculptor, was a well-known engraver. He gained medals at the Salon in 1865 and 1868, and a gold medal at the Exhibition of 1889. He died at Brussels in 1900 at the age of seventy-seven.

MEURER, JOSEPH, was born at Münster, Westphalia, about 1740, and was instructed in the art of painting by an artist at Frankfort. He next studied in Paris, and afterwards lived at Münster and Verden, but his works, representing still-life, landscapes, devastations by fire, genre, mythology, scenes from the Bible, and portraits, seem modelled on Rembrandt. He died at Verden in 1817. He etched several plates, among which the best are:

The Boy with the Bird.
The Hermit praying.
Andromeda.

MEURISSE, HENRI, a French painter, born December 6, 1860, at Roubaix, where his art studies began; these were completed at the Paris École des Beaux Arts under Hébert and Merson. He painted interiors, genre pictures, and sundry portraits. The Roubaix Museum possesses a 'Job' by him. He obtained a gold medal in 1880, and again in 1881. He died at Roubaix, March 12, 1900.

MEURON, ALBERT DE, Swiss genre painter, born at Neuchâtel, 1823; carried on the work of his father, and succeeded in making Neuchâtel an artistic centre in Switzerland. It was to his initiative that the town owed its Museum of Fine Arts. He died at Neuchâtel in March 1897.

MEURS, CORNELIS HUBERT VAN, an engraver, was a native of Holland, and resided at Amsterdam about the year 1760. According to Basan he engraved several plates after Mieris, Van der Werf, and other masters.

MEURS, JAKOB VAN, an engraver, was born at Amsterdam about 1640. His name is affixed to a portrait of Tycho Brahe, the astronomer. He was chiefly employed by the booksellers, and engraved several frontispieces, &c.

MEUS, LIVIUS, or LIEVEN. See MEHUS.

MEUSNIER, PHILIPPE, a French painter of perspective and architecture, was born in Paris 1655. His father, a *Juge-consul*, placed him under the care of Jacques Rousseau, who encouraged his natural talent for architectural drawing. Acting upon his master's advice he went to Rome, where he remained eight years studying the famous classical edifices of the city. To perfect himself in perspective he made church interiors his speciality. In 1680 he returned to Paris, and rejoined his old master, whom he assisted in painting frescoes at the Château de Marly. He was also much in request for the decoration of houses, both ceilings and panels. Many admirable designs for work of this character are preserved at the Louvre. In 1689 Louis XIV. commissioned him to paint the ceiling at the Royal Chapel at Versailles, and several pictures of a decorative character. The same monarch in 1700 allotted him apartments at the Louvre; where, in later years, he received visits from Louis XV. He was received at the Academy in 1702, his reception picture being 'Un Paysage vu à travers d'une Arcade.' In 1703 he was elected Councillor, and in 1719 he became Treasurer. Among his intimate friends were Watteau and Pater, who painted—*étoffé*—figures in his decorative compositions. In 1720 he was sent for to Brussels to decorate the interior of the Theatre Royal; and to execute commissions for the municipality, and for various private patrons. D'Argenville, who knew him well, speaks of his secluded style of life and his religious difficulties. He says: "Philippe Meusnier, disaffected by several acts of injustice, retired to Munich, and took up his abode near the Elector's Palace. This prince received him with great joy, and offered him every attention and distinction, hoping that he might retain his services. Louis XIV., informed of his place of exile, commanded M. de Torcy, his Secretary for Foreign Affairs, to dispatch a courier with a passport for his return." The Elector consulted him in his plans for the decoration of the Palaces and museums of the city, and a considerable number of his designs are still preserved in the Royal Palace. Having abjured his ecclesiastical errors, he returned to Paris in 1725, and there continued his work without cessation until his death in 1734. He never took part in any Exhibition, and greatly disliked publicity. In Nancy Museum are two pictures by Meusnier, 'L'Interieur d'un Palais richement decoré,' and 'Une Galerie en plein air.' He left a numerous family. One son, also called Philippe, was a pupil of Largillière, some of whose pictures have been mistaken for his father's. E.S.

MEVES, AUGUSTUS, a miniature painter who practised in the 19th century. He died in Shoreditch in 1818.

MEVIUS, JOHANN GEORG AMBROS, was a landscape painter, native of Frankfort on the Main. He was born in 1710, and when he was sixty years of age he went to Amsterdam, where he died. His son JOHANN FRIEDRICH was born at Worms in 1727, and died about 1796. He also painted landscapes.

MEYER, ANDREAS, according to Professor Christ, was a native of Zurich. He is said to have been a painter, and to have engraved some views of towns, which are marked with a curious monogram .

MEYER, CHRISTIAN GOTTLIEB, a painter, was born at Dresden in 1730, and died in 1755. He was court portrait painter.

MEYER, C. H., painter, was born at Aurich in East Friesland. He studied at the Academy of Berlin. He painted views and landscapes, and died in 1836.

MEYER, DANIEL, painter and etcher, was born at Frankfort in 1570, and died there in 1630. The following etchings are by him:

Eighty plates, 'Architectura, Vonn Austheylung der fünff Seulen,' published in 1612.
Fifty plates, 'Architectura, oder Verzeichniss allerhand Einfassungen an Thüren, Fenstern. Alles erstlichen new erfunden und geetzt durch Daniel Meyern, Mahlern vn Bürgern zu Frankfurt am Main MDCIX, neu aufgelegt im Jahr 1659.

MEYER, DIETRICH (or THEODOR), a Swiss painter and etcher, was born at Eglisau in 1572, and obtained a reputation for portraiture, historical and glass painting, as well as by several designs in Indian-ink and black and red chalk. A series of plates which he published in 1599 show that at that time he had not yet discovered the "soft etching-ground" which at a later period he employed in all his plates. He died at Zurich in 1658. The following are the best of his plates:

Six plates of Peasants dancing.
A Festival Procession with fireworks, in Paris, on the

H.R.H. THE BISHOP OF OSNABURG AS A BOY

H.R.H. THE PRINCE REGENT AS A BOY

occasion of a Double Wedding between members of the French and Spanish Courts.
Six plates of Mythological figures.

He used the monogram .

MEYER, ELIAS, a flower and landscape painter, was born at Copenhagen in 1763. He was a fellow of the Academy, and died in 1809.

MEYER, ERNST, genre painter, was born at Altona in 1795. He attended the Academy at Copenhagen, studied at Munich under Cornelius, went in 1824 to Naples and Amalfi, and settled in 1833 at Rome. He became a member of the Copenhagen Academy in 1843, and died at Rome in 1861. There are by him:

Berlin. *Nat. Gallery.* A Lazzaroni Family. 1831.
Copenhagen. *Thorwaldsen Museum.* Several pictures.
Stuttgart. *Rosenstein.* A House at Tivoli.

MEYER, FELIX, painter and etcher, was born at Winterthur in Switzerland in 1653. He was the son of a clergyman, who was desirous of bringing him up to the Church; but his inclination for drawing interfered with his studies, and he was at length permitted to indulge his propensity. He possessed an uncommonly fertile imagination, and an extraordinary readiness of hand, of which he made the fullest use. Decamps says that during his travels through Germany, he visited the famous Abbey of St. Florian just when two halls had to be decorated in fresco. An obscure artist of the neighbourhood, who had been applied to, had taken months to prepare a scheme, while Meyer, in the course of a few minutes' talk with the abbot, sketched out a complete series of pictures, drawing them in the while on the blank wall with a piece of charcoal tied to a stick. In the result he was engaged to carry out the work. There is an excellent landscape by Meyer in the Belvedere at Vienna. Meyer had his figures inserted usually by M. Roos and G. P. Rugendas. He died at Weyden in 1713. He etched several plates from his own designs. Among them are:

A set of twelve Views of Switzerland; *Felix Meyer fec.*
Four Landscapes, with ruins and figures; *same signature.* 1701.
Four Views in Switzerland, with figures.
Four Mountainous Landscapes, with buildings.
The Falls of the Rhine.

MEYER, FRANZ ANTON, (or MEYERLE,) was born at Prague in 1710. According to Lanzi he resided several years at Turin, where he took the name of Francesco Antonio Meyerle. He painted small highly-finished pictures of domestic subjects and portraits, and was less successful when he painted on a larger scale. He passed the latter part of his life at Vercelli, where many of his works are to be found. He died in 1782.

MEYER, GEORG FRIEDRICH, painter, was born at Mannheim in 1735. His first master was Daniel Hein, and then he went to Paris, where he studied under Casanova, and had the good fortune to meet with Duke Christian IV., who took him with him to Mannheim, where in the summer he studied nature on the banks of the Rhine and Neckar, and in the winter pursued his studies at the Academy. He died in 1809.

MEYER, HENDRIK, (MEIJER,) a landscape and cattle painter, chiefly in water-colours and tempera, was born at Amsterdam in 1737. He was one of the directors of the Academy at Haarlem, where he resided. Late in life he became implicated in the Revolution of 1788, and had in consequence to leave Holland, upon which he visited England, in company with W. Hendriks, the painter of dead game, and established himself in London, where he died in 1793. He had exhibited at the Academy in the two previous years, executing principally Dutch scenes. His landscapes were in the style of Izaak van Ostade.

MEYER, HENRY, born in London in 1782, was a nephew of Hoppner and a pupil of Bartolozzi. He engraved in mezzotint and in the dotted manner, and was very skilful in his management of portraits, on which he was principally engaged. He was one of the foundation members of the Society of British Artists, and contributed to some of their exhibitions from 1824 (their first) to 1831. In the latter portion of his career he sometimes drew portraits, and that with great success. He died in 1847. Among his plates there are:

Admiral Nelson and Lord Cathcart; *after Hoppner.*
The Princess Charlotte and Prince Leopold; *after Chalon.*
Miss O'Neal in the character of Belvidera; *after Devis.*
Mr. Mathews in various characters; *after Harlowe.*
Sir John Nicholl; *after Owen.*
Mary anointing the feet of Jesus; *after Hilton.*
Sir Roger de Coverley; *after Leslie.*
The Proposal and the Congratulation; *after Harlowe.*
The Stolen Kiss; *after Kidd.*
The Dancing Bear; *after Witherington.*

MEYER, JEREMIAH, (or MEIER,) English miniature painter, was born at Tubingen, in Wurtemberg, in 1735. He came to this country with his father at the age of fourteen. He was long a member of the St. Martin's Lane Academy. In 1757-8 he had two years' pupilage under Zincke, for which he paid £200 premium. In 1762 he was naturalized, and in 1764 appointed on the households both of the King and Queen. On the foundation of the Royal Academy in 1769 he was invited to become a member, and for fourteen years he was a constant contributor to its exhibitions. Meyer was a great student of Reynolds, from whom he caught not a little of his grace and refinement, and some of his power as a colourist. His miniatures were among the best of their time. Meyer married BARBARA MARSDEN, herself an artist of some ability. He died at Kew in 1789.

MEYER, JOACHIM, was a native of Strasburg, and flourished about the year 1570. We have by him a set of sixty-two woodcuts, representing combats with the sword.

MEYER, JOHANN, was probably of the same family with Dietrich Meyer. He was a painter, and usually resided at Nuremberg. We have several prints by him, some of which are from his own designs. Among others, a set of battles, etched in a spirited style. He also engraved a set of the principal fountains at Rome, which were published at Nuremberg in 1600.

MEYER, JOHANN, the son of Konrad Meyer, was born in 1655. He was a painter and engraver. He died in 1712. Nagler gives a long list of his plates.

MEYER, JOHANN, flower painter, was born in Switzerland in 1614, and died in 1666.

MEYER, JOHANN HEINRICH, also called GOETHE-MEYER, was born at Stäfa on the Lake of Zurich in 1760. He was first instructed by Johann Kaspar Füssli at Zurich, from whence he returned home and studied by himself in 1781-4. He went to Italy in the latter year, and there made Goethe's acquaintance in 1786. At Naples, which city he

visited in 1787, he studied the collections of the old vases and antiquities of the Museum at Herculaneum. From Rome, where he went in 1788, he returned to Switzerland in 1789, and became drawing-master at the Academy at Weimar in 1792. He undertook a second journey to Italy in 1795, and stayed principally at Rome and Florence. He returned to Weimar in 1797, and shortly after gave himself up to writing upon art. He assisted Goethe a great deal in his works upon art, and was also in communication with Schiller. He died at Jena in 1832. His productions as an artist consist chiefly of water-colour and other drawings from antique remains, or from the works of the great Italian painters.

MEYER, JOHANN HEINRICH LUDWIG, (or MEIJER,) painter, was born at Amsterdam in 1819. He was a pupil of Jan Willem Pieneman. During the early part of his career he devoted himself to landscape and history. In 1843 and 1844 he exhibited with success at the Salon, and in 1855 was awarded a prize at the Paris International Exhibition. He died in 1866 at Utrecht. Among his best productions we may name:

A Storm in the Channel. (*Amsterdam Museum.*)
Burning of the 'India' at Sea.
Dutch Vessels off Flushing.
A Ship striking on the English Coast.
A Storm off Scheveningen.
Shipwreck on the Dutch Shore.

MEYER, JOHANN JAKOB, born at Zurich in 1749, was a designer, painter, and engraver, and was instructed in art by Balthasar Bullinger and Joh. K. Füssli. He came afterwards to Vienna, and worked a great deal for the Hungarian nobility. He died in 1812.

MEYER, KONRAD, the elder, the younger son of Dietrich, and the younger brother of Rudolph Meyer, was born at Zurich in 1618. After receiving some instruction from his brother Rudolph and L. Stadler, he went to Frankfort, where he became a scholar of Matthäus Merian, and studied the works of Bloemaert, Jordaens, and Sandrart. Subsequently he went to Augsburg, and in 1643 to Zurich, in both of which towns he was chiefly occupied in the painting of portraits, including that of his father, which is considered his best. He died at Zurich in 1689. As an engraver he may be considered as one of the most laborious artists of his time, and the number of his prints is very considerable. Kaspar Füssli, who had endeavoured to collect an entire set of them, had got together upwards of 900, without having them nearly complete. Among the best we may enumerate:

A series of ninety portraits of his fellow-citizens.
A series of 103 portraits of writers and churchmen.
A 'Dance of Death' (61 plates).
The 'Mirror of a Christian' (15 plates).
The Sports of Children (26 plates).
The ages of Man (10 plates).
Scenes from the New Testament (102 plates).

Meyer used the signatures *C M fecit*, *C. M f*, &c.

MEYER, LUDWIG, called MEYER OF KNONAU, was born at Knonau in 1705. He was an engraver, and painted portraits and landscapes. He died in 1785.

MEYER, MELCHIOR, the unknown author of a plate of 'Apollo and Marsyas' (Bartsch xvi. 146).

MEYER, RUDOLPH, the son and scholar of Dietrich Meyer, was born at Zurich in 1605, and died in 1638. He painted history and portraits, but was more distinguished as an engraver than as a painter. We have by him several plates of emblematical subjects and portraits, some of which were published with those of his brother Konrad. He made the designs for the 'Dance of Death,' which were engraved by Konrad.

MEYER, WILHELM, was born at Zurich in 1806, and studied decoration under S. Quaglio at Munich. In 1833 he worked at Nuremberg, and from 1837 to 1840 at Zurich, Berne, and Lucerne. He subsequently visited Italy and Spain, and in these countries devoted himself to architectural painting, in which branch he became deservedly esteemed. He died at Zurich in 1848.

MEYER VON BREMEN, JOHANN GEORGE, was born at Bremen in 1813. He was a pupil of Schadow, and a popular painter of genre and child life. He died at Berlin in 1886.

MEYERHEIM, EDUARD FRANZ, who was born at Berlin in 1838, first studied painting under his father, F. E. Meyerheim, and in the Academy at Berlin, but afterwards travelled much in search of subjects for his pictures, which are mostly of a genre character. For a short time he held the post of professor of anatomical drawing at the Berlin Academy, but in 1878 his ill health compelled him to resign, and he died in 1880 at Marburg on the Lahn. The following are a few of his best works:

Children and Cats. 1859.
Maternal Love. 1862.
Market Day. 1863.
The Young Mother. 1866.
Hessian Peasant Family. 1868.

MEYERHEIM, PAUL FRIEDRICH, a water-colour painter and a skilful lithographer, born at Berlin in 1842, and a pupil of his father, E. M. Meyerheim. He travelled in Belgium and Holland, and remained a year in Paris, and then returned to his native city, where he died in 1880. Several of his best works are to be seen in the National Gallery at Berlin.

MEYERINGH, AALBERT, (MEIJERINGH,) was born at Amsterdam in 1645. He was instructed in the elements of design by his father, FREDERIK MEIJERINGH, who was chiefly employed in painting screens, and other articles of furniture. Albert was, however, destined to exercise his talents in a higher line. Whilst he was yet young he formed the project of travelling in search of improvement, and before he was twenty years of age he visited Paris, where he resided some time, but with no great encouragement. By assiduity and labour he procured the means of continuing his journey to Italy, where his abilities procured him the esteem of Jan Glauber and others, and he met with sufficient employment to induce him to reside for some time at Rome. On his return to Holland, after an absence of ten years, he was employed by William, Prince of Orange. His views are agreeably varied, and are frequently embellished with the ruins of ancient architecture, and decorated with figures representing historical or fabulous subjects, in the style of Gérard de Lairesse. He died at Amsterdom in 1714.

MEYERLE. See MEYER.

MEYLENER, P., a little known Dutch painter of landscapes. He flourished about 1645.

MEYNERT, CLAES, was commissioned in 1507 to paint a St. Matthew, for the Church of St. Bavon, at Haarlem, for the sum of 40 florins.

MEYNIER, CHARLES, a French historical and battle painter, born in Paris in 1768. He studied under Vincent, and shared the *prix de Rome* with

Girodet in 1789. The Revolution, however, caused his premature return from Italy, and he immediately began to practise in Paris. Much of his time was engaged in decorative work. He painted several frescoes for the Louvre and for the Paris Bourse. He was elected a member of the Institute in 1815, and in 1822 was decorated with the Legion of Honour, becoming an officer in 1830. Two years later he died in Paris of cholera. Amongst his chief works are:

Amiens.	*Museum.*	Œdipus. 1814.
Bordeaux.	*Museum.*	Erato. 1800.
Montpellier.	*Museum.*	Timoleon.
Paris.	*Louvre.*	Phorbas and Œdipus. 1814.
St. Denis.	*Cathedral.*	Dedication of St. Denis. 1812.
St. Mandé.		St. Michael conquering Satan.
Versailles.	*Gallery.*	Restoration of its colours to the 68th Regiment at Innspruck. 1808.
„	„	Entry of the French into Berlin.

MEYSSENS, CORNELIS, (MYTENS, &c.,) the son of Jan Meyssens, was born at Antwerp about the year 1640, and was instructed in engraving by his father. His principal plates are portraits, many of which are from the designs of Jan Meyssens. They are executed with the graver, in a stiff, tasteless style. He also engraved several frontispieces, and other book ornaments. The following are his best works:

A set of Portraits of the Austrian Emperors; entitled 'Effigies Imperatorum domûs Austriacæ, delineatæ per Joannem Meyssens, et æri insculptæ per filium suum Cornelium Meyssens.'

The Portraits of the Sovereign Princes and Dukes of Brabant; entitled, 'Les Effigies des Souverains Princes et Ducs de Brabant.' A part of these are engraved by P. de Jode, Waumans, and others.

SINGLE PORTRAITS.

Charles II.; for the History of Leopold.
Octavius, Duke of Aremberg; *C. Meyssens sc.*
Cardinal Antonio Barberini.
Cardinal Rinaldo, Principe Estense.
John de Witt, Grand Pensionary of Holland.
David, Count of Weissenwolff, &c.

MEYSSENS, JAN, often confused with *Aart Izaak Mytens*, was a Flemish painter and engraver, born at Brussels in 1612. He was first a scholar of Anthonie van Opstal, and afterwards of Nicolas van der Horst, both obscure artists. He attempted both historical subjects and portraits, but was generally employed in the latter. The greater part of his life was passed in Holland. For many years he resided at Amsterdam, where he carried on an extensive commerce in prints, and engraved many plates from his own designs, as well as after other masters, among which are several portraits of artists. He died about 1670. Among his plates we may name:

Portrait of Charles I.
Portrait of Henrietta Maria, his Queen.
Portrait of Hendrik de Keyser, architect and sculptor, *J. Meyssens fec.*
Portrait of Guido Reni; *se ipse pinx. J. Meyssens fec.*
Portrait of Francesco Padovanino, painter; *se ipse pinx.*
Portrait of Daniel Segers, flower-painter; *after Lievens.*
Portrait of Cornelis de Bie; *after Eras. Quellinus.*
Portrait of William de Nieulant, painter.
Portrait of Mary Ruthven, wife of A. van Dyck; *after Van Dyck.*
Portrait of himself; *se ipse pinx.*
The Virgin and Child; *after Titian.*
Meleager presenting the Boar's Head to Atalanta; *after Rubens.*

MEYTENS, MARTIN VAN, (MIJTENS or MYTENS,) a Swedish painter, was born at Stockholm in 1695 or 1698. He was instructed by his father, PETER MARTIN MEYTENS, and visited for improvement Holland, England, and France. In the last country he learned enamelling under Boit, and painted at Paris the portrait of the Duke of Orleans, Louis XV., and the Czar Peter. Subsequently he was employed by August I. at Dresden. In 1721 he went to Vienna, afterwards to Venice and Rome, and there studied oil painting. On his return to Vienna in 1726 he became painter to the emperor, and in 1759 director of the Academy. He died at Vienna in 1770. Though his portraits were good likenesses, he followed the taste of his time in other respects, and fell into mannerism. There is an equestrian portrait of the Emperor Charles VI. by him in the National Museum at Stockholm.

MEYVOGEL, MATTHIEU (?), a Dutch painter who was at work in Rome early in the 17th century.

MEZIOS, M., is mentioned by Strutt as having engraved a few portraits; among others, that of a physician and poet, Joannes Petrus Lothicus, prefixed to his works, which were published in 1626.

MEZZADRI, ANTONIO, was a native of Bologna, and flourished about the year 1688. According to Lanzi he excelled in painting fruit and flowers.

MEZZASTRI, PIER-ANTONIO, born at Foligno in 1457, painted in fresco in the churches of that town. He died at Foligno in 1506. His son BERNARDINO MEZZASTRI followed the art of his father.

MICARINO (MECARINO, &c.). See BECCAFUMI.

MICCO, SPADARO. See GARGIUOLI.

MICHAEL, Master. See SCHWARZ.

MICHAELIS, GERARD JAN, a Dutch landscape painter and engraver, was born at Amsterdam in 1775. He was a pupil of Jurian Andriessen, and the miniature painter G. N. Ritter. He died at Haarlem in 1857.

MICHAELIS, J. W., an engraver, resided at Frankfort about the year 1700, and engraved several heads for a work entitled, 'Notitia Universitatis Francofertanæ,' published in 1707.

MICHALLON, ACHILLE ETNA, a French landscape painter, born in Paris in 1795. When quite young he lost his father, the sculptor Claude Michallon. At the early age of fifteen his pictures attracted attention, and he received a pension from the Russian Prince Issoupoff. His studies were directed by David, Valenciennes, Bertin, and Dunouy. He was but sixteen years of age when he obtained a second class medal at the Salon of 1812. Five years after he won the *grand prix* for his 'Democritus and the Abderans.' After a stay of four years at Rome he returned and settled down in Paris to the practice of his profession. The promise of his career was, however, cut short by his premature death, which occurred in Paris in 1822. Amongst the few works which he left are:

Landscape near Frascati. 1822. (*Louvre.*)
The Isle of Lemnos. 1822. (*Montpellier Museum.*)
Roland at Roncesvalles.
The Centaurs and the Lapithæ.

MICHALOWSKI, a Polish water-colour painter of military scenes, was born at Cracow in 1804. He took refuge in France, where he became the friend of Horace Vernet and Charlet. He died in 1855.

MICHAU, THÉOBALD, was born at Tournay in 1676, but resided chiefly at Brussels. He studied

under W. Schellinks, and painted landscapes and merry-makings, in which he imitated Pieter and Jan Breughel, David Teniers, and Pieter Bout. In 1699 he was residing at Brussels, and was received into the Corporation of St. Luke. He died at Antwerp in 1755. There are by him:

Augsburg.	*Gallery.*	The Ford.
„	„	The Cattle Market.
„	„	A Fair.
„	„	March of Troops.
„	„	Street Scenes.
Vienna.	*Belvedere.*	Several paintings.

MICHAULT, GEORGES, a French engraver, was born at Abbeville in 1752. He was a pupil of François Aliamet, and engraved several plates in the style of his instructor; among them some views in the neighbourhood of the Parc Monceau, Paris. He died about 1810. We have also the following by him:

Acis and Galatea; *after Lafosse.*
The dead Christ; *after Schiavone;* in the Orleans Gallery.

MICHEL, ERNEST BARTHÉLEMY, French painter, was born at Montpellier in 1833; in 1857 settled in Paris, and studied with Picot and Cabanel. Obtained the Second Grand Prix in 1856, and four years later the Grand Prix. His début at the Salon was made with 'Romulus and Remus,' and to the same Exhibition in 1865 he sent the more famous 'Argus endormi par Mercure,' now in the Montpellier Museum. He also painted several successful portraits, including the well-known one of the tenor, Dereims. When health failed him, he was offered the Directorship of the École des Beaux Arts at Montpellier, with the Keepership of the Fabre Museum. Thence he still contributed to the Salon, besides completing several important works for public buildings in Montpellier; among these were the decorative paintings for the Palais de Justice, for the Old Theatre, the University, and the staircase and foyer of the New Theatre. He was awarded medals in 1870 and 1889 (bronze), and the Legion of Honour in 1880. He died in August 1892.

MICHEL, GEORGES, landscape painter, was born in Paris about 1763. His father was employed in the Paris markets, but his son found a protector, who placed him, in childhood, in the house of a village curate on the plain of St. Denis, and afterwards apprenticed him to the painter Leduc. When he was sixteen, Michel formed an alliance, it is uncertain whether a legal one or not, with a girl of his own age, who bore him eight children before he was out of his first youth. In 1827 she died, when he married Anne Maria Charlotte Claudier-Vallier, who survived him, and to whom we owe most of what is known of his life. This seems to have been a sufficiently adventurous one in a small way. At one time he was the painting companion of Louis Bruandet, at another he was living in the house of a noble amateur, whose pictures he finished. His favourite subject was the great plain which stretches from Montmartre out to the north of St. Denis. There he found subjects for the hundreds of pictures which he left behind, and which are only now emerging from obscurity. As a rule they are painted on prepared paper, and in style may be compared, at a respectful distance, to the work of Old Crome. In spite of the small prices he received, Michel contrived to pass his life in modest comfort. He died in Paris in 1843. The following two pictures are to be seen in the new gallery at the Luxembourg:

Aux environs de Montmartre.
Intérieur de Fôret. W.A.

MICHEL, JEAN BAPTISTE, an engraver, was born in Paris in 1738 or 1748. He is said to have been a scholar of Chenu, whom he greatly surpassed. He came to England about the year 1780, and was employed on several plates for Boydell. He died in 1804. The following are his principal prints:

PORTRAITS.

Sir Thomas Gresham; *after Sir A. More.*
Rubens's Wife; *after Rubens.*
Frans Hals; *after a picture by himself.*
La Joconda; *after Leonardo da Vinci.*
M. F. A. de Voltaire.

SUBJECTS AFTER VARIOUS MASTERS.

Two prints of the Bath of Venus; *after Boucher.*
The Death of Dido; *after M. A. Challes.*
The Death of Hercules; *after the same.*
Abraham, Sarah, and Hagar; *after Pietro da Cortona.*
The Prodigal Son; *after Salvator Rosa.*
Hercules and Omphale; *after Romanelli.*
Venus and Cupid; *after Carlo Maratti.*
The Death of St. Joseph; *after Velazquez.*
The Three Graces; *after Rubens.*
Faith, Hope, and Charity; *after the same.*
The Nativity; *after Carlo Cignani.*
The Adoration of the Shepherds; *after Guido.*
Clytie; a circular print; *after Annib. Carracci.*
Cupid stung by a Bee, *after West.*
Alfred dividing his last Loaf with a Pilgrim; *after the same.*
The Continence of Alfred; *after the same.*

MICHEL, JEAN, a French historical painter, who flourished at Rouen in 1564. In conjunction with his father he executed a picture for the church of St. Jean at Rouen, representing the 'Passion.'

MICHEL, LOUIS, (MICHIEL,) a fruit and flower painter, flourished at the Hague in 1675. He was a pupil of Wieling and Hermann Verelst.

MICHELANGELO. See BUONARROTI.

MICHELANGELO, FRANCESCO, called IL AQUILANO, was an historical painter, who flourished at Aquila in 1700. He was a pupil of B. Luti. He died young.

MICHELANGELO DA LUCCA. See ANSELMI.

MICHELANGELO 'DELLE BATTAGLIE.' Se CERQUOZZI.

MICHELANGELO DI TODE. See RICCIOLINI.

MICHELE DA PARMA. See ROCCA.

MICHELE DA PAVIA was an historical and portrait painter, who flourished about 1460. In 1459 he worked for Pius II., and was painter to the court of Mantua from 1458 to 1465.

MICHELE DA VERONA, painted in that city at the beginning of the 16th century. We know that he existed because a series of frescoes and canvases bearing his name have come down to us. Of these the most important is a 'crucifixion' dated 1500, formerly in the refectory of San Giorgio at Verona, but now in San Stefano, at Milan. Pictures by him are also to be found in Sant' Anastasia, Verona; Santa Maria in Vanzo, Padua; Santa Chiara, Verona; and in churches at Selare and Villa di Villa, near Este. In his art he was allied but far inferior to Cavazzola. His latest known picture is 'The Madonna enthroned,' at Villa di Villa, which is dated 1523. There is a fair example of his work in the National Gallery. The subject is the en-

counter between Coriolanus and his wife and mother, Virgilia and Volumnia.

MICHELE DEL GHIRLANDAIO. See BIGORDI.

MICHELE DI MATTEO. See LAMBERTINI.

MICHELE, ANDRÉ, called VICENTINO, an historical painter, was born at Vicenza in 1539. He was a pupil of Palma the elder. He died in 1614. At Florence there are by him 'The Queen of Sheba,' 'Banquet of Solomon,' 'The Visitation'; at Munich 'The Assembly of Crowned Heads;' at Paris 'The Reception of Henri III. at Venice in 1574;' and at Brussels 'The Marriage of Cana in Galilee.'

MICHELE, PARRASIO, was a native of Venice, and flourished about the year 1590. He was a pupil first of Titian and then of Paolo Veronese, whose style he followed with some success. There are several of his works in the churches at Venice; among them a 'Pieta' in San Giuseppe. The Academia has by him a portrait of a Venetian noble.

MICHELIN, JEAN, a French historical painter, born at Langres in 1623. He died in Jersey in 1696.

MICHELINO DA MILANO, see MILANO.

MICHELINO, DOM. DI. See DOMENICO.

MICHELIS, ALEXANDER, landscape painter, was born at Münster in 1823. He entered the Academy at Düsseldorf in 1843, and studied landscape painting under Schirmer. He died at Weimar in 1868.

MICHEUX, MICHEL NICOLAS, a French flower painter, born in 1688. He was received in the Academy in 1725, and died in 1733.

MICHU, BENOÎT, a Flemish historical and portrait painter, born in 1610. He settled in Paris, where he died in 1703. His son did some work in the chapel of Versailles.

MICIER, PEDRO, was an Italian, who flourished as a painter at Saragossa in the 17th century, and amassed a considerable fortune, which at his death he bequeathed to the churches for which he had painted. One PABLO MICIER, an amateur, who lived at the same time at Saragossa, seems to have been a distinct person. Pedro died in 1659.

MICOCARD. Papillon mentions a woodcut by this artist, representing 'Diogenes,' after Parmigiano. It is probably a copy of the print in 'chiaroscuro' by Ugo da Carpi.

MICON, a Greek painter and sculptor, flourished about 460 B.C., and assisted Polygnotus. He painted 'The Battle of the Amazons' and a part of 'The Battle of Marathon' in the Poecile at Athens. He also painted some pictures in the Temple of Theseus, but we have no account of their subjects. He was an excellent painter of horses. His pictures were purchased by the Athenians at large prices.

MICONE, NICOLAS, called IL ZOPPO, an obscure landscape painter, born at Genoa in 1750. He was a pupil of Javella, and died in 1830.

MIDDIMAN, SAMUEL, a distinguished English engraver, was born in 1750. He was a pupil of Byrne, and is said to have also studied under Woollett and Bartolozzi. His *forte* was in landscape, of which he left many beautiful examples; two of the large prints for Boydell's Shakspeare, 'A Scene from the Winter's Tale,' and the melancholy 'Jaques,' may vie with the productions of Woollett. He engraved several other plates for the same work, and landscapes after Berchem, Gainsborough, Barret, Zuccarelli, and Hearne. He exhibited at the Free Society in 1781, at Spring Gardens in 1773 and 1775, and at the Academy in 1780 and some of the subsequent years up to 1797, producing for 1780 some stained drawings. His etchings also were much admired; in this branch he worked for Pyne. His 'Select Views in Great Britain' (1784-92) is a charming work, and was very popular both in England and on the continent; it was followed in 1807-11 by 'Picturesque Views and Antiquities of Great Britain.' Middiman died in London in 1831.

MIDDLETON, CHARLES, was an architectural draughtsman and engraver. From 1766 to 1790 he was a member of the Incorporated Society of Artists, and up to 1790 contributed to the Royal Academy. He published several works, and made many designs. He died about 1818.

MIDDLETON, J. J., an English draughtsman and landscape painter of the 19th century. In 1812 he published 'Grecian Remains in Italy.'

MIDDLETON, JOHN, landscape painter, was born at Norwich in 1827. He received lessons in painting from J. B. Crome, and also from Stannard. From 1849 to 1855 he was a fairly constant exhibitor at the Royal Academy, and also at the British Institution. He painted illustrations of the seasons, especially of early spring. 'A Study in March, on the Norfolk Coast' may be mentioned as a specimen of his style. He was an etcher of some skill, working after the best traditions of the Norwich School. Some of his plates, of which only a few sets were published, are in the National Art Library. Among these, besides original etchings, are his 'View at Gunton,' 'A Fine Day in February,' and 'Weybourne, looking towards the Beeston Hills,' after three of his best paintings. He died at Norwich of consumption on November 11, 1856.

MIDIAS, a Greek painter, executed the design upon the vase found in Campania representing the Rape of the daughters of Leucippus by the Dioscuri.

MIEL, JAN, (MIELE, or MEEL,) also called BICKER, and by the Italians GIOVANNI DELLA VITE and JAMIELLI, was a painter and etcher, born in the castle of Vlaerdingen near Antwerp in 1599. He was a scholar of Gerard Seghers, and on leaving that master went to Rome, where he attached himself to Andrea Sacchi, and was shortly entrusted to assist his master in some of his most considerable works. Being, however, employed by Sacchi to co-operate with him in a picture for the Palazzo Barberini, representing a Procession of the Cavalry of the Pope, Miel, whose disposition naturally led him to the grotesque, introduced something which was deemed inconsistent with the gravity of the subject. This occasioned a sharp rebuke, and a consequent separation. Stung with the reproach of his master, and encouraged by the advice of his friend Bernini, Miel determined to improve and strengthen his powers by visiting North Italy for the purpose of studying the works of Correggio and the Carracci; and he passed some time at Parma and Bologna. On his return to Rome he was employed by Alexander VII. to paint a picture of 'Moses striking the Rock' for the Gallery of Monte Cavallo. He also painted for the churches of San Martino de' Monti, the 'Baptism of St. Cyril'; and in Santa Maria dell' Animi, some frescoes of the life of St. Lambert, and the 'Annunciation.' His best performances, however, are his easel pictures, representing fairs, markets, huntings, festivals of the Carnival, and similar subjects. Miel was made a member of the Academy of St. Luke in 1648. He

was invited to the Court of Turin by Charles Emanuel, Duke of Savoy, who retained him in his service for the remainder of his life, and conferred on him the Order of St. Maurice. Miel died at Turin in 1664. Le Bas, Beaumont, and others have engraved after him. Among his extant paintings are the following:

Berlin.	*Gallery.*	Landscape—a Dead Ass.
Dresden.	*Gallery.*	Shepherd Playing.
Madrid.	*Gallery.*	The Violin Player; and others.
Paris.	*Louvre.*	The Beggar.
,,	,,	The Barber.
,,	,,	Landscape.
,,	,,	Military Halt.
Stockholm.	*Gallery.*	Preaching of St. John the Baptist.
St. Petersburg.	*Hermitage.*	The Charlatan.
,,	,,	Peasant Dance.
,,	,,	Italian Scene.
,,	,,	Mountain Landscape.

Jan Miel has etched several plates from his own designs in a masterly style. He sometimes signed with his name in full, and sometimes with a monogram and date. We have the following by him:

The Holy Family.
The Assumption of the Virgin.
A set of Four Pastoral Subjects; in one of them a figure seated on a bank, picking a thorn from his foot.
Three Battle Pieces; for the History of the Wars in Flanders, by Flaminius Strada.

MIELICH. See MÜLICH.

MIEREVELT, JOHN, the son of Michael Mierevelt, also a portrait painter, died insane in 1633.

MIEREVELT, MICHAEL, son of John, (MIEREVELD,) was born at Delft, May 1, 1567. He was the son of a goldsmith, who, perceiving his disposition for drawing, placed him under the care of Jerome Wierix, with the intention of his becoming an engraver. When he was twelve years of age he executed a plate of 'Christ and the Woman of Samaria'; and soon afterwards another of 'Judith with the Head of Holofernes.' He learnt the art of painting under William Willemsz and Augustijn, then under Anthony van Montfoort at Utrecht. His first productions on leaving the school of Van Montfoort were some altar-pieces for the churches at Delft; but having painted the portraits of some of the princes of the house of Nassau, they were so universally admired, that he afterwards met with continual employment in that branch, and as he lived to an advanced age, he is supposed to have painted a greater number of portraits than any other artist of his country. He is said, by Descamps, to have been invited to England by Charles I., and to have declined the proposal on account of the plague, which at that time raged in London. Mierevelt entered the Guild of St. Luke at the Hague in 1625, where he resided for some time, but returned to Delft, and there died July 27, 1641.

Amsterdam.	*Museum.*	Portrait of Prince Maurice of Nassau. (*Signed.*)
,,	,,	Portraits of Jacob Cats. (*Signed* 1634 *and* 1639.)
,,	,,	Portrait of Prince Philip William of Orange. (*Signed.*)
,,	,,	Portrait of John van Oldenbarnevelt. (*Signed.*)
,,	,,	Portraits of H. Hooft and wife. (*Signed* 1640.)
Berlin.	*Gallery.*	Portrait of John Uytenbogaert. 1632.
,,	,,	Portrait of a Woman. (*Signed* 1624.)
Brunswick.	*Museum.*	Portrait of a young Man. (*Signed* 1627.)
,,	,,	Portrait of a young Woman. (*Signed* 1629.)
,,	,,	Portraits of a Count and Countess of Nassau. (*Signed.*)
Copenhagen.	*Gallery.*	Portraits of a Man and his Wife. 1621.
,,	,,	Portrait of an elderly Man. (*Signed* 1638.)
Delft.	*Town Hall.*	Series of Pictures.
Dresden.	*Gallery.*	Several Portraits.
Hague.	*Gallery.*	Portrait of William the Silent.
,,	,,	,, Louise de Colligny.
,,	,,	,, Prince Philip William.
,,	,,	,, Prince Maurice.
,,	,,	,, Prince Frederick Henry — *and four others.*
Madrid.	*Gallery.*	Portrait of a Woman.
New York.	*Metropolitan Museum.*	Portrait of a young Woman. 1628.
Paris.	*Louvre.*	A Female Portrait. (*La Caze Collection.*)
Vienna.	*Museum.*	Portrait of an old Man.

Bibliography: H. Havard, 'Michiel van Mierevelt et son gendre.' Paris, 1894. W. H. J. W.

MIEREVELT, PETER, the son and pupil of Michael Mierevelt, was born at Delft in 1595, and practised portrait painting in the style of his father. One of his most esteemed works is a large picture in the Hall of the Surgeons at Delft, containing the portraits of the principal members of that Society at the time; other productions of his are at Brunswick and Copenhagen. He died young, at Delft, in 1632.

MIERIS, FRANS VAN, was born at Delft in 1635. He was one of twenty-three children of his father, who was a lapidary. In early youth he was apprenticed to the glass painter, Abraham Torenvliet, whose studio he soon abandoned for that of Gerard Dou, who called him the prince of his pupils. Later on he studied historical painting under Abraham Tempel. He painted genre pictures, and loved to represent silks and satins, plate and jewels. He was painter to the Prince, and in every way he enjoyed the unusual good fortune of being thoroughly appreciated during his life. His best pictures, on the rare occasions of their changing hands, fetch enormous prices. He died at Leyden in 1681. Among his pictures are:

Amsterdam.	*Museum.*	The Letter.
,,	,,	The Lute Player.
,,	,,	Jacob's Dream.
,,	,,	The lost Bird.
Berlin.	*Museum.*	Portrait of a Young Man.
,,	,,	A Young Woman before a Glass.
Copenhagen.	*Gallery.*	An Officer.
,,	,,	A Dutch Peasant's Room.
,,	,,	Three Portraits.
Dresden.	*Gallery.*	The Magdalen.
,,	,,	A Girl sitting at a Table.
,,	,,	A Lady playing the Lute.
,,	,,	An Old Woman placing a Pink in a Flower-pot.
,,	,,	An Old Man.
,,	,,	A Soldier Smoking.
,,	,,	A Young Lady with a Dog.
,,	,,	A Man in a Cuirass.
,,	,,	The Tinker.
,,	,,	A Man mending a Pen.
,,	,,	Portrait of Himself.

Dresden.	*Gallery.*	The Painter's Studio.
"	"	A Girl with a Parrot.
"	"	The Cloth Merchant.
"	"	Poetry.
Florence.	*Uffizi.*	Portrait of Himself.
"	"	Portrait of his Son Jan.
"	"	Portrait of Himself.
"	"	A Young Woman.
"	"	The old Lover.
"	"	An old Man and old Woman.
"	"	The Drinkers.
"	"	Portrait of Himself.
"	"	Portrait of Himself and his Family.
Hague.	*Gallery.*	Soap Bubbles.
"	"	Portrait of Florentius Schuijl, Professor of Medicine and Botany at Leyden.
"	"	Portrait of Himself and his Wife.
London.	*Nat. Gall.*	A Lady in a Crimson Jacket.
"	*Buckingham Pal.*	Portrait of Himself and his Wife. (Two versions.)
"	"	A Country Woman.
"	"	Soap Bubbles.
Montpellier.	*Musée.*	Soap Bubbles.
"	"	Genre Scene.
Munich.	*Gallery.*	A Soldier Smoking.
"	"	A Boy beating a Drum.
"	"	A Lady playing with her Dog.
"	"	The Sick Woman.
"	"	Portrait of Himself.
"	"	Portrait of a Woman.
"	"	The Painter talking to the Landlord of an Inn.
"	"	Interior of an Inn.
"	"	A Lady playing the Lute.
"	"	A Lady with a Parrot.
"	"	A Lady at a Window.
"	"	Interior of a Cottage.
"	"	A Lady at her Glass.
"	"	The Breakfast.
"	"	A Soldier Smoking and Drinking.
Paris.	*Louvre.*	Portrait of a Man.
"	"	A Lady at her Toilet.
"	"	The Tea Party.
"	"	A Dutch Family.
St. Petersburg.	*Herm.*	An Interior.
"	"	An Oyster Breakfast.
"	"	A Peasant Woman with Eggs.
"	"	A Lady seated at a Table.
"	"	The Guitar Player.
"	"	A Lady Writing.
Turin.	*Gallery.*	Portrait of Himself.
Vienna.	*Gallery.*	A Doctor feeling a Lady's Pulse.

MIERIS, FRANS VAN, 'the younger,' the son of Willem van Mieris, was born at Leyden in 1689, and was instructed by his father. He painted portraits and conversation pieces, but was inferior to his father in every respect, as became very evident when he attempted to copy his works. He died at Leyden in 1763. He has left an etching of 'The Muse Erato,' and in the capacity of a numismatist and historical writer he prepared and furnished the medal-illustrations for a book on the privileges of the Counts of Holland, &c., and for some similar works.

MIERIS, JAN, the elder son of Frans Mieris the elder, was born at Leyden in 1660, and received his first instruction in art from his father. Despairing of being able to equal him in the minuteness and delicacy of his finishing, he devoted himself to a different pursuit, and attempted historical painting and portraits as large as life. After the death of his father he went to Italy, and on his arrival at Rome applied himself to his studies with an assiduity which proved fatal to him. He died in 1690.

MIERIS, WILLEM VAN, the younger son of Frans Mieris the elder, was born at Leyden in 1662. He studied under his father, whose style he adopted so far as he could. At the age of nineteen, when his father died, he was already an able artist. His best pictures represent subjects taken from ordinary life, such as confectioners' shops, women selling game or vegetables, the interiors of apartments, and conversations. In these, every minute object is finished with painful care. The works of Gérard de Lairesse had at that time excited universal admiration; and Mieris was encouraged by his friend and patron, M. de la Court, to aim at a more elevated style, and to paint landscapes with historical or fabulous subjects. One of the best attempts in the style thus forced upon him is in the collection of the Wallace Gallery. His pictures of domestic subjects are to be found in the best collections. In his last years he became blind. He died at Leyden in 1747. The following list includes most of his more important works:

Amsterdam.	*Museum.*	The Poulterer.
"	"	An Arcadian Landscape.
"	"	A Lady and Gentleman.
Antwerp.	"	The Fishmonger.
Dresden.	"	Musician and Girl.
"	"	The Game Dealer.
"	"	A Woman pouring out Wine for a Man.
"	"	A Baker blowing a Trumpet.
"	"	Cephalus and Procris.
"	"	Venus asleep.
"	"	Bacchus and Ariadne.
"	"	Fortune-teller.
"	"	Man looking at a Girl who brings him Drink.
"	"	Preciosa recognized by her Mother.
"	"	Venus and Paris.
"	"	Apes in Human dress.
"	"	The Cook.
Hague.	"	The Grocer's Wife.
London.	*Nat. Gallery.*	The Poulterer's Shop.
"	*Bridgewater Gall.*	Woman and Violinist.
"	*Buckingham Pal.*	An Oyster Feast.
"	*Hertford House.*	A Classical subject.
Paris.	*Louvre.*	Blowing Bubbles.
"	"	The Game Dealer.
"	"	The Cook.
Vienna.	*Gallery.*	A Spanish Soldier.
"	"	Female Portrait.
"	"	An old Man offering money to a Woman.

Few large collections are without examples of this painter. Mieris etched one plate, which is very rare; the subject is 'The Fate of Æsculapius.'

MIERS, E. H., a Dutch landscape painter, who settled in London, where he died in 1793.

MIETSCH, CHRISTIAN GOTTLIEB, painter and etcher, was born at Dresden in 1742. In 1756 he entered the Academy at Dresden, and studied under Silvestre and Hutin, and in 1763 became a teacher himself. Among his etchings are:

The Pool of Bethesda.
Christ healing the Sick.
Luna and Antheus.
The Sleeping Endymion.

He died in 1800.

MIGER, SIMON CHARLES, a French engraver, was born in Paris in 1747. He was a pupil of Charles Nicolas Cochin, the younger, and has engraved several plates of historical subjects and portraits. He was a member of the old Académie Royale. He died in 1805. The following are some of his best plates:

PORTRAITS.

David Hume,; *after Cochin.*
John Stanley, Musician; *after the same.*
Count Maurice de Bruhl; *after the same.*
Christopher Gluck; *after Duplessis.*
Laurent Cars, Engraver; *after Perenneau.*
Jean Jacques Rousseau; *after Le Moyne.*
Frans Mieris; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

Hercules strangling Antæus; *after Voiriot;* engraved for his reception into the Academy in 1777.
The Flaying of Marsyas; *after C. van Loo; pendent to the last.*
Hercules and Omphale; *after Dumont.*
The Rape of Europa; *after Hallé.*
A View of the Coast near Civita Vecchia; *after Vernet.*

MIGLIARA, GIOVANNI, Cavaliere, was born at Alessandria in 1785, and studied decoration and perspective under Albertolli and Levati, and theatrical painting under Galeari at the Brera at Milan. He painted a considerable number of scenes for the theatre, pictures of genre, and views of Milan Cathedral. He was painter to the Sardinian Court and member of several academies. He died at Milan in 1837. Works:

Munich.	*Gallery.*	Cloisters of San Maurizio, Milan.
„	„	Cloisters of Sant' Ambrogio, Milan.
Hamburg.	*Gallery.*	Church Interior.

MIGLIARA, THEODELINDA, an Italian painter, flourished at Milan at the beginning of the present century. She painted city views, one of the best a view of the Piazza del Duomo, at Como (Vienna).

MIGLIONICO, ANDREA, according to Dominici, was a native of Naples, and a pupil of Luca Giordano. He painted historical subjects, and there are several of his works in the churches of his native city, the best, perhaps, a 'Descent of the Holy Ghost,' in the SS. Nunziata. He died soon after Luca Giordano (1705).

MIGLIORI, FRANCESCO, an historical painter, born at Venice in 1684. He died in 1734. In the Dresden Gallery are the following pictures by him:

Joseph interpreting Dreams in Prison.
Bacchus and Ariadne.
Cain and Abel.
Europa.
Roman Piety.
Lot and his Daughters.
The Sacrifice of Abraham.

MIGNARD, NICOLAS, called MIGNARD D'AVIGNON, was born at Troyes, in Champagne, in 1605 or 1608. He received his first instruction in art from an obscure painter of his native city; but he soon afterwards went to Fontainebleau, where he had the advantage of studying the works of Primaticcio, Fréminet, Il Rosso, and others, and the antique statues which had been collected by Francis I. He afterwards visited Italy, and passed two years at Rome, where he studied Albani and Annibale Carracci. On his return to France he passed some time at Avignon, where he married, and from his long residence in that city was called 'Mignard d'Avignon,' to distinguish him from his brother Pierre Mignard, called 'Le Romain.' By the recommendation of Cardinal Mazarin, he was in 1660 invited to the court of Louis XIV., and employed in several works for the palace of the Tuileries, among which were 'Apollo crowning the Muses of Poetry, Painting, and Music'; 'Apollo and Daphne'; and 'Mercury presenting a Lyre to Apollo.' He was also much employed as a portrait painter; some of his best works in that genre have been admirably engraved by Antoine Masson. His own portrait is in the Museum at Lyons. Mignard was a member of the Paris Academy. He died in that city in 1668. Mignard etched eight plates after Annibale and Agostino Carracci's works in the Farnesina. One of his best works is at

Turin. *Royal Gallery.* Frances of Orleans, wife of Charles Emmanuel II., Duke of Savoy.

MIGNARD, PAUL, portrait painter and engraver, was a son of Nicolas Mignard. He was born at Avignon in 1639, became a member of the Lyons Academy, and died there in 1691.

MIGNARD, PIERRE, a French historical and portrait painter, born at Troyes in 1610. Intended by his father for the medical profession, he showed so strong a predilection for art, that at the age of twelve he was placed for a year with a painter named Boucher, who enjoyed a considerable local reputation at Bourges. He then spent two years in study amongst the treasures of art which had been collected at Fontainebleau. Returning to Troyes, he began the practice of his profession by painting some decorative works for the Maréchal de Vitry in the chapel of his chateau at Coubert-en-Brie. The promise he showed in the execution of this commission was such that the Maréchal sent him to Paris to complete his art education in the studio of Vouet, the nursery of French art in the 17th century. That the master had a high opinion of Mignard's future is shown by the fact that he offered him his daughter in marriage. But the pupil's desires were centred on Italy, and in 1635 he set out for Rome. Here he renewed acquaintance with his fellow-student Du Fresnoy, and the two painters henceforth became inseparable, living and studying together on terms of the closest friendship. Twenty-two years of Mignard's life were spent in Italy: chiefly in Rome, whence he acquired the cognomen of 'Le Romain,' to distinguish him from his elder brother, Nicolas Mignard, d'Avignon. During this Italian sojourn he diligently studied the antique, and gradually obtained a great reputation. His practice as a portrait painter was very large: three successive popes, Urban VIII., Innocent X., and Alexander VII., sat to him. In 1653 his friend Du Fresnoy left him to return to France. Taking a circuitous route, he was joined at Venice by Mignard, who embraced the opportunity to make a lengthened tour through some of the chief cities of Italy. After this excursion he again settled down in Rome, and in 1656 married the daughter of an architect. At this period he produced many pictures of the Virgin and Child, in which he reproduced the features of his wife, whence such Madonnas were called "Mignardes." His reputation had now spread so widely that in 1657 he received a royal command to return to France. On his journey he was struck down by a dangerous illness, which necessitated a sojourn of some months with his brother at Avignon, where he formed an intimacy with Molière. Arrived in Paris, he settled down again with his old friend Du Fresnoy, and obtained a large practice as a portrait painter. He was patronized by royalty, and was especially regarded as the painter of the court beauties. But he aimed at higher things than portraiture, and undertook various decorative works. The chief of these were the great frescoes representing Paradise in the dome of the Val-de-Grâce,

which he painted for Anne of Austria, and some works at the palaces of St. Cloud and Versailles. On the completion of the Val-de-Grâce commission, he felt his *status sufficiently* assured to send to Italy for his wife and children to rejoin him. For many years a keen rivalry existed between him and Le Brun. So great was the jealousy, that Mignard declined to become a member of the Academy, as he would have had to occupy an inferior position to his rival. He joined the Académie de St. Luc, of which he became the head, and thence led the opposing faction. The death of Colbert, and the accession of Louvois to power, at length enabled Mignard to outstrip his rival; and after Le Brun's death he was received into the Academy, all the honours of that body being conferred on him at a single sitting. He had now no competitor to fear, and during the remaining years of his life his supremacy in French art was unquestioned. The last great work on which he was engaged was a design for the decoration of the dome of the Invalides, but he did not live to carry it out. He continued painting till the year of his death, which took place in Paris in 1695. There are many specimens of Mignard's art in the French provincial galleries. The following is a list of his works in some of the chief public collections of Europe: O.J.D.

Berlin.	*Gallery.*	Portrait of Marie Mancini.
Florence.	*Uffizi.*	Portrait of Mad. de Sevigné.
,,	,,	Comtesse de Grignon.
London.	*Buckingham Palace.*	Portrait of Louis XIV.
,,	*National Portrait Gallery.*	Henrietta, Duchess of Orleans.
,,	,,	Louise de Quérouaille, Duchess of Portsmouth. (1682.)
,,	*Hampton Court.*	Massacre of the Innocents.
,,	*Windsor Castle.*	Henrietta, Duchess of Orleans.
Madrid.	*Museum.*	St. John in the Desert.
,,	,,	Portrait of a French Prince.
Mayence.	*Gallery.*	Poetry, History, and Painting.
,,	,,	The God of Time.
Paris.	*Louvre.*	The Way to Calvary. (1684.)
,,	,,	Virgin with Grapes.
,,	,,	Ecce Homo.
,,	,,	'Mater Dolorosa.'
,,	,,	St. Cecilia. (1691.)
,,	,,	Faith. (1692.)
,,	,,	Hope. (1692.)
,,	,,	Neptune offering riches to France.
,,	,,	St. Luke painting the Virgin. (1695.)
,,	,,	Portrait of Himself, &c.
Rome.	*Pal. Conserv.*	Holy Family.
St. Petersburg.	*Hermitage.*	Return of Jephtha.
,,	,,	Magnanimity of Alexander the Great. (1680.)
,,	,,	Death of Cleopatra.
,,	,,	Portrait of his Daughter.
Turin.	*Museum.*	Portrait of Louis XIV.
,,	,,	Portrait of the Dauphin.
Versailles.	*Gallery.*	Portrait of his Daughter.
,,	,,	Seven other Portraits.
Vienna.	*Gallery.*	St. Anthony.
,,	*Liechtenstein Gall.*	Holy Family.
,,	*Archduke Albrecht's Gallery.*	Portrait of Molière.
,,	,,	Three Angels.

MIGNARD, PIERRE, 'the younger,' was the son of Nicolas. He treated historical subjects, and was painter to Maria Theresa of Austria, knight of the Order of Christ, and member of the Academy of Architecture. He died at Avignon at the age of thirty-five years.

MIGNERET, ADRIAN, an engraver, born in Paris in 1786. He was a pupil of Langlois, and in 1817 received a gold medal for an engraving of Vafflard's dying Molière. Among his engravings are also:

Portrait of Molière; *after Mignard.*
Peter the Great; *after Steuben.*
Young Woman; *after Metzu.*
Portrait of Cardinal Fleury.

MIGNON, ABRAHAM, (or MINJON,) was born at Frankfort in 1639. He was the son of a merchant, who designed him for his own profession, but in view of his inclination for art, placed him under the tuition of Jacob Marel, a painter of still-life, with whom he continued till he was seventeen years of age. Marel carried on a considerable commerce in works of art, and his business leading him to Holland, he was accompanied by his pupil, whom he recommended to the care of Jan Davidsz de Heem, at Utrecht. Mignon soon became popular, and with the greatest industry scarcely managed to keep pace with the demand for his works. He died at Wedzlar in 1697. He was the instructor of Maria Sibylla Merian, whose mother, the widow of Matthaüs Merian, he had married.

Frankfort.		A dead Cock hung up by the Feet.
Paris.	*Louvre.*	A Bouquet of Wild Flowers.
,,	,,	Flowers and Fruit.
Vienna.	*Liechtenstein Gall.*	Fruit.

Other works by him are to be met with at Amsterdam, Carlsruhe, Cassel, Dresden, Munich, Paris, St. Petersburg, and Stockholm.

MIGNON, JEAN, is mentioned by Strutt as the author of a coarse etching, representing 'Abraham purchasing the Cave of Machpelah from the Children of Heth.' It is inscribed, *Io Mignon fec.* He is said to have been working at Fontainebleau in 1530.

MIGNON, GASPARD, a French painter of the 17th century, of whose life no details are known.

MIGNOT, DANIEL, probably a Frenchman, was a designer, engraver, and goldsmith. He worked at Augsburg about 1590, and has left 150 excellent and very rare plates from goldsmith's work.

MIGNOT, JENNIN, an obscure painter of Bruges, who was active in that city in 1468.

MIGNOT, LOUIS REMY, was a creole. He was born in 1831 in South Carolina, and passed most of his life in New York and London. He painted tropical landscapes, and in 1859 was elected a member of the American Nat. Academy. He died at Brighton in 1871.

MIGUEL EL FLAMENGO. See AMBERES.

MIHES, JULIE, painter and lithographer, was born at Breslau in 1786, and studied at Vienna. Here she was married in 1823 to the custos Primisser, but was left a widow in 1827, and betook herself to a nunnery. She died in 1855. She was clever in reproducing the characteristics of the old masters, as in copies of a 'Christ,' by Bellini, and a 'Madonna,' after Annibale Carracci (both at Dresden). She lithographed 'The Adoration of the Holy Trinity,' after Albrecht Dürer.

MIJ. See VAN DER MIJ.

MIJIN, HENRI ARNAULD, (MYIN,) was born at Antwerp in 1760, and instructed by B. P. Ommeganck, whose manner he followed both in his landscapes and animals. He married Ommeganck's sister, and died in 1826.

MIJN. See VAN DER MIJN.

MIJRICINUS. See MERICA.

MIJRTILL. See GLAUBER, J. G.

MIJTENS, MARTIN VAN. See MEYTENS.

MIKCKER, JAN, a landscape painter, lived in the early part of the 17th century, and is said to have been one of the masters of J. B. Weenix. He painted well-wooded landscapes ornamented with buildings, in a low tone of colour.

MILANESE, CESARE. See SESTO.

MILANESE, FELICE, who was probably a painter, has left a small upright etching, representing the 'Virgin and Infant seated on a pedestal, with a Bishop and several Children before her.'

MILANESE, IL. See CITTADINI.

MILANI, AURELIANO, the nephew of Giulio Cesare Milani, was born at Bologna in 1675, and was a scholar of Cesare Gennari, and afterwards of Lorenzo Pasinelli. He did not, however, attach himself to their manner, but devoted himself to an attentive study of the style of the Carracci. His principal works at Bologna are, his 'San Girolamo,' in Santa Maria della Vita; 'The Stoning of Stephen,' in Santa Maria Mascarella; and 'The Resurrection,' in La Purita. He died in 1749.

MILANI, GIULIO CESARE, was born at Bologna in 1621, and was a disciple of Flaminio Torre, of whose style he was a successful follower. Of his works in the churches at Bologna the best are, a 'Marriage of the Virgin,' in San Giuseppe; a 'S. Antonio di Padova,' in the church of Santa Maria del Costello; and a 'Holy Family with St. John,' at the Servi. He died in 1678.

MILANI, GIUSEPPE MARIA, was born at Pisa in 1678, and was a scholar of Camillo Gabrielli. Following the example of his instructor, he imitated the style of Pietro da Cortona and Ciro Ferri. He afterwards applied himself with great assiduity to the study of architecture, and excelled in magnificent buildings, which he embellished with well-drawn figures. Several of his frescoes are in the churches at Pisa.

MILANO, BRAMANTE DA, is the name given to an artist stated to have been born at Milan towards the end of the 14th century. His very existence has been denied by some, but those who have accepted it assert that he was a painter and architect at the above town, and that he executed a 'Pietà,' in the church of Sant' Angelo there in 1418, and afterwards a 'Martyrdom of St. Sebastian,' and two large frescoes in other Milanese churches. His latest work was that of 'Christ in the Tomb,' over the door of San Sepolcro, which Philip II. had copied for the Escorial. His death is said to have occurred about 1470.

MILANO, GIOVANNI DA, properly GIOV. JACOBI, was a Milanese painter of the 14th century, born in Milan about 1300. He learnt his art in Florence, in the studio of Taddeo Gaddi, but died at Milan at a good old age. Among his works we may name:

Florence.	*Uffizi.*	An altar-piece in ten compartments (*formerly in the church of the Ognissanti*).
,,	*Academy.*	Pietà. (*Formerly in S. Girolamo sulla Costa.*)
,,	*S. Croce.*	Scenes from the lives of the Virgin and of the Saviour. (*In the Rinuccini Chapel; formerly ascribed to T. Gaddi.*)
Prato.	*Com. Gallery.*	An altar-piece in five compartments (*signed* EGO JOHANNES DE MEDIOLANO PINXI HOC OPUS).

MILANO, MICHELINO DA, lived in the 15th century. Count Giorgio Giulini in his 'Memorie' states of him, that he was famous as a painter of animals. He decorated the court and other parts of the Casa Borromeo, Milan; but unfortunately his frescoes have been nearly all whitewashed over. The Casa Vendramin at Venice formerly possessed a book with coloured sketches of animals by Michelino.

MILATZ, F. A., a Dutch painter, born at Haarlem in 1763. He painted landscapes and executed some engravings. He was also a physician, and died in 1808.

MILBOURN, JOHN, an English portrait painter, in the latter part of the 18th century. He was a pupil of F. Cotes, and was awarded a premium by the Society of Arts in 1764. Some of his works were exhibited at the Academy in 1773-4. T. Gaugain engraved after him.

MILDE, KARL FRIEDRICH AUGUST, a painter born at Gorlitz in 1788. He worked at Dresden, made copies of famous pictures, and painted portraits.

MILDE, KARL JULIUS, a German painter, was born at Hamburg in 1803. He painted ornamental pieces, historical subjects, landscape, and sea pieces. He lived at Lubeck, where he died in 1875.

MILDORFER, MICHAEL IGNAZ, was a painter of Innsbruck, who flourished in the first part of the 18th century, and painted sacred subjects. His son, JOSEPH IGNAZ, studied at Vienna under Paul Troger, and in 1742 gained a first prize for painting. In 1751 he was painter to the Duchess Emanuela of Savoy. His daughter, MARIA ELIZABETH, born in 1713, was a miniature painter of some repute. She lived some time at Rome, but afterwards returned to Innsbruck. She became blind, and died in 1792.

MILÉ. See MILLET.

MILÉ, N., a portrait painter, who flourished in Brabant in the 17th century. He was a pupil of K. E. Biset.

MILES, EDWARD, an English miniature painter, born at Yarmouth about the middle of the 18th century. He practised in London, becoming miniature painter to Queen Charlotte and the Duchess of York, copied many of Reynolds' pictures, and exhibited at the Academy from 1786 to 1797. He died at Yarmouth in 1798.

MILES, GEORGE FRANCIS, known as Frank, was the youngest son of the Rev. R. H. W. Miles, rector of Bingham, Notts. He was born on April 22, 1852, and after studying art on the Continent, worked for a time in Wales. He painted portraits of the Princess of Wales and some members of her family, and is best known for a series of portrait studies of female heads. From 1874 to 1887 he had twenty-one exhibits in the Royal Academy, portraits, landscapes, and figure subjects. He was a popular painter of pretty heads and ideal faces, and his landscapes, which were his best work, received little recognition. His health broke down entirely, and his intellect giving way, he was confined in Brislington Asylum, near Bristol, from December 27, 1887, till his death on July 15, 1891.

MILLAIS, JOHN EVERETT, one of the most distinguished members of the modern British school, came of a Norman family which had settled in Jersey in the tenth or eleventh century. His ancestors were men of some importance locally, and seem to have taken a fairly active part in the affairs of the island, in which for several centuries they held considerable estates. He was born on June 8, 1829, at Portland Place, Southampton, but his early childhood was spent in Jersey. His

Hanfstaengl. photo. National Gallery, London.

The Yeoman of the Guard

From the painting by Sir J. E. Millais, P.R.A.

parents took him in 1835 to Dinan in Brittany, and there he began, by his sketches of the things and people that he saw about him, to show the exceptional strength of his artistic inclinations. His special aptitude soon became so indisputable that when he was nine years old his parents took him to London to consult the President of the Royal Academy, Sir Martin Archer Shee, on the boy's chances of success in the artist's profession. The verdict was entirely favourable, and accordingly he was, in 1838, entered as a student at the drawing school carried on by Henry Sass, who was recognized as one of the best art teachers of his time. Here he made rapid progress; in the same year that he joined the school he took the silver medal of the Society of Arts for a drawing of the antique figure, and when he was only eleven he had advanced sufficiently to gain admission to the Royal Academy schools. His period of studentship lasted for about six years, during which he won most of the available prizes offered by the Academy, including the silver medal in 1843, and the gold medal for historical painting in 1847. This last he gained with a picture of 'The Tribe of Benjamin seizing the Daughters of Shiloh.' This was, however, not his first essay in picture-painting, for he had exhibited at the Academy in 1846 an ambitious composition, 'Pizarro seizing the Inca of Peru,' which hangs now in the Victoria and Albert Museum at South Kensington. His 'Elgiva seized by Order of Archbishop Odo' was produced in 1847, and, as well, the huge design, fourteen feet by ten, 'The Widow bestowing her Mite,' which he sent in for the Westminster Hall competition. All this may be taken as evidence of his confidence in his rapidly maturing powers, and of the splendid vigour with which he was endowed.

His confidence in himself was very much more effectively displayed when, about the middle of the year 1848, he decided to set up his own convictions against the almost universal fashion by which the artists of that part of the nineteenth century were controlled, and to find a new way in art. What was called historical painting at that time had become an unintelligent and inflexible convention, and, though in his first efforts he followed this convention, a very brief experience convinced him of its absurdity. When he was not more than nineteen he joined with his friends, Rossetti and Holman Hunt, in an avowal of his faith in pure and undiluted naturalism as opposed to the artificiality which was preached and practised by his older contemporaries, and he chose as the models on which his work was to be based for the future the pictures of the early Italian painters. Out of this alliance came the pre-Raphaelite Brotherhood, an association which, despite the shortness of its life and the small number of painters who actually belonged to it, had a remarkable influence upon British art. In many ways Millais ranked as the leader of the Brotherhood; he was the most energetic of all its members, and the best able by the cleverness of his performances to attract the popular attention to the creed which he and his comrades professed. The first pictures which he painted to prove the reality of his new conviction, 'Lorenzo and Isabella' (1849), 'Christ in the House of His Parents,' and 'Ferdinand lured by Ariel' (1850), 'Mariana in the Moated Grange,' 'The Woodman's Daughter,' and 'The Return of the Dove to the Ark' (1851), drew down upon him a storm of adverse criticism. He and his fellow-pre-Raphaelites were attacked with almost inconceivable bitterness by every one who had any interest in upholding the existing state of affairs in the British art world, and every possible device, fair or foul, was tried to minimize his influence as a reformer. But he was not to be turned from his course by clamour or misrepresentation, and for ten years he continued faithful to the artistic principles laid down by the Brotherhood. During this period he wore out by his quiet persistence the vehemence of the opposition, and he not only gained recognition as the head of a great movement from a host of young artists, but he also won over to his side many of the older members of the profession. The change began in 1852, when he exhibited 'The Huguenot' and 'Ophelia'; and as in succession appeared 'The Order of Release' (1853), 'The Rescue' (1855), 'Autumn Leaves' (1856), and 'The Vale of Rest' (1859), popular opinion veered round completely, until at last he was almost as enthusiastically praised as he had been before recklessly abused. In 1853 he was made an Associate of the Royal Academy—he had been elected three or four years previously, but this election was annulled because he was at that time too young for admission—and he was promoted to the full rank of Academician in 1864, the year after he had exhibited one of his most important canvases, 'The Eve of St. Agnes.'

By this date he had perceptibly modified his technical methods and had made considerable departures from the strict principles of pre-Raphaelitism. What may be called the preparatory stage of his career was over, so he felt himself to be at liberty to enlarge the borders of his art and to introduce into it characteristics which would hardly have accorded with the original views of the Brotherhood. The great change, however, came in 1868 after he had produced 'The Enemy sowing Tares' (1865), 'The Minuet' (1867), and 'Jephthah' (1867), in which there were still evident traces of his earlier executive habits. In the Academy Exhibition of that year appeared several pictures, among them 'Rosalind and Celia,' 'Stella,' and 'A Souvenir of Velasquez'—which were as bold and decisive in handling as his previous works had been minute and scrupulously precise. He threw off then with dramatic suddenness all the restrictions of the pre-Raphaelite creed, and though he never lost the power of searching observation which he had cultivated so assiduously in his youth, he did not again return to his elaborate methods of expression. Instead he developed as years went on a magnificent freedom of brushwork, a masterly manner which rightly gained him a foremost place among the most accomplished executants who have belonged to the British school. For nearly thirty years he continued to paint pictures and portraits of exceptional excellence, and during this long period his right to be counted as one of the chief of our native masters was unquestionable. In the long list of his works there are many which will always be remembered—such canvases, for instance, as 'Nina, Daughter of F. Lehmann, Esq.' (1869), 'The Knight Errant' (1870), one of his few exercises in painting the nude figure; 'Chill October' (1871), the first of his large landscapes; 'Hearts are Trumps' (1872), 'Mrs. Bischoffsheim' (1873), 'The North-West Passage' (1874), in many ways the greatest of all his achievements; 'A Yeoman of the Guard' (1877),

'The Princes in the Tower' (1878), 'Cherry Ripe' (1879), 'Mrs. Jopling' and the portrait of himself for the Uffizi Gallery in 1880, 'J. C. Hook, R.A.' (1883), 'The Right Hon. W. E. Gladstone' (1885), 'The Old Garden' (1889), another large landscape; 'John Hare' (1893), 'Speak! Speak!' (1895), and 'A Forerunner' (1896). Besides these there is a very large number of notable paintings which, if they do not rank among his masterpieces, are at least entitled to higher consideration than can be given to the works of any other British painter of the latter half of the nineteenth century.

In 1896, on the death of Lord Leighton, Sir John Millais, who had been created a Baronet in 1885, was chosen as President of the Royal Academy. His tenure of this post was, however, pathetically brief; at the time of his election he was suffering from an affection of the throat which unhappily proved to be cancer, and after much suffering he died on August 13. As he was appointed on February 20, he was in office for less than six months, but there was an appropriateness in his election which every one appreciated. It completed a longer association with the Academy than hardly any other artist can claim, an association which began with his entrance into the schools when he was only eleven years old, and continued for more than half a century. To be President of an institution to which, as he publicly acknowledged on more than one occasion, he owed so much, was to him an honour that he valued to the utmost, and the Academy did itself no less honour by adding his name to the roll of distinguished men who have directed its affairs. Of other distinctions Sir John Millais had an ample share; he was a D.C.L. of Oxford and Durham, a Trustee of the National Portrait Gallery, an Officer of the Legion of Honour, the Order of Leopold, the Order of St. Maurice, and the Prussian Order "Pour le Mérite," a Foreign Associate of the Académie des Beaux Arts, and a member of many other foreign academies; and he received the Medal of Honour at the Paris International Exhibition in 1878. They are evidences of the esteem in which he was held at home and abroad, and of the justly high estimate of his powers which was formed by every one who was capable of appreciating the greatness of his aims and the nobility of his accomplishment.

Undoubtedly much of the success which he secured in his life was due to the extraordinary vigour of his personality. A weaker man, one less sure of himself or less courageous in his convictions, would inevitably have been turned from his right course by the clamour against him which made the earlier part of Sir John's career so trying. But he, with his sturdy self-confidence and his manly temperament, was proof against all attacks, and by the tenacity with which he held on to his convictions wore out effectually the bitter prejudices of the men who fought in defence of obsolete traditions. Now it is easy to see how much British art owes to his strenuousness. To him, as the most persuasive exponent of pre-Raphaelitism, can be ascribed in very large measure that reform of artistic practice which bore such ample fruit during the last quarter of the nineteenth century. He taught artists by his pictures the value of close study of nature; he was a standing example of the importance of masculine and honest methods of work; and he showed all thoughtful craftsmen the way in which great things could be achieved. Yet he cannot be said to have proved himself to be a deep thinker. In his paintings there was wholesome sentiment, perfect veracity, and strength of expression, but hardly ever a profound idea. He was too happy in obvious facts of the world about him to try and search out more or less hidden meanings. At the same time, if his art was on the surface, it was not, in the ordinary sense of the word, superficial. It had the qualities which come from shrewd observation and tender sympathy, and from that instinctive freshness which marks the clean mind and healthy body. Millais had in his temperament not a single touch of morbidity, and certainly not the smallest taint of affectation. Success never spoiled him; his popularity had no effect upon either the character or the quality of his work. To the last he remained what he had been at the beginning, a man whose love of Nature was all-absorbing, and one who believed that to follow her devoutly was the only way to work out his artistic salvation. A.L.B.

MILLAIS, W. H., elder brother of Sir John Everett Millais, was at first a civil engineer. He became an artist at twenty-five, and painted landscapes in water-colour, exhibiting frequently at the Academy. There are several drawings by him at the Taylor Galleries, Oxford. He died in 1899 in the seventy-first year of his age.

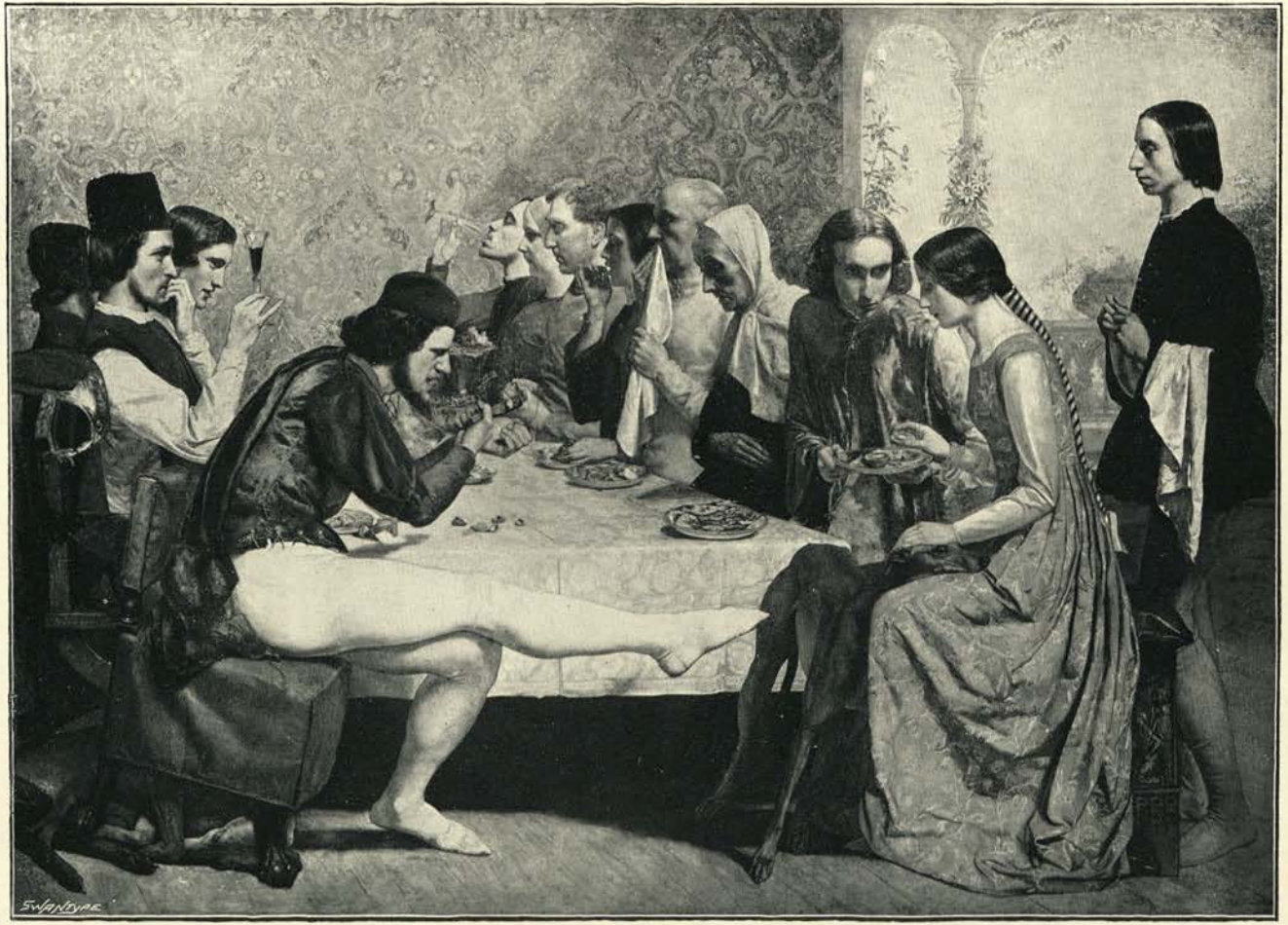
MILLAN, SEBASTIAN, a Spanish portrait and genre painter, was born at Seville towards the middle of the 17th century. He was a pupil of Escobar. He died very old in 1731.

MILLÉ, JAN BAPTIST, was a Flemish painter of the 18th century. He was a pupil of Van Helmont, and was received into the Academy of St. Luke at Brussels about 1718. He painted figures in the landscapes of Coppens.

MILLER, ALFRED J., a pupil of Thomas Sully, and a native of Baltimore. In 1833 he came to Europe and studied in Rome, Florence, and London. At New Orleans, whither he went soon after, he met Sir W. D. Stewart, with whom he visited the Rocky Mountains, making a series of important sketches from which he painted a number of pictures representing aboriginal Indian life, which are now at Murthly Castle and are of great interest. In 1841 he spent some time at Taymouth as the guest of the Earl of Breadalbane, and there painted several family portraits, and after that he turned back to his native land and died at Baltimore in 1874. In that city there is a collection of water-colour reproductions of his Rocky Mountain pictures.

MILLER, ANDREW, an engraver, is believed to have been of Scotch descent, but was born in London, and lived at Dublin from about 1740 till his death in 1763. He studied under Faber. He engraved the designs of Frank Hayman, and like him was given to drink, through which his life was materially shortened. His best-known works were portraits in mezzotint, which are by no means destitute of merit. Among others we have the following:

Dean Swift; *after F. Bindon.* 1743.
Robert Boyle, philosopher.
Charles Lucas, M.D., of Dublin.
Robert Josleyn, Lord Newport, Chancellor of Ireland 1747.
Josiah Hort, Archbishop of Tuam.
Eaten Stannard, Recorder of Dublin.
Joseph Baudin, Painter.
Joseph Miller, Actor, in the character of 'Teague.'
John Harper, in the character of 'Jobson.'
Snowdon, in the character of 'Caled,' in the 'Siege of Damascus.'



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LORENZO AT THE HOUSE OF ISABELLA

MILLER, JAMES, an English landscape painter of the early water-colour school, who exhibited at the Academy from 1773 to 1775. At the South Kensington Museum there are by him:

Entrance to Greenwich Park.
View in St. James's Park.

MILLER, JOHN, an English engraver, flourished about the year 1760. We have a variety of prints by him, chiefly portraits, among many others the following:

King George III.; *ad vivum.*
Queen Charlotte; *the same.*
Jeffery, Lord Amherst.
George Bridges, Lord Rodney.
Charles Townsend, Chancellor of the Exchequer.
Thomas Gray.
Charles Churchill.
Sir John Vanbrugh.
John Wilkes, M.P.

MILLER, JOHN, an English flower painter and engraver, born in London about 1750. He was awarded a Society of Arts' premium in 1766. Between 1770 and 1789 he illustrated and published two books on the system of Linnæus, the 'Illustratio systematis sexualis Linnæi (1770-7),' and the 'Illustratio terminorum Linnæi (1789).'

MILLER, JOHN, an amateur portrait painter, was born in London in 1820. He exhibited at the Royal Academy in 1846 and 1847, and resided for some time at Rome and Florence. He returned to England in 1852, and died in London in 1871. Among his portraits are the following:

Henry, seventh Duke of Beaufort.
Robert Graves, A.R.A.
John Richardson Jackson, mezzotint engraver.

MILLER, JOHN SEBASTIAN. See MÜLLER.

MILLER, WILLIAM, engraver, was born at Edinburgh, 28th May, 1796. His father, who belonged to an old Scottish family, sent him to London to study engraving under George Cooke. After some years in London he returned to the family home, Millerfield, near Edinburgh, and settled down to the practice of his art. The great bulk of his work is after Turner. Ruskin speaks of him as the best of Turner's engravers. In the last half of his life he travelled a good deal, and also practised painting in water-colour. He was an honorary member of the Royal Scottish Academy, and occasionally sent water-colour drawings to its exhibition. Miller was a member of the 'Society of Friends;' he was twice married; he lived at his home of Millerfield for about eighty years, and died there on the 20th of January, 1882. The following list includes all his best work:

The Grand Canal, Venice; *after Turner.*
The Rhine at Felzen; *after the same.*

IN TURNER'S ENGLAND AND WALES SERIES:

Carew Castle.
Chatham.
Dover.
Durham Cathedral.
Stamford.
Windsor Castle.
Yarmouth.

IN ROGERS'S POEMS:

Llewellyn's Hall.
The Rialto.
Loch Lomond.

IN THE PROSE WORKS OF SIR WALTER SCOTT:

Dumbarton Castle.
Brussels.
Houguemont.
Jerusalem.
Norham Castle.
New Abbey (near Dumfries).
St. Cloud.
Mayence.
The Simplon.
Père la Chaise.
Malmaison.
Fontainebleau.
Hôtel de Ville, Paris.
Brienne.
Piàcenza.
Venice.
Verona.
Vincennes.
Craigmillar Castle.
Dunstaffnage.
Linlithgow.
Glencoe.
Field of Waterloo.
Chiefswood Cottage.
Rhymer's Glen.
Edinburgh, from St. Anthony's Chapel.
Stirling.
Killiecrankie.
Inverness.
Fort Augustus.

IN THE POETICAL WORKS OF SIR WALTER SCOTT:

Dryburgh.
Melrose.
Loch Katrine.
Edinburgh.
Loch Achray.
Skiddaw.
Berwick-on-Tweed.

RIVERS OF FRANCE:

Clairmont.
Château de Nantes.
Rouen.
Rouen (looking down the Seine).
Pont Neuf.
Meudon (?)

CAMPBELL'S POEMS:

Oran.
Tower of London; *after Turner.*
The Shepherd; *after the same.*
Loch an Eilan; *after H. Maculloch.*
Illustrations to Hood's Poems; *after Birket Foster.*

MILLER, WILLIAM, an English portrait and historical painter, born about 1740. He was employed on the Shakespeare Gallery for Alderman Boydell, whose portrait he painted. His works were exhibited at the Academy from 1790 to 1803. He died about 1810.

MILLET, FRANÇOIS, (or MILÉ,) sometimes known as FRANCISQUE. The family of this artist was originally French, though he was born at Antwerp in 1644. His father was a turner of ivory, born at Dijon, and accompanied the Prince de Condé, to whom he was attached, into the Netherlands, at the time of the revolt, and settled at Antwerp. Having shown an early inclination for art, the young Millet was placed as a pupil of Laurent Franck. His father dying when he was still young, he had no other resource than the exercise of his talents; and when he was eighteen years of age, he had acquired sufficient reputation to induce his master to give him his daughter in marriage. He soon afterwards went to Paris, where he painted history and heroic landscapes, with figures representing some historical or fabulous subject. He is stated by M. d'Argenville to have visited Holland and England, in both of which countries he left proofs of his ability. On his return to Paris he was received into the Academy, and his works were held in high estimation. Millet died in 1680. His sons HENRI and JEAN FRANÇOIS were also painters. The latter died in 1723. Among Millet's works are:

Bordeaux.	*Gallery.*	Landscape Ruins.
Brussels.	„	Rest of the Holy Family during the Flight to Egypt.
	„	
Dresden.	„	Landscapes.
Munich.	„	Landscapes.
„	„	Sea Views.
Petersburg.	„	View of a Harbour.

We have a few etchings by this artist; among them, the following:

A Landscape, with Egyptian Ruins, with the subject of Moses saved from the waters of the Nile: *Francisque inv.*
Another Landscape, with the History of Cephalus and Procris.
A Mountainous Landscape, with figures, and a town in the middle.

Les deux Amants.
Le Voyageur.
Ville antique.

MILLET, FRÉDÉRIC, a French miniature painter, born at Charlieu (Loire) in 1786. His art instruction was due to F. Aubry, Pernot, and Isabey. He first exhibited at the Salon in 1806, and received medals in 1817, 1824, and 1827. His practice was very extensive: almost all the eminent personages of the time were his sitters. He died in Paris in 1859. His son AIMÉ was also an artist.

MILLET, JEAN FRANÇOIS, a French painter of peasant life, born at Gruchy, near Cherbourg, on Oct. 14, 1814. His parents were Norman peasants, who industriously cultivated a small farm. Amid these rustic surroundings he received a simple yet sound education from his grandmother and his great-uncle, a priest without cure of souls, who both lived under the family roof. A taste for art early developed itself in him, and his first systematic instruction was received from Langlois at Cherbourg, where he was sent in 1832. His progress was such that he was granted a small pension by the Municipal Council to enable him to pursue his studies in Paris. Thither he went in 1837, and entered the studio of Delaroche, where Diaz and Rosseau were among his fellow-pupils. His first appearance at the Salon was in 1840, when he exhibited a portrait. In the same year he returned to Normandy, and for some time earned a living by painting portraits at Cherbourg. While thus engaged he met his first wife, whom he married in 1841. He went back to Paris in the next year to renew his struggles, which were increased by the ill-health of his wife, who died after a short married life of three years. Returning once more to Normandy, he entered the married state again, and his second wife proved a devoted companion. The newly-married couple spent some time at Havre, where he earned a scanty subsistence by painting portraits, small genre pictures, &c. He sought Paris again in December 1845. This was an important period in the development of his art. Still under the influence of the Delaroche studio, he wavered for some time between historical and peasant-figure painting. The appearance of 'The Winnower' in 1848 and of 'The Sower' in 1850 showed his true vocation, and henceforth he adhered strictly to subjects taken from peasant life. In 1849 he removed from Paris to Barbizon, a village in the beautiful Fontainebleau country with which his name became inseparably connected. He settled in a peasant's cottage of three rooms, which he gradually enlarged to meet the requirements of his growing family. Here, in the midst of the peasant life so dear to him, he found no lack of congenial subjects. His circumstances for many years continued straitened. His pictures only brought small prices, and were but little appreciated, save by a few. He was awarded a second-class medal at the Salon of 1853. His masterpiece, 'L'Angelus du Soir,' was exhibited at the Salon of 1859. Its first sale was to an American for 1500 francs; its last, to M. Chauchard of Paris for 800,000 francs! He travelled through Southern France and Switzerland, and, as a result, landscape came to play a more important part in his compositions. In 1867 he was awarded a first-class medal at the Paris Universal Exhibition, and he also received the decoration of the Legion of Honour. Since his death his works have fetched enormous prices, but his widow and family were left comparatively poor, and were granted a pension of 1200 francs by the State. The Franco-German War, 1870-1871 scattered the artist community at Barbizon. Early in 1872 he exhibited one of his most striking pictures, 'The Vinedresser Resting.' The following year he was commissioned to decorate one of the chapels in the Pantheon. In 1874 his strength began to fail. "It is such a pity," he said, "I should so much like to go on working a little longer." He was a devout Catholic, a model husband, and a devoted father to his large family. He died at Barbizon on January 20, 1875, living to the end the simple peasant life he loved so well. The following is a list of some of his works:

Paris.	*M. Chauchard.*	The Angelus. 1859.
,,	,,	The Winnower. 1848.
,,	*Louvre.*	The Gleaners. 1857.
,,	,,	The Hay-binders. 1851.
,,	,,	Women Bathing. 1846.
,,	,,	Washer-women. 1868.
,,	*M. Bellino.*	Shepherd and Sheep (moonlight). 1853.
,,	*M. Hecht.*	The Pig-killers. 1867.
Cherbourg.	*Museum.*	Portrait of M. Javain. 1841.
,,	,,	Moses. 1845.
Marseilles.	,,	A Mother. 1861.
Montpellier.	,,	Offering to Pan. 1845.
Bourg-en-Bresse	,,	Woman pasturing a Cow. 1859.
London.	*H. M. the King.*	The Castle of Bricquebec. 1854.
,,	*Victoria and Albert Museum.*	Wood-Sawyers.
,,	,,	A Shepherdess.
,,	*Mr. J. R. Burnett.*	Motherhood. 1862.
,,	*Mr. A. J. Young.*	Shepherdess Knitting.
,,	,,	A Strong Man.
,,	*Mr. G. S. Forbes.*	Love the Conqueror. 1840.
Glasgow.	*Mr. J. Donald.*	Going to work. 1854.
,,	*Sir John Day.*	Goose Girl. 1867.
Copenhagen.	*Carlsberg Glyptothek.*	Death and the Woodcutter. 1859.
Brussels.	*M. E. Otlet.*	Œdipus taken from the Tree. 1847.
,,	*M. Van den Eynde.*	The Man with the Hoe. 1863.
,,	*Mr. T. Eastman Chase.*	The Gatherer of Beans. 1845.
New York.	*Mrs. W. H. Vanderbilt.*	The Sower. 1850.
,,	,,	Woman carrying Buckets. 1856.
,,	*Mr. W. Rockfeller.*	Peasant grafting a Tree. 1855.
,,	,,	The (Great) Shepherdess. 1859.
,,	*Mr. E. J. Seney.*	Waiting. 1861.
,,	*Mr. P. Stevens.*	Woman carding Wool. 1864
Boston.	*Mr. P. Brooks.*	Woman shearing a Sheep. 1853.
,,	*Mr. M. Brimmer.*	The Haymakers. 1853.
,,	*Mr. A. G. Shaw.*	Potato-planters. 1863.
Baltimore.	*Mr. J. W. Walters.*	The Potato Harvest. 1858.
,,	,,	Shepherdess and Flock. 1863.
Philadelphia.	*Mr. H. C. Gibson.*	Shepherd and Flock. 1855.
Washington.	*Mr. A. Leitner.*	Knitting Lesson. 1869.
Boston.	*Museum.*	Shepherdess seated.

E. S.

MILLIN-DUPERREUX, ALEXANDRE LOUIS ROBERT, a French landscape painter, born in Paris in 1764. He studied under Huet and Valenciennes, and devoted himself to "historic" landscape. Excursions to the south of France, Switzerland, Italy, and Spain furnished subjects for his brush. The Pyrenees had an especial attraction for him, and he spent nearly seven years amidst their rugged

Durant-Ruel, photo. Louvre, Paris.

The Gleaners.

From the painting by J. F. Millet.

Swan Electric Engraving Co.

scenery. In some of his pictures the figures were introduced by a Flemish painter named De Masne. He died in 1843.

MILLINGTON, JAMES HEATH, a subject and miniature painter, born at Cork early in the 19th century. He entered in 1826 the schools of the Academy, where in his later years he became Curator of the Painting School. He exhibited up to 1870, and died in 1873.

MILLINGTON. See MANNIN.

MILLOT, E., a French portrait painter, pupil of Largillière, who died in 1756. He was a member of the old academy of St. Luke, Paris.

MILLS, ALFRED, an English wood engraver, born in 1776. He was employed on the illustrations for children's books, such as 'Pictures of Grecian History' (1812). He died at Walworth in 1833.

MILN, ROBERT, engraved some plates of Scottish antiquities for a book published at Edinburgh in 1710, entitled 'Miscellanea quædam Eruditæ Antiquitatis.'

MILOCCO, ANTONIO, an Italian painter of the 18th century. He was a native of Turin, and painted historical subjects.

MILON, ALEXIS PIERRE, a French painter of landscapes and interiors, was born at Rouen in 1784. He was a pupil of David and Bertin. Among his better works we may name a view of the 'Belfry and Markets of Lillebonne,' and one of the 'Val de Grâce, Paris.'

MILOT, an engraver mentioned by Strutt, who resided at Antwerp about 1620, and is said to have worked for the booksellers only.

MILTON, JOHN, an English landscape and marine painter in the latter part of the 18th century. He exhibited from 1769 to 1771 at the Free Society of Artists. His known works are:

A Strong Gale.
The English Setter.
Six Dockyard Views.

MILTON, THOMAS, an English landscape engraver, born about 1743. He had a good practice in London, and subsequently in Dublin, and was a governor of the Society of Engravers. His grandfather was brother to the poet Milton. He died at Bristol in 1827. Specimens of his work are to be found in:

'Views of Seats in Ireland.' 1783.
Mayer's 'Views in Egypt.' 1801.

MILTON, WILLIAM, an engraver who practised in London, and was chiefly employed by the booksellers. He died in 1790 at Lambeth.

MILVIUS. See KYTE.

MILWITZ, BARTOLOMÄUS, a native of Dantzig, who painted interiors, &c. The Katharinen Kirche of Dantzic possesses an 'Entry of Christ into Jerusalem' by him, signed B. M. W. It is Dutch in style. Milwitz died in 1655.

MIMAULT, a French historical and portrait painter, born at Aix. He was a pupil of Aloysius Finsonius. In the church of the Magdalen at Aix is a picture of the 'Baptism of Christ,' signed by him and dated 1625.

MIÑANA, Fray JOSEF, of the Order of the Trinity, was born at Valencia in 1671, and successfully cultivated both art and literature. He studied painting at Naples, and executed for his convent, at Murviedro, two pictures for the high altar commended by Cean Bermudez. Besides several letters and papers on Valencian antiquities, he wrote a Latin continuation of Mariana's 'History of Spain.' In 1704 he obtained the chair of rhetoric at Valencia University, and died in the monastery of Our Lady of Succour in 1730.

MINARDI, TOMMASO, painter and designer, was born at Faenza in 1787. He was a member of the Academy of St. Luke at Rome, and was the head of the so-called Purists, who hoped to restore the simplicity of the old masters. He made drawings of the 'Last Judgment,' after Michelangelo, and of the 'Laocoon.' He also worked much at restoration in the churches of his native town. He died at Rome in 1871.

MINAYA. See VELAZQUEZ MINAYA.

MINAZZI, JACQUES, a designer of the English school, who died in 1865.

MIND, GODFRIED, a Swiss painter, was born at Berne in 1768. He was a pupil of Freudenberger. He painted chiefly in water-colours, and his subjects were mostly cats, for which he had an extraordinary affection. His body was diseased, his character eccentric, and his conduct not that of a good citizen, but his talent as an artist was considerable. He died in 1814.

MINDERHOUT, HENRY VAN, son of John, born at Rotterdam in 1632; settled at Bruges in 1661; admitted free master into the Guild of St. Luke, February 26, 1662. On February 3, 1664, he married Margaret Van den Broucke. After her death he removed to Antwerp on February 28, 1672, and joined the Guild there. On August 29, 1673, he married Anne Victoria Claus, who bore him two sons. He died July 22, 1696, and was buried in the Dominican friars' church.

Bruges.	*Museum.*	View of the Harbour.	*1663.*
,,	*Cathedral.*	The Battle of Lepanto.	
Antwerp.	*Museum.*	Harbour of the Levant.	1675.

W. H. J. W.

MINDERHOUT, WILLIAM AUGUSTINE VAN, second son of Henry, born August 28, 1680; settled in Moravia, where he died May 31, 1752. W. H. J. W.

MINDERICK, JAN VAN, a painter of the Flemish school, was born at Santen in the first quarter of the sixteenth century. He was made a citizen of Antwerp in 1553.

MINERDORFF, F. In the Lille Museum there is a 'Death of Peter Martyr' signed with this name and dated 1629.

MINGA, ANDREA DEL, an historical and portrait painter, who lived at Florence. He was a pupil of Ridolfo Ghirlandaio, and died after 1568. The Pitti collection contains a 'Creation of Eve' and an 'Adam and Eve driven out of Paradise' by him, both from designs by Baccio Bandinelli.

MINGACCINO. See SANTI, DOM.

MINGOT, TEODOSIO, was a native of Catalonia, born in 1551, and was a disciple of Gaspar Becerra. He is erroneously stated by Palomino to have studied at Rome under Michelangelo, who died when he was only thirteen years of age. He is believed, however, to have visited Italy. He was employed by Philip II. in the palace of the Pardo, where his principal works perished in the conflagration by which that edifice was destroyed. He died in 1590.

MINGUET, ANDREAS, a still-life painter of the Flemish school, was born in 1818. He was a pupil of G. Wappers. He died in 1860.

MINGUET, PABLO, was a Spanish engraver who furnished the title-page and other plates to Rodriguez's work on Polygraphy (Madrid, 1737).

MINI, ANTONIO, was an historical and portrait painter of the 16th century, who resided at

Florence. He was a pupil of Michelangelo, but had little talent. He went to France, where he died.

MINIATI, BARTOLOMMEO, a native of Florence, who flourished in the 16th century. He painted portraits and historical subjects, and assisted Rosso in his works at Fontainebleau.

MINIERA, BIAGIO, an historical painter, was born at Ascoli in 1697. He was a pupil of Maratti, and died in 1755.

MINNE, JAN BAPTIST, was born at Wacken in West Flanders in 1734. He was a pupil of Gerraerts, but finished his studies in Paris. He painted historical subjects. In 1764 he received a prize at the Antwerp Academy. He died in 1817.

MINNEBROER, FRANS. See CRABBE.

MINNITI. See MINUTI.

MINO DA TURRITA, called Frate MINO, was a famous painter of mosaics in 1225, and was called Turrita from his birthplace, near Siena. He worked in Florence, Rome, and Pisa. His mosaic in S. Andrea, Florence, is inscribed: *Viginte quinque Christi cum mille ducentis.*

MINORELLO, FRANCESCO, an Italian historical painter, was born at Este in 1624. He was a pupil of Luca Ferrari, and died in 1657.

MINOZZI, BERNARDINO, an Italian landscape painter, was born at Bologna in 1699. He was a pupil of Ferrajuolo and Cavazzoni. He had a son, INNOCENZIO, a painter, who died in 1817. Bernardino died in 1769.

MINTROP, THEODOR, a German historical painter, born at Barkenhofen, near Verden, on the Ruhr, in 1814. Being drawn for the army he visited Münster and Cologne, where for the first time his real bent was betrayed by the effect worked upon him by the works of art in those cities. By the help of E. Geselschap, he entered the Dusseldorf Academy and studied under Sohn. The subjects he treated were chiefly of a religious and monumental class, but in Cologne he carried out several decorative works in private houses. Unfortunately his early life in the country had unfitted him for the sedentary habits of a painter, and both his art and his health suffered in consequence. He died in 1870. Among his better works we may name:

Düsseldorf. *Gallery.* Virgin and Child, and St. John
Verden. *Church.* A Holy Conversation.
Christ and St. John with Angels.
The Murder of The Innocents.
The Sermon on The Mount.

MINUCCIO, a history and portrait painter, called sometimes MINO, Ser MINO DI SIMONE, and Maestro MINO. He executed a fresco in the Justice Hall of Siena in 1287, representing the 'Virgin and Child on a throne, surrounded by Angels,' with a dais held up by the apostles. It is very good work for its time.

MINUTI, MARIO, an Italian historical painter, born at Syracuse in 1577. He was a pupil of Caravaggio, with whom he worked at Rome. He lived chiefly at Messina, and died in 1640.

MINZOCCHI, FRANCESCO, called IL VECCHIO DI SAN BERNARDO, was born at Forli about 1513. He formed his first manner by studying the works of Marco Palmezzano, whose stiffness and formality are visible in his first productions, particularly in his picture of the 'Crucifixion,' at the Osservanti. He afterwards took Girolamo Genga and Pordenone for his models. Among his best works are the 'Sacrifice of Melchizedek' and the 'Miracle of the Manna,' in a chapel at Loretto; a fresco in the church of Santa Maria della Grata, at Forli, is too vulgar in conception to be pleasing. Minzocchi died in 1574. He left two sons, PIETRO PAOLO and SEBASTIANO, who painted history, but were far inferior to their father.

MIO, GIOVANNI DE, called FRATINA, was an historical painter of Vicenza, who flourished in 1556.

MIOEN, B., a Dutch historical painter, born at Cortemarck in East Flanders. He died in 1851. His two best pictures are:

St. François Xavier. (*Roulers.*)
Sacred Heart. (*Lichtervelde.*)

MIOZZI, NICCOLO, an Italian historical painter, who flourished in 1670. He was a pupil of Carpioni. A MARC-ANTONIO MIOZZI was working at the same time as Niccolo.

MIRADORI, LUIGI, was a native of Genoa, whence he has been called IL GENOVESINO, and flourished from the year 1639 till 1647. After learning the first principles of art in his native city, he went to Cremona about the beginning of the 17th century, where he studied after the works of Panfilo Nuvolone. He afterwards adopted a style which bears some resemblance to that of the Carracci. His works are highly esteemed throughout Lombardy, particularly at Cremona, where he chiefly resided. He frequently made choice of, and was the most successful in, the most terrific subjects he could select. Among his most esteemed works are:

Cremona. *S. Clemente.* St. John Damascenus.
Milan. *Casa Borri.* Punishment of Conspirators.
Piacenza. *Merch. Guild.* Pietà.

MIRANDA, CARREÑO. See CARREÑO DE MIRANDA.

MIRANDA, JUAN GARCIA. See GARCIA MIRANDA.

MIRANDA, PEDRO RODRIGEUZ and FRANCISCO. See RODRIGUEZ MIRANDA.

MIRANDOLESE, IL. See PALTRONIERI.

MIRBEL, LIZINSKA AIMÉE ZOE, was a French miniature painter, born at Cherbourg in 1796, whose maiden name was RUE. Louis XVIII. appointed her miniature painter to his court. She died in 1849.

MIRE. See LEMIRE.

MIRETI (or MIRETTO), GIROLAMO, was a portrait and historical painter of Padua, who flourished in the 15th century.

MIRETTO, GIOVANNI, is the reputed author of some frescoes in the Sala della Ragione, at Padua, representing the months and planets, treated allegorically, the apostles, and other personages, mythical and real—making in all nearly 400 pictures of wonderful incomprehensibility. They are supposed to have been executed in the early half of the 15th century. This Giovanni may have been a brother or other relation of Girolamo, who is called Moreto by Vasari.

MIREVELT. See MIEREVELT.

MIRI, LUDOVICO, a designer, painter, and engraver of Rome in the 18th century, made drawings about 1778 of the wall paintings discovered in the Baths of Titus, which he afterwards etched, besides several ceiling pieces after Raphael in the Villa Madama, and others in the Villa Hadriana, in the Baths of Livia, and in the Farnese Garden.

MIRICENYS. See MERICA.

MIRON, ANTON, (MIROV, or MIRULEUS,) is a Flemish painter, whose works are extremely rare. Those in existence display much merit; they are, for the most part, landscapes ornamented with scenes from sacred history, and occasionally with subjects of a sporting character, or in the style of Jan Brueghel. Mention may be made of

a landscape with the conversion of St. Paul in the Vienna Gallery, and a landscape with a duck-hunting scene, dated 1653, in the Berlin Gallery. Several of his views in the neighbourhood of the Schwalbach Spa have been engraved by M. Merian. The following among his works may also be mentioned:

Berlin.	*Museum.*	A scene in a Forest with Duck-Hunters. 1653.
Copenhagen.	*Gallery.*	A Landscape.
Gotha.	„	A Forest Landscape with Hunters. 1614.
Madrid.	„	Hagar and Ishmael.
Petersburg.	*Hermitage.*	Hermits in the Forest.
„	„	Village on Fire.
Schleissheim.	*Gallery.*	The Interior of a Wood with the Temptation of Christ.
Vienna.	*Gallery.*	A Landscape with the Conversion of St Paul.

MIROSLAW, is the author of some miniatures in a manuscript entitled 'Mater verborum,' of the date 1102, in the Museum at Prague.

MIRUOLI, GIROLAMO, according to Vasari, was a native of the Romagna, and flourished about the year 1570. He was a disciple of Pellegrino Tibaldi, and was a reputable painter of history. There are some frescoes by him in the church of the Servi at Bologna. He also distinguished himself at Parma and Modena, where he was employed by the Duke, and died painter to the court.

MISCIROLI, TOMMASO, an historical painter, born at Faenza in 1636. He studied without a master, and was called 'The peasant painter.' He died in 1699.

MISEROTTI, DOMENICO, is mentioned by Strutt as the engraver of several plates for the collection of prints from the paintings in the gallery of the Grand Duke of Tuscany. He flourished about 1750, or rather later.

MITAN, JAMES, an English engraver, born in London in 1776. He received instruction from Agar, from Cheeseman, and in the schools of the Academy. He obtained an excellent practice, and in his later years devoted himself to architecture. He died in 1822. Specimens of his work will be found in:

Inchbald's 'British Theatre.' 1808.
Smirke's 'Don Quixote.'
Stothard's 'Irish Melodies.'
Dibdin's 'Bibliographical Tour.' 1821.

MITAN, S., was brother and pupil of James Mitan. He engraved for Batty's 'Views of France,' and was employed by Messrs. Ackerman.

MITCHELL, JOHN, a Scotch engraver, born in 1791, who practised in Edinburgh, and died in 1852. His best known plates are:

Alfred in the Neatherd's Cottage; *after Wilkie.*
The Rat-catchers; *after the same.*

MITCHELL, ROBERT, born 1820, died 1873, a mezzotint engraver whose chief claim to fame rests upon his engravings of many of the works of Landseer, which he etched with great skill.

MITCHELL, THOMAS, an English marine painter in the latter part of the 18th century, who held appointments in the dockyards, and practised art as an amateur. He exhibited at the Academy from 1774 to 1789.

MITELLI, AGOSTINO, (or METELLI,) was born at Battidizzo, near Bologna, in 1609. He received his first education at the school of the Carracci in Bologna, and studied perspective and architecture under Falcetta, and afterwards painting under Miniati and Dentone. With this last artist he visited Parma in 1627, and painted for the theatre at Bologna. After the death of Dentone he attached himself to Michelangelo Colonna, in conjunction with whom he painted the decorations of the archiepiscopal palace at Ravenna, sometimes designing the figures, and sometimes the perspectives; but he afterwards devoted himself entirely to the latter. His intimacy with Colonna lasted twenty-four years, and was only terminated by his death. Of the numerous works of the pair at Bologna, the most admired are the Capella del Rosario and the saloon in the Palazzo Caprara. They equally distinguished themselves at Parma, Modena, and Genoa. In 1674 they were invited to the court of Spain by Philip IV., where they ornamented the palaces with some of their finest works, particularly a grand saloon, in which Colonna introduced the fable of Pandora. Mitelli died at Madrid in 1660. We have twenty-four spirited vignettes by this master, consisting chiefly of architectural ornaments; and a set of forty-eight friezes, dated 1645.

MITELLI, GIUSEPPE MARIA, (METELLI,) the son of Agostino Mitelli, was born at Bologna in 1634. After receiving some instruction from his father, he entered the school of Flaminio Torre. He painted historical subjects, and occasionally introduced figures into the perspective views of Agostino. There are several of his pictures in the churches at Bologna, of which the most worthy of notice are, 'St. Riniero healing the Sick,' in Santa Maria della Vita; a 'Pietà' in the Annunziata; and 'Christ taken in the Garden' at the Cappuccini. He was more distinguished as an engraver than as a painter, and has etched a great variety of plates from his own designs and after some of the most celebrated of the Italian masters. He died in 1718. Bartsch describes 162 pieces by him, and Nagler has increased the number.

The following are his principal works:

A set of twelve plates, after the most esteemed pictures in the churches at Bologna.
The history of Æneas, in twenty plates; *after the pictures by the Carracci,* in the Palazzo Favi, at Bologna.
The Cries of Bologna, in forty-one prints; *after Ann. Carracci.*
The Adoration of the Shepherds, called the *Notte; after Correggio.*
The Martyrdom of St. Erasmus; *after Poussin.*
David and Goliath; *after Titian.*
The finding of the Cross; *after Tintoretto.*
The Rich Man and Lazarus; *after Paolo Veronese.*
The twenty-four Hours of Human Felicity. There are two additional prints, making a set of twenty-six, probably from his own designs. They were published at Bologna in 1675, and are now become scarce.

MOALLE, LOYS, a French historical painter and native of Peronne, who flourished about 1475. In 1510 he was working at Valenciennes.

MOCETTO, GIROLAMO, (MOZETTO,) was living between the 15th and 16th centuries, and was both a painter and a famous engraver. He was a pupil and journeyman of Giovanni Bellini, and painted the 'Virgin and Child between SS. Biagio and Giuliana,' in the chapel of San Biagio, Verona; a 'Madonna and Child' in the Gallery of Vicenza; and a 'Portrait of a Man' in the Gallery of Modena. His engravings date from 1490 to 1514. As to the dates of his birth or death there is no certainty. His principal engravings are:

Battle of the Israelites and Amalekites.
Judith.
St. John the Baptist in the Desert.
Baptism of Christ

Resurrection of Christ.
The Virgin on the Throne.
The Virgin in Glory.
Bacchus.
Triumph of Neptune.
Calumny of Apelles.

MOCHETTI, ALESSANDRO, an engraver, was born at Rome about 1760. He studied under Volpone, and executed several excellent plates. He died about 1812.

MOCK, JOHANN SAMUEL, court painter to King August of Saxony and Poland. He died about 1738.

MOCK, J. J., a topographical draughtsman, was born at Herisau in 1776. He drew several Swiss views. He died in 1824.

MODALULPHE, a painter who flourished in France in the 9th century.

MODENA, ANT. DA. See BEGARELLI.

MODENA, BARNABA DA, who has been mistakenly called SERAFINI, and confused with Serafino dei Serafini, flourished in the 14th century, and seems to have passed much of his time in Piedmont and Pisa. There are no records existing concerning his birth or death, and very little is known of his life. He was a contemporary of Tommaso da Modena, and was sent for by the Pisan authorities to finish the frescoes of St. Ranieri in the Campo Santo in 1380, though no evidences of his workmanship can now be found there. Of two altar-pieces in the church of San Francesco one alone remains. An altar-piece, formerly in the monastery of San Giovanni del Fiero, which represents an enthroned life-size 'Virgin and Child with eight Angels,' and is now in the Academy of Pisa, and an unsigned altar-piece in the sacristy of Ripoli, four miles from Padua, are all that attest his visit there. There also remain by him:

Berlin.	*Gallery.*	Virgin and Child; *signed, and dated* 1369.
Frankfort.	*Staedel Gall.*	Virgin and Child, half-length; *signed* Barnabas da Mutina pinxit, anno 1367.

MODENA, MARTINO DA, a miniature painter of the latter half of the 15th century, was the son of Giorgio, and grandson of Alberto, of Germany.

MODENA, NIC. DA. See ROSEX.

MODENA, PELLEGRINO DA. See ARETUSI.

MODENA, TOM. DA. See RABISINO.

MODESTUS, a monk who worked as a miniaturist at St. Gall, in the ninth century.

MODIGLIANI, FRANCESCO, was a native of Forli, and flourished about the year 1600. He is said to have been a pupil of Pontormo. Lanzi notices some of his works at Urbino, where he is called 'Francesco da Forli,' representing a 'Deposition from the Cross,' and some frescoes in the church of Santa Lucia. But his best productions are at the Osservanti at Forli, and in the church of Santa Maria del Rosario; they are subjects from the Old Testament, among which are 'Adam and Eve driven from Paradise,' the 'Deluge,' the 'Tower of Babel,' and others.

MODONINO, GIOVANNI BATTISTA, painter, was a native of Modena. He painted architecture with some success at Rome, and died at Naples of the plague in 1656.

MOECHSELKIRCHEL, GABRIEL, a German historical painter, who flourished at Munich in 1470. At Schleissheim there are two pictures of 'Christ bearing His Cross,' and 'The Crucifixion.'

MOEGLICH, ANDREAS LEONHARD engraver, was born at Nuremberg in 1742. He studied first alone, but afterwards entered the school of Preissler. His first works were vignettes and small portraits, which were succeeded by a few plates on a larger scale. He died about 1810.

MOELART, JAKOB, was born at Dordrecht in 1649, and was for some time a scholar of Nicolas Maas. His progress under that master was considerable, and he proved a reputable painter both of history and portraits. Of his historical works, Houbraken particularly commends his pictures of 'Moses striking the Rock' and the 'Destruction of Pharaoh and his Host.' He died in 1727.

MOENCH, CHARLES VICTOIRE FREDERIC, a French historical and decorative painter, born in Paris in 1784. He was a pupil of Girodet. He exhibited at the Salon in 1810, and obtained a medal in 1817. Several years were spent at Rome, and on his return he was much patronized by the Orleans family. The restoration of the paintings in the chapel at Versailles was entrusted to him, and he executed some decorative works in the Diana Gallery at Fontainebleau. He died in 1867. Among his works are:

Diana and Actæon.
The Holy Family.
The Birth of *Venus.*
Susanna *at the* Bath.
The wife of King Candaules, &c.

MOENS, ARNOLD, a painter and sculptor, who flourished at Brussels in 1447. He was attached to the Brotherhood of St. Eloi in that year.

MOENS, E. H., a Dutch painter, was born at Middlebourg in the 17th century. He accompanied Abraham Genoels to Rome, and *in* 1674 was admitted into the Society of Foreign Painters in that city.

MOERE. See VAN DER MOERE.

MOERENHOUT, JOSEF JOSSE, a Flemish landscape painter, was born at Eeckeren near Antwerp in 1801. He was a pupil of Horace Vernet, and painted chiefly horses and winter scenes. Specimens of his works are to be found at Haarlem and Munich. He died in 1875.

MOERMAN, ALBERT, a Flemish landscape painter, born in 1808. He was a pupil of P. F. de Noter. He died in 1857.

MOERMANS, JAKOB, was a Flemish painter, born in 1602. In 1621-2 he was a pupil of Rubens at Antwerp, and in the same year free of the Guild. He was one of the three artists named by Rubens in his will to superintend the sale of his pictures. He was accidentally drowned in the canal at Antwerp in 1653.

MOEUSE, JAN DE, a Flemish historical painter, who flourished at Liege in the 16th century.

MOEYAERT. See MOIJART.

MOFFEI, C. F., is mentioned by Strutt as the author of a coarse etching representing the 'Death of St. Francis.'

MOGALLI, COSMO, an Italian designer and engraver, was born at Florence in 1667. He was instructed in design by Giovanni Battista Foggini, a Florentine sculptor, and applied himself chiefly to engraving. He died in 1730. He executed part of the plates for a book of Etruscan antiquities, published at Florence in 1724, by Thomas Dempster; and was employed, in conjunction with Antonio Lorenzini and others, to engrave the plates for the 'Museo Fiorentino.' We have also some prints by him, after Santi di Tito, F. Perucci,

and others. He signed his works *C. M. sculp.* or *C. M. S.* The following are from pictures in the Florentine Gallery.

The Holy Family reposing; *after Albani;* circular.
Apollo and Marsyas; *after Guercino.*
The Magdalen carried up to Heaven by an Angel; *after Guido Cagnacci.*
The Holy Family; *after Correggio.*
Eve presenting the Apple to Adam; *after Carlo Cagliari.*
Adam and Eve driven from Paradise; *after the same.*
Christ and the Disciples at Emmaus; *after Palma.*
The Marriage of St. Catherine; *after Fra Bartolommeo.*
David and Bathsheba; *after Salviati.*
The Annunciation; *after Andrea del Sarto.*
The Adoration of the Shepherds; *after Titian.*
A Bacchanalian Dance; *after the same.*
Philip II., King of Spain; *after the same.*

MOGALLI, NICCOLÒ, the son of Cosmo Mogalli, was born at Florence in 1723. After learning the principles of design under Francesco Conti, he was instructed in engraving by J. D. Picchiante. About the year 1750 he went to Rome, where he resided several years, and was employed by the celebrated Winkelmann to engrave, from the designs of Casanova, the plates for his work entitled, 'Monumenti antichi, inediti, spiegati ed illustrati da Giovanni Winkelmann. Roma, 1767.' He with his sister THERESA MOGALLI engraved some plates for the 'Museo Fiorentino,' and for the 'Cabinetto di Portici.'

MOGFORD, JOHN, has been a copious exhibitor at the Royal Academy and other Galleries since 1846, when his 'Brisk Breeze off the Coast of Brittany' appeared. He became an Associate of the New Water-Colour Society in 1866, and a member in 1867. He chose marine and rocky coast scenery, painting a good deal in Cornwall. He died in 1885 in his sixty-fourth year.

MOGFORD, THOMAS, born 1809, was a native of Devonshire, residing at Exeter. From 1838 to 1854 he was an exhibitor of portraits and subject pictures at the Royal Academy. After the latter date he fell into bad health, and died at Guernsey in 1868.

MOHEDANO, ANTONIO, a Spanish historical painter in fresco, and considered one of the best painters of Andalusia, was born at Antequerra in 1561. He studied under the celebrated Pablo de Céspedes, but preferring fresco to painting in oil, he devoted himself to that, and became the most eminent artist of his time. He painted fruit and ornaments with equal skill, and successfully imitated the grotesques in the Loggie of the Vatican by Giovanni da Udine. He left many proofs of his merit as a painter, particularly in four pictures for the convent of San Francisco de Sevilla, and in the frescoes painted at the same place in conjunction with Alonso Vazquez. In the latter part of his life he returned to Lucena, where he finished the pictures for the great altar of the cathedral of that city, and died there in 1625. Mohedano had also a talent for poetry, of which specimens may be seen in 'Flores de poetas ilustres de Espana,' published by his friend Pedro Espinosa in 1605.

MOHR, J., a German landscape and marine painter, was born at Munich in 1808, and died in 1844. There is by him in the Copenhagen Gallery a 'View of the Sea near Kiel.'

MOIJART (or MOEYAERT), NICOLAES CORNELISZ, a Dutch painter, was born at Amsterdam (?) shortly before 1600. He was enrolled in the guild in that city in 1624. He may be looked upon as one of those who prepared the way for Rembrandt, for he painted with a full brush and with much vigour of light and shade. His subjects are portraits, landscapes, animals and genre. Among his direct pupils must be reckoned Berchem, J. van der Does, and Solomon Koninck. Moijart visited Italy, where he came for a time under the influence of Elzheimer. His death is thought to have taken place in 1669. Among his pictures we may name:

Amsterdam.	*Museum.*	The Choice of a Lover.
"	"	A Portrait Group of 'Regents.'
Brunswick.	"	The Calling of Matthew.
The Hague.	"	Biblical Scene.
"	"	Triumph of Silenus.
"	"	Mercury and Herse.
Stockholm.	"	St. John the Baptist Preaching. (*Signed: Cl. Mooyaert fc.* 1631.)
"	"	Flight of the Angel from Tobit's Family (?).

MOILLON, ISAAC, a French historical painter, born in Paris in 1615. He was a son of NICOLAS MOILLON, a landscape painter. He was admitted into the Academy in 1663, and died in 1673.

MOINE. See LEMOINE.

MOIRON, VAN DER. See VAN DER MOIRON.

MOISY, ALEXANDER, an engraver, born in Paris in 1763. He engraved architectural pieces and ornaments. He died about 1832.

MOITTE, FRANÇOIS AUGUSTE, the son and pupil of Pierre Etienne Moitte, was born in Paris about the year 1748. We have by him several plates after Greuze and other masters; among them the following:

A pair, Poetry and Painting; *after Greuze.*
A Flemish Repast; *after Jordaens.*

MOITTE, PIERRE ETIENNE, a French engraver, was born in Paris in 1722. He was a pupil of Beauvarlet, and engraved several portraits and various other subjects in a clear, neat style. His most important works were the plates he executed after pictures in the Dresden Gallery, and in the cabinet of Count Bruhl. For his portrait of Restout he was in 1771 admitted to the Paris Academy, and afterwards appointed engraver to the king. He died in Paris in 1780. His daughter ROSE ANGELIQUE also engraved. The following prints by him may be named:

PORTRAITS.

J. Restout, Painter to the King; *after De Latour.*
Charles Jean François Hénault, Historian; *after St Aubin.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Andrea del Sarto;* (Dresden Collection).
Another Holy Family; *after F. Vanni;* the same.
The Marriage of St. Catharine; *after Correggio.*
Christ praying on the Mount of Olives; *after the same.*
A Halt of Travellers; *after Wouwerman.*
The Watering-place; *after the same.*
The Dutch Cook; *after Gerard Dou.*
The Fish-woman; *after the same.*
Æneas saving his Family from the Burning of Troy; *after M. Corneille.*
The Triumph of Venus; *after Boucher.*
The Pleasures of Summer; *after the same.*
Several Prints after *Greuze, Cochin,* and other masters.

MOJETTA, VINCENZIO, an Italian historical painter, born at Caravaggio. He flourished at Milan about 1500, and is mentioned in P. Morigia's book on the Milanese nobility.

MOL, ARNOLD DE, was a Flemish painter, who

flourished at Bruges in the 15th century. He was entered in the Guild register in 1450.

MOL, GILLES DE, a Flemish painter, who worked for the Dukes of Burgundy in 1386-7.

MOL, JAN BAPTIST VAN, is known only as a contemporary and imitator of Rembrandt. He is believed to have engraved some plates.

MOL, PIETER VAN, a portrait and historical painter, born at Antwerp in 1599. He was a pupil of Siger van den Grave, and received lessons from A. Wolfaerts. In 1622 he was received into the Corporation of St. Luke in Antwerp. In 1631 he was in Paris, where he was appointed painter to the Queen, Anne of Austria. In 1640 he married, in Paris, Anna van der Burch, the daughter of a Flemish engraver, and by her had eight children in eight years. In 1648 he was one of the founders of the Royal Academy of Painting and Sculpture of France. He died in 1660. There is a portrait by Mol in the La Caze collection in the Louvre. At Lille there is a 'Descent from the Cross.'

MOL, WOUTERUS, a Dutch genre and historical painter, was born at Haarlem in 1786. He was a pupil of H. van Brussel and of David. He died in 1858. Of his chief works are:

Amsterdam.	Ecce Homo.
Antwerp.	Adoration of the Magi.
Berlin.	Isaac blessing Jacob.
Copenhagen.	Head of St. John the Baptist.
Paris.	A dead Christ.

MOLA, GIOVANNI BATTISTA DI FRANCIA, (MOLLO, or MOLLY,) painter and etcher, was born at Besançon in 1616. He studied in Paris under Vouet, and executed with Pietro Francesco Mola a copy for Cardinal Bichi of a painting by Paolo Veronese at Venice. After this he went to Rome, where he became a disciple of Albani in 1650. He composed in the style of that master, but his colouring is more vigorous and bolder. He died at Rome in 1661. Of his paintings these were engraved:

The Portrait of Albani; *by St. Picart.*
A Landscape with the history of Hagar and Ishmael; *by J. Prou.*

He himself etched among others:

Judith with the Head of Holofernes.
Susannah in the Bath; *after Ann. Carracci.*
Atalanta.

MOLA, PIETRO FRANCESCO, was born at Coldre, in the Milanese, in 1612. He was the son of an architect, who placed him under the tuition of Prospero Orsi and Giuseppe Cesari d'Arpino, at Rome; but on his father going to Bologna on business, he accompanied him, and became a disciple of Francesco Albani. He afterwards went to Venice, where he studied the best productions of the great masters of the Venetian school. He returned to Rome in the pontificate of Innocent X., by whom he was employed in several considerable works, particularly a chapel in the church Del Gesù, where he painted in fresco 'St. Peter delivered from Prison,' and the 'Conversion of St. Paul,' which gained him great reputation. He was not less patronized by Alexander VII., for whom he painted a 'Joseph making himself known to his Brethren,' in the pontifical palace of Monte Cavallo. Afterwards he became President of the Academy of St. Luke, and worked for Queen Christina. Two of his best pictures are a 'St. John in the Wilderness,' and a 'St. Paul the Hermit,' in Santa Maria della Vita, at Milan. Mola died at Rome in 1668. Paintings by him are at Copenhagen, Dublin (National Gallery), London (the National Gallery), Munich, St. Petersburg, and Venice; also the following:

Dresden.	*Museum.*	Hero and Leander.
„	„	Dido.
„	„	Ceyx and Alcyone.
Florence.	*Uffizi.*	His own Portrait.
London.	*Burlington House (Dip. Gal.)*	Landscape, with the Temptation of Christ (*a fine example*).
Naples.	*Museum.*	St. Romualdus.
Paris.	*Louvre.*	Hagar in the Desert.
„	„	Preaching of John the Baptist.
„	„	Vision of St. Bruno.
Rome.	*Capitol.*	Hagar and Ishmael.
„	*Pal. Borghese.*	Delivery of St. Peter.
„	„ *Corsini.*	The Magdalene.

We have a few engravings by P. F. Mola, executed in a spirited style; the following are among them:

The Virgin suckling the Infant Jesus; *after his own design.*
The Holy Family, with Angels. This plate was first etched by Mola, and was afterwards finished with the graver by a clumsy, unskilful hand.
Joseph discovering himself to his Brethren. This print has been sometimes attributed to *Carlo Maratti.*
The Holy Family, with Angels presenting Flowers to the Infant Jesus; *after Albani.*
The Satyr's Family.

MOLANUS, M.: in the Dresden Gallery there is a landscape with a village and a group of trees, signed *M. Molanus* 1635, and in the collection of Mr. V. E. L. de Stuers (Hague), there are two landscapes with the same signature.

MOLD, JOHANN VAN, painter, was born in Flanders, and went to Seville, where he became a pupil of a local painter. He painted landscapes in a weakly florid style. He died about 1706.

MOLE, JOHN HENRY, water-colour painter, was a native of Newcastle-on-Tyne, and was born about 1814. He first exhibited in London in 1845 at the Royal Academy, and two years later became a member of the New Society of Painters in Water-Colours, of which body he was afterwards Vice-President. He was a frequent exhibitor for many years at the leading London Galleries. He died December 13, 1886.

MOLENAER, MOLINAER, &c.; the surname of a large family of artists of the Netherlandish school:—

MOLENAER, BARTHOLOMÄUS, entered the Guild in 1640.

MOLENAER, CORNELIS, called 'Scheele Neel' (that is, 'the squinter'), was born at Antwerp about 1540, and instructed by his father and step-father. His paintings were executed very rapidly, and without the maul-stick. He died at Amsterdam after 1591. There are by him:

Berlin.	*Museum.*	A Forest Scene.
Brunswick.		Three Landscapes, one of them dated 1591.
Christiania.		A Winter Landscape.
Madrid.		Three Sea-pieces.

MOLENAER, JAN, was a native of Haarlem, and painted village scenes, drunken quarrels, &c. He married in 1636, at Heemstede, JUDITH LEYSTER, herself a painter, who died in 1660. In 1647 he was living at Amsterdam, but his death occurred at Haarlem, in 1685.

MOLENAER, JAN JACOBSZ, was born at Haarlem in 1654. There is a picture signed by him in the Copenhagen Museum. The subject is a Dutch interior with a merry-making.

MOLENAER, JAN MIENSE, born at Haarlem, early in the 17th century. He painted country

JAN MIENSE MOLENAER

Woodbury Co. photo] MUSICAL PASTIME [*National Gallery*

scenes in the style of Steen and Brauwer. He was the best of the Molenaers. His colour was warm and clear; his touch spirited, and his humour full but seldom coarse. He died at Haarlem in 1668. The following is a list of some of his more accessible pictures:

Alton Towers.	„	A Tailor's Workshop.
Amsterdam.	*Museum.*	Peasant Musicians.
„	„	The Village School.
Berlin.	„	The Interior of an Inn.
Brunswick.	„	A Dentist. 1630
Copenhagen.	„	The Jealous Wife.
Dublin.	*Nat. Gall.*	Peasants teaching a Cat and Dog to dance.
Petersburg.	*Herm.*	A Peasant's Family.
Pommersfelden.	*Mus.*	A Scene with Peasants.
Rotterdam.	„	Village Concert.
„	„	Clarionet Player.
„	„	Village School.

He etched 'A Festival,' the 'Violinist' (both very rare), and a 'Pastry-cook with Children.'

MOLENAER, KLAES, was born at Haarlem in the 17th century, entered the Guild there in 1651, and painted landscapes in the manner of Izaak van Ostade and Dekker. He died at Haarlem in 1676. There are by him:

Petersburg.	*Hermitage.*	Skaters.
Rotterdam.	*Museum.*	The same subject.
„	„	A Bleaching-place.

MOLENBEKE, JAN VAN, a Flemish artist, and native of Louvain, who in 1433 was entrusted by the Abbess of Val Duc with the execution of an altar-piece for the convent church. He was still living in Louvain in 1438.

MOLES, PASCAL PETER, painter and engraver, was born at Madrid in 1740. He studied painting in his native city, and then went to Paris, where he studied engraving under Dupuis. He died at Madrid in 1776. Among his works are:

The Virgin and Child; *after Van Dyck.*
John the Baptist; *after Guido.*
St. Gregory; *after Vanloo.*

MOLIGNY, C. D., a French engraver, resided in Paris about the year 1760. He engraved several portraits, principally after Cochin, among them that of Jean Brute, Curé de St. Benoit.

MOLINA, MANUEL DE, was a Spanish painter, born at Jaen in 1614. He studied at Rome, and after returning to Spain entered the Capuchin convent at Jaen. He painted in the style of Sebastian Martinez, but with less talent. His portraits were much esteemed. He died in 1677.

MOLINARI. See MULINARI.

MOLINARI, ANTONIO, an Italian historical painter, was born at Venice in 1665. He studied under his father, Giovanni Battista Molinari, and afterwards went to the school of Zauchi. He painted a picture now in the Dresden Gallery of 'Psyche watching Eros asleep.' He was still working in 1727.

MOLINARI, GIOVANNI, an Italian portrait and historical painter, born at Savigliano in 1721. He was a pupil of Cl. Beaumont, and died in 1793. There are pictures by him at Turin, at Vercelli, and in many private collections in North Italy.

MOLINARI, GIOVANNI BATTISTA, an Italian historical painter, flourished in the middle of the 17th century. He was a pupil of Vecchia. At Dresden there is a 'Drunkenness of Noah' by him, and at Brunswick a 'Finding of Moses.'

MOLINEDO, a Danish painter, born at Copenhagen. He lived some time in Russia, but in 1780 returned to Copenhagen. He afterwards went to Spain, where he is said to have died.

MOLITOR, JOHANN PETER, was born at Westerburg near Coblenz in 1702. He first studied at Bonn, and afterwards went to Berlin and Dresden, and in 1734 settled at Prague. He painted first landscapes and peasant scenes, and afterwards fruits and flowers. In 1756 he went to Vienna, where he died in 1757.

MOLITOR, MARTIN VON, a landscape painter, designer, and engraver, who was born at Vienna, in 1759, and died in the same city in 1812, was a pupil of Christian Brand. His landscapes, both in oil and in water-colours, were much admired and sought for by amateurs and connoisseurs. He was a Knight of the Order of Leopold, custos of the royal court library, and a member of the Academy of Vienna. Some of his designs, representing cattle and sheep, have been engraved by Gabet, Duttenhofer, and Bartsch; these are distinguished by their initials, in addition to *M. M.* with which he marked his etchings; as for example, *M. M. inv. A. Btch f.—M. M. d. G. S.*, the last signifying *Martin von Molitor delineavit*, (François) *Gabet, sculpsit.* Of his paintings there are:

London.	*S. Kensington.*	Landscape.
Prague.	*Soc. Frds. of Art.*	Forest Road.
„	„	Cattle Piece.
„	„	Cottage in the Plain.
Vienna.	*Academy.*	Bridge in the Rossau country.

Of his etchings the most noteworthy are:

Farm-yard.
The young Sailor.
Forest Landscape with Cattle.

MOLLER, ANDREAS, portrait and historical painter, was born at Copenhagen in 1683. In the Gallery there is a portrait of Marshal Saxe by this artist, as well as a copy of Robert Walker's portrait of Oliver Cromwell. Moller was living in Vienna in 1724, and died in Berlin in 1758.

MÖLLER, ANTON, a German landscape painter, was born at Königsberg in 1560. He visited Italy, and afterwards settled at Dantzic, where he died in 1620. His best picture is in the town-hall of Dantzic.

MÖLLER, JENS PETER, a Danish landscape painter, was born at Faaborg in the island of Funen in 1783. He studied at the Academy at Copenhagen in 1809, and was afterwards sent to Paris by the king, to study restoring. While there, however, he also painted from the works of Claude Lorrain. After his return, in 1815, he became, in 1826, a professor and member of the Academy and Conservator of the Royal Gallery, and in 1834 superintendent of the gallery of Count Moltke at Copenhagen. Subsequently he travelled in Germany, Switzerland, the Tyrol, and Norway. He died at Copenhagen in 1854. The following are his best pictures:

Copenhagen.	*Gallery.*	The Wetterhorn and Rosenlaui.
„	„	A Forest Road near Elsinore.
„	*Thorwaldsen Museum.*	The Straits of Svendborg.

MOLLINERI. See MULINARI.

MOLLINGER, GERARD ALEXANDER, a landscape painter, was born in Holland in 1833. He exhibited at the International Exhibition of 1862, in London, a 'Heath Scene' and a 'Landscape after a shower of Rain;' later on he occasionally contributed to

the exhibitions of the Royal Scottish Academy. He died in 1867.

MOLLINGER, LOUIS, a Dutch historical, portrait, and genre painter, was born at Utrecht in 1825. He was a pupil of G. Stoof at Utrecht, and of Ary Scheffer at Paris. He died in 1860.

MOLLO, (or MOLLY.) See MOLA.

MOLS, ROBERT, Franco-Belgian painter, was born at Antwerp in 1848. His precocious talent was fostered at home, and at the age of thirteen he carried off all the first prizes at the Antwerp School of Fine Arts. He sent his first picture, a marine subject, to the Antwerp Exhibition of 1863, and its sale encouraged him to hard work and study. Coming to Paris when eighteen, his masters were Jules Dupré and J. F. Millet. After 1873 his works regularly appeared at the Salon, and were bought frequently for public Galleries. He was a gold medallist in 1875, and in 1879 had the Order of Leopold and in 1900 the Cross of the Legion of Honour conferred on him. His 'Old Port of Marseilles' (1879), and 'President Carnot reviewing the Northern Fleet at Boulogne' (1890), were bought by the French Government. Such pictures as 'Le Quai du Louvre,' 'Spithead,' 'Une Marée montante,' and panoramic views of cities, *e. g.* 'Venice,' 'Paris from the top of the Louvre,' and the 'Antwerp' (1875) commissioned by his native city, indicate his special predilection, but he was an indefatigable draughtsman of everything that took his fancy. He had a true instinct for the sea; his colour was tender and pleasing, and the atmospheric values skilfully rendered. He died at Antwerp on August 9, 1903.

MOLTENI, GIUSEPPE, an Italian historical and portrait painter, born in 1800 at Alferi near Milan. He was a pupil of the Milan Academy, where he exhibited, as well as at Venice and Vienna. He gained a gold medal at Milan in 1836, and was decorated with several foreign orders. In his later years he held the post of curator of the Brera Gallery. He died in 1867. Molteni's reputation now rests more upon his labours as a restorer than upon his original pictures. In that more humble line of art he did much good work, and no doubt some mischief. The famous 'Pisanello' in the National Gallery was restored by him under Sir C. Eastlake's supervision.

Vienna.	*Gallery.*	The Confession.
Berlin.	*Gallery.*	A Holy Family.

MOLYN, PIETER, the elder, was born in London some time before the year 1600. He left England and went to Haarlem, where in 1616 he entered the Guild, of which he became president in 1633. He married in 1624. He died at Haarlem in 1661. He painted landscapes in a very pleasing style, his foregrounds being enriched with buildings and ruins in the style of Jan van Goyen. He was also a good figure painter. His pictures, which are very rare, comprise the following:

Aix-la-Chapelle.	*Suermondt Gall.*	A Landscape.
Berlin.		A Landscape.
Brunswick.		Two Landscapes.
Brussels.	*Museum.*	Festival at Night. 1623.
Dublin.	*Nat. Gall.*	The Stadtholder going to the Chase.
Haarlem.	*Museum.*	Sacking a Village.
Florence.	*Uffizi.*	A Landscape.
Paris.	*Louvre.*	A shock of Cavalry.
Lille.	*Museum.*	The Dutch Coast from the Sea.

We have several spirited etchings by this artist, which are incorrectly attributed by Strutt to his son, Peter Molyn, called Tempesta. They are executed in the style of Jan van de Velde. His prints are generally signed with his name, the *P.* and *M.* being joined thus PM. Among others are the following:

A set of four Landscapes; inscribed, *P. de Molyn fec. et exc.* 1626.
Another set of four Landscapes; *P. Molyn fecit.* 1626.
Several Candle-light pieces and dark subjects.

MOLYN, PIETER, the younger, or PIETRO MULLER, called also TEMPESTA and PETRUS DE MULIERIBUS, was the son of Pieter Molyn the elder, and was born at Haarlem in 1632. He learned the principles of art from his father, but having seen some of the hunting-pieces of Frans Snyders he applied himself to imitate the style of that master. He did not confine his talents to huntings and animals, but equally excelled in painting sea-storms and tempests. When he was twenty-five years of age he went to Italy, where his ability in such subjects acquired him the name of 'Il Tempesta.' At Rome he was so popular that he was under the necessity of calling in an assistant, whose sister he married. His reputation reached Genoa, whither he went in an unlucky moment for himself. He there conceived a violent attachment to a Genoese lady, and finding it vain to hope for a return while his wife lived, he summoned her to Genoa, and had her murdered on the way. His crime, however, was discovered, and it was only by the intercession of his powerful friends that he escaped death. He spent sixteen years in prison, where many of his pictures were painted, and died in 1701. After his release he passed under the name of Pietro Müller. One of his best performances is the 'Ark of Noah,' in possession of Count Algarotti. We may also name:

Dresden.	*Gallery.*	Three pictures of thunder-storms.
"	"	A Landscape with John the Baptist.
"	"	A Landscape.
Petersburg.	*Hermitage.*	Storm at Sea.
Milan.	*Brera.*	Landscape with women washing clothes.
"	"	Landscape with Shepherds.
Nantes.	*Museum.*	Shipwreck.

MOMAL, JACQUES FRANÇOIS, a French historical painter and engraver, born at Lewarde near Douai in 1754. He was a pupil of Durameau. In 1785 he was appointed Professor of the Academy of Valenciennes. He died in 1832.

MOMBELLO, LUCA, (or MOMBELLI,) a disciple of Moretto, and of Francesco Ricchini, was a Brescian living in the 16th century, and the author of a 'Presentation in the Temple' in the Tosi Gallery at Brescia, in which city other paintings by him may be found.

MOMMERS, HENDRIK, was born at Haarlem in 1623, and studied at Rome, where he was called by the associated artists 'Meleager.' His subjects are Italian vegetable markets with peasants, landscapes and animals, seldom without an ass; occasionally sea-ports. He imitated the style of Berchem. In 1647 he entered the Guild of his native town. On his return to his native country he received scholars, some of whom proved respectable painters; Brackenburg, Bernard van Schendel, and Thierry Maes were of the number. He signed his pictures with his initials, *H. M.*, and sometimes in full. He died at Haarlem in 1697. His designs of Italian buildings are rare. Examples of his

work are to be seen at Berlin, Rotterdam, and Stockholm.

MOMPER, FRANS DE, supposed to have been a son of Josse de Momper, was born at Antwerp, and inscribed in the books of St. Luke in 1629-30. He died at Antwerp in 1660-1 (?). Pictures by him are to be seen in the galleries of Berlin and Amsterdam.

MOMPER, JOSSE DE, a landscape and marine painter and etcher, was born at Antwerp in 1564. His father, BARTOLOME DE MOMPER, was also a painter. Josse was inscribed in the guild as early as 1581. He died in 1634. Pictures by him are to be found in the Galleries of Amsterdam, Bruges, Berlin, Copenhagen, and St. Petersburg, but he can best be studied at Dresden, where there are seven of his pictures, and at Madrid, where there are twelve.

MONA, DOMENICO, (or MONNA,) was born at Ferrara about 1550, and was a disciple of Giuseppe Mazzuoli. He possessed a prompt and ready invention, and an astonishing facility of execution, which accounts for the extraordinary number and magnitude of the works he has left at Ferrara, where there is scarcely a church or public edifice which does not possess something of his hand. There is, however, great inequality in his works; and in viewing his best performances, such as the 'Birth of the Virgin,' and the 'Nativity of our Saviour,' in Santa Maria in Vado, and the 'Entombment of Christ,' at the Servi, it appears unaccountable that he could be so negligent of his fame as to expose to public view the slight and imbecile productions which form the majority of his works. Lanzi attributes this incoherence to occasional derangement of mind, and reports that in a fit of insanity he killed an officer of the household of Cardinal Aldobrandini, and was consequently obliged to take refuge in the duchy of Parma. He died at Modena in 1602. Others of his best works are as under:

Parma.	*Cathedral.*	The Descent from the Cross.
„	*S. Paul's.*	Adoration of the Magi.
„	„	St. Paul beheaded.

MONACHI. See PEHAM.

MONACO. See LORENZO, DOM.

MONACO, PIETRO, an Italian engraver, was born at Belluno early in the 18th century. He chiefly resided at Venice, where he published, in 1763, a set of 112 plates, after the most celebrated pictures at Venice. These prints are very unequal; some, however, are of merit. The following are the best:

PORTRAITS.

Giovanni Battista Tiepolo; *after a portrait by himself.*
Jacopo Tatti, called Sansovino, Sculptor; *after Titian.*

SUBJECTS AFTER VARIOUS MASTERS.

Tobit restoring his Father's Sight; *after Dom. Feti.*
The Adulteress before Christ; *after Paolo Veronese.*
The Nativity; *after Seb. Ricci.*
The Murder of the Innocents; *after Giulio Carpioni.*
The Last Supper; *after Pittoni.*
Lot and his Daughters; *after P. Liberi.*
Christ conducted to Mount Calvary; *after Giov. Batt. Tiepolo.*
Christ with the Disciples at Emmaus; *after Giov. Bellini.*
The Presentation in the Temple; *after Ant. Balestra.*

MONALDI, BERNARDINO, a painter of Florence who flourished in the 17th century. He was a pupil of Santi di Tito, and painted historical subjects.

MONALDI, L., an obscure pupil of Lucatelli.

MONAMI, PIERRE, a landscape painter, born at Spa in 1814. He settled at Rome, where he died in 1857.

MONAMY, PETER, was a native of Jersey, born about the year 1670. His parents were in indigent circumstances, and he was sent to England when a boy, and apprenticed to a house-painter on London Bridge. He became a marine painter, and produced pictures which were esteemed in their day. In South Kensington Museum there is a view of the old East India Wharf at London Bridge, and at Hampton Court there is a naval battle by him. Monamy died in Westminster in 1749.

MONANNI, MONANNO, according to Baldinucci was a native of Florence, and was a disciple of Cristofano Allori. He went early to Rome, where he painted history, and was received into the Academy there in 1652. In the church of San Giovanni Decollato at Rome, there is a picture of the 'Baptism of Christ' by him.

MONANTEUIL, JEAN JACQUES FRANÇOIS, a French painter, was born at Mortagne in 1785. He studied under Girodet, who employed him in the decoration of the palace at Compiègne. He also found employment in drawing for the engravers. For many years he taught drawing at the Academy at Alençon, but subsequently retired to Le Mans, where he long lived, forgotten by the world, and died in 1860. Amongst his works are:

Le Mans.	*Museum.*	Two Girls begging.
„	„	An old Breton Shepherd.
Lisieux.	*Museum.*	Mont St. Michel.
Rennes.	*Museum.*	Old Hospital at Rennes.
„	„	Ariadne abandoned.
„	„	Sailors at Dieppe.

MONARD, PIERRE, an historical and ornamental painter, who flourished at Lyons in 1548.

MONARI, CHRISTOFORO, an historical painter, who flourished at Reggio in 1717.

MONCALVO, IL. See CACCIA.

MONCE. See DE LA MONCE.

MONCHY, MARTIN DE, a French engraver, was born in Paris in 1746, and studied under St. Aubin. He engraved after Monnet, Van Goyen, and others.

MONCORNET, BALTHAZAR, was a French engraver, who was probably born at Rouen in 1630, and died in 1670. He chiefly resided in Paris, where he followed the business of a printseller. Basan styles him one of the most indifferent engravers of his country. He engraved an almost incredible number of portraits, and a few subjects after Rubens and other masters, among which are the following:

The Battle of Constantine; *after Rubens.*
The Triumph of Constantine; *after the same.*
A set of Ornaments for goldsmiths.
A small etching of Rabbits; *in the style of Hollar.*

MONDINI, FULGENZIO, was a native of Bologna, and flourished about the year 1658. He was a scholar of Guercino, and painted historical subjects. Malvasia asserts that he was one of the most promising young painters of his period, and would have reached a distinguished rank in the art, if his talents had been permitted a longer career. He died young, in 1664, at Florence, where he had been employed by the court. There are several of his works in the churches at Bologna, of which the following are the most worthy of notice. In the Annunziata the 'Angel appearing to St. Joseph in his Dream,' and the 'Repose of the Holy

Family in Egypt.' In San Petronio two frescoes of subjects from the life of St. Antony of Padua.

MONDINO. See SCARSELLA, SIGISM.

MONERI, GIOVANNI, was born at Visone, a small town near Acqui, in Piedmont, in 1637, and studied at Rome under Romanelli. In 1657 he returned to his native town, and painted a picture of the 'Assumption' for the cathedral at Acqui. At a more advanced age he painted a 'Presentation in the Temple,' for the church of the Capuchins. He died in 1714.

MONGEROUX, M. DE, a French amateur engraver, etched some plates, among which is a landscape with figures and animals, after Casanova.

MONGEZ, ANGELIQUE, a French historical painter and engraver, was born in Paris in 1776. Her maiden name was Levol. She was a pupil of Regnault and David. Among her works were the 'Death of Adonis,' and 'Alexander lamenting the death of the wife of Darius.' She died in 1855.

MONGIN, PIERRE, landscape and still-life painter, was born in 1762. He painted scenes in Switzerland, and among his works is 'The Blessing of the Flag' in the Museum at Marseilles. He died at Versailles in 1826.

MONGINOT, CHARLES, a French painter, born at Brienne (Aube), September 24, 1825; was a pupil of Couture; painted genre pictures and still-life. His 'Nature Morte' was bought in 1853 by the Emperor Napoleon, which gave him a certain vogue; works by him are in the Luxembourg, the Troyes Museum, at Chartres, and elsewhere. We may mention his 'Pierrot galant,' 'Le Singe et la Fontaine,' 'Une soubrette Louis Quinze,' to show what subjects engaged his attention. He obtained a medal in 1864, another in 1869, and a bronze medal at the Exhibition in 1889. He died at Dieuville (Aube), September 20, 1900.

MONI, JEAN, according to Papillon, was a native of Lyons, and flourished about the year 1570. He was an engraver on wood, and executed a set of cuts from his own designs for the 'Bible History,' published at Lyons by William Rouille in 1570. He also copied the woodcuts in the Bible executed by Salomon Bernard, which copies were published at Lyons in 1582.

MONI, L. DE. See DE MONI.

MONIER, PIERRE, a French historical painter, born at Blois in 1639. He was received into the Academy in 1674. He published a book upon anatomy, and another upon the arts of design. He worked chiefly at Rome, and died in 1703.

MONKHOUSE, WILLIAM COSMO, born in 1840, was the youngest son of Mr. C. J. Monkhouse, a solicitor. He was educated at St. Paul's School, and entered the Board of Trade as a junior clerk in 1857. In 1870 and 1871 he visited various coast towns of South America to report on hospital accommodation for seamen, and at the time of his death held a high office in the Financial Department of his Office. It is, however, by his excursions in the more open world of letters that he will be remembered. He wrote the monograph on Turner in the 'Great Artists' series in 1879, and among his other books are 'The Italian Pre-Raphaelites,' 1887, 'The Earlier English Water-Colour Painters,' 1890, 'In the National Gallery,' 1895, and 'British Contemporary Artists,' 1899. At the time of his death he was seeing through the press his book on 'Chinese Porcelain,' the work of a true connoisseur. To the 'Dictionary of National Biography' he contributed 137 memoirs, covering the whole field of English art. He was a constant contributor to magazines, and in 1897 wrote a monograph on Sir E. J. Poynter as an Easter supplement to the 'Art Journal,' and another in 1901 on Sir John Tenniel. He wrote also three volumes of dainty verse, a novel, and a 'Life of Leigh Hunt.' His style was polished and attractive, his criticism sound and cultivated, and his matter always lucidly and logically arranged. He was fond of sketching, but seemed never to have exhibited. Having been in failing health for some time, he died at Skegness on July 21, 1901, from failure of the heart.

MONKSWELL, ROBERT PORRETT COLLIER, first LORD MONKSWELL, was born at Plymouth in 1817. He chose the profession of barrister, and in 1863 became Solicitor-General, being promoted five years later to the rank of Attorney-General. In 1871 he was appointed a paid member of the Privy Council, and in 1885 was raised to the peerage on the resignation of Mr. Gladstone's second ministry. For most of his life he was an amateur painter, and attained considerable facility in the painting of Swiss landscapes, many of which were exhibited at the Royal Academy. Lord Monkswell died at Grasse, near Cannes, on October 27th, 1886.

MONNA. See MONA.

MONNAVILLE, FRANÇOIS, (or MONAVILLE,) a portrait and historical painter, born at Brussels, who worked at Rome, and died about 1670. He was a member of the Roman Academy of St. Luke, and was one of the sponsors at the reception of Ab. Genoels.

MONNET, CHARLES, historical and portrait painter was born in Paris about 1730. He was appointed professor at St. Cyr, and was still living in 1808. He was admitted into the Academy in 1765.

MONNEUSE, J.; an artist of this name was active at Rheims in the latter half of the 16th century. He decorated the interior of the Hôtel de Ville, and painted many portraits of civic officers.

MONNICKS, —, (or MONNIX,) was born at Bois-le-Duc in 1606. It is not known by whom he was instructed, but he went early to Italy, and studied several years at Rome. He chiefly excelled in architectural views, markets, and conversations. His talents recommended him to the notice of Urban VIII., who took him into his service with a liberal establishment, and employed him in several important works during his residence at Rome. He painted the most remarkable views in that capital—the Colosseum, the Columns of Trajan and Vespasian, the Campo Vaccino, &c. The works of this master are almost entirely confined to Italy, where he passed the greater part of his life. He did not return to Holland until he was upwards of seventy, and died at Bois-le-Duc in 1686.

MONNIER. See MOSNIER.

MONNIER, HENRI, born in Paris in 1799, studied under Gros and Girodet. He was better known as a draughtsman than as a painter. His subjects were family scenes and caricatures. He died in 1877.

MONNIES, D., a Danish still-life painter, who died in 1856. Two works of his are to be found at Copenhagen.

MONNOYER, ANTOINE, called 'Young Baptiste,' was the son and scholar of Jean Baptiste Monnoyer, and painted still-life and flower-pieces in the style of his father, which, though not destitute of merit, were greatly inferior to his. He became a member of the Academy in Paris in 1704.

MONNOYER, JEAN BAPTISTE, (or MONOYER,) called BAPTISTE, a flower painter, was born at Lisle in 1636. He studied at Antwerp, and for some time applied himself to historical painting; but afterwards took to painting flowers and fruit. He went young to Paris, and in 1663 was received into the Academy with distinction. He was employed by Le Brun in ornamenting the palaces of Versailles, Trianon, Marly, Vincennes, and Meudon. This flattering encouragement did not prevent him from accepting the invitation of the Duke of Montague, then our ambassador to France, to accompany him to England. His first performances were several pictures of flowers and fruit, for the embellishment of Montague House, afterwards the British Museum, which were among the finest of his works. During a residence of nearly twenty years in London he painted an immense number of pictures, which decorate the mansions of the nobility and the collections of individuals. He exercised his talent at Burlington House, at Lord Carlisle's, at Hampton Court, at the Duke of St. Alban's, at Windsor, at Keddleston Hall, and at Kensington Palace, where he painted a looking-glass for Queen Mary II., and flower and fruit pieces for Queen Anne. He also etched a few plates from his own designs, representing vases with flowers, which are executed in a tasteful and spirited style. Others have been engraved to the number of eighty, forming a folio volume. He died in London in 1699.

MONNOYER, JEAN BAPTISTE, called BAPTISTE LE ROMAIN, was a French historical painter of the 17th century. He was received into the Academy in 1648, and is supposed to have been related to the better known artist of the same name.

MONOSILIO, SALVATORE, was born at Messina about the year 1700, and studied at Rome under Sebastiano Conca, whose style he followed. There are several of his works in the public buildings of Rome. He painted the ceiling of one of the chapels in S. Paolino della Regola; and several pictures in the church of SS. Quaranta.

MONREALESE, IL. See NOVELLI, PIETRO.

MONRO, HENRY, an English portrait and subject painter, born in London in 1791. He was the son of Dr. Monro, the well-known patron of water-colour painters. He entered the schools of the Academy, and exhibited a few pictures, his 'Disgrace of Wolsey' obtaining a premium of one hundred guineas at the British Institution. His works showed considerable promise, but his career was cut short by death in 1814.

MONSALBE. See AGUIRRE Y MONSALBE.

MONSIAU, NICOLAS ANDRÉ, a French historical and portrait painter, born in Paris in 1754. He studied under Peyron, and was elected a member of the Academy in 1789. Much of his time was employed in book-illustration. From 1787 to 1833 he was a steady exhibitor at the Salon, and a great number of engravers were employed upon his work. He died in Paris in 1837. Amongst his works are:

Amiens.	*Museum.*	Philoctetes in the island of Lemnos. 1791.
St. Denis.	*Cathedral.*	St. Denis preaching. 1814.
Marseilles.	*Museum.*	Iphigenia. 1817.
Versailles.	*Trianon.*	Establishment of the Order of St. Bruno at Paris.
Lille.	*Museum.*	Fulvia discovering to Cicero the Conspiracy of Catiline. 1822.
Orleans.	*Museum.*	Magdalen in the Desert.
Versailles.	*Gallery.*	Louis XVI. giving instructions to Perouse. 1817.

MONSIGNORI. See BONSIGNORI.

MONSIGNORI, ALBERT, an amateur of Verona, who cultivated art with some success in the 15th century. His son GIROLAMO, a Franciscan monk, painted miniatures, and was a good caligraphist. He was commonly known as FRA CHERUBINO.

MONT, DEL or VAN DER. See VAN DER MONT.

MONTABERT, JACQUES NICOLAS PAILLOT DE, a French historical and portrait painter, born at Troyes in 1771. He was a pupil of David, and invented a process of encaustic painting. He is better known as a writer on art, and published a complete treatise on painting in ten volumes, and other works. He died in 1849.

MONTAGNA, BARTOLOMMEO, was born at Orzo Novi, in Brescia, between the years 1450 and 1460, and commenced painting on his own account as early as 1483, when he was living at Vicenza. A 'Madonna and Child between SS. Sebastian and Roch,' of 1487, in the Locchis Carrara Gallery, Bergamo; a 'Madonna between SS. Monica and Mary Magdalene,' in the Gallery of Vicenza; and a 'Virgin and Child between SS. Anthony and John the Baptist,' in the church of San Giovanni Ilarione, and formerly in San Lorenzo, Vicenza, may all be reckoned among his early works. In 1490 the records of Vicenza speak of him as "celeberrimus pictor"; and it was probably in that year that he visited Padua, where he painted the altar-piece at Santa Maria in Vanzo, representing the 'Virgin and Child between SS. Peter, John the Baptist, Catherine, and Paul.' From there he went to Verona, where he had been asked to decorate the oratory of San Biagio, which he probably commenced in 1493. These frescoes, which are now much injured, represent scenes from that saint's life. The altar-piece he painted for the church has since been divided: one of its panels, which represents the Saviour entombed, supported by angels and saints, and others with SS. John the Baptist, Benedict, Nazaro, and Celso, are in the church of S. Nazaro, Verona; whilst Dr. Bernasconi, of the same city, has the two remaining, with S. Biagio and another saint upon them. In 1496 Montagna returned to his house in Vicenza, and devoted two years to the chapel of the Squarzi family at San Michele, where he painted an 'Enthroned Madonna and Child, with SS. Andrew, Sigismund, Monica, and Ursula,' now in the Brera of Milan. In 1500 he executed the 'Pietà,' now in the Berlin Gallery; and in 1502 the Madonna ordered by Cardinal Zeno for the cathedral of Vicenza. From this date, until his death in October, 1523, he was constantly occupied in painting altar-pieces and half-length Madonnas. Among the fairly numerous examples of this master we may name:

Bergamo.	*Museum.*	Virgin, with SS. Roch and Sebastian. 1487.
Berlin.	*Gallery.*	Virgin and Child between SS. Omobuono, Francis, and Catharine.
London.	*Nat. Gallery.*	Madonna and Child (No. 1098).
Milan.	*Brera.*	Virgin, with Saints and Angels. 1499.
Paris.	*Louvre.*	Ecce Homo.
Pavia.	*Certosa.*	Virgin and Child, with SS. Onofrio, John the Baptist, and three Angels.
Venice.	*Academy.*	Virgin enthroned, with SS. Jerome and Sebastian.
Verona.	*S. Biagio.*	Legend of St. Biagio.
Vicenza.	*Cathedral.*	Virgin between SS. Magdalene and Lucia.

MONTAGNA, BENEDETTO, was the son of Bartolommeo Montagna, and was probably born in Vicenza. During his father's life he seems to have worked under him, though showing far less ability. He became a master in his Guild in 1490. No paintings signed by him are known previous to 1523, the date of Bartolommeo's death; and of the dates of his own birth or death nothing certain can be stated further than that he was living up to 1548. The following paintings of his exist:

Milan.	*Brera.*	Virgin and Child between SS. Peter, Paul, Francis, and Anthony of Padua.
Modena.	*Gallery.*	Virgin and Child, with Angels and St. John the Baptist. 1548.
Stuttgart.	*Musée.*	Marriage of St. Catharine.
Vicenza.	*Cathedral.*	Madonna and Child between two Saints. 1535.

He also illustrated Cicero's 'de Officiis' with woodcuts, and he has left fifty-six plates of very unequal merit, which are executed in the style of various artists, as:

St. Benedict.
Virgin and six Angels. } (*In the style of his father.*)
Virgin Adoring the Child.
A Holy Family. } (*In the style of Giovanni Bellini.*)
Orpheus charming the Animals. (*In the style of Giorgione.*)
St. Jerome in a landscape.
The Sacrifice of Abraham.
A naked Man with an Arrow. } (*In the style of A. Dürer.*)

MONTAGNA, MARCO TULLIO, according to Baglione, was a native of Rome, and flourished in the pontificate of Clement VIII. He was a disciple of Federigo Zuccaro, and painted history both in oil and in fresco. In the church of Santa Cecilia the ceiling is painted by this master; and in San Niccolò in Carcere is an altar-piece by him, representing a subject from the life of St. Nicolas.

MONTAGNA, MATT. See PLATTENBERG.

MONTAGNA, RINALDO DELLA, (or IL MONTAGNA,) a sea and landscape painter, a native of Holland. He went to Italy when young, and died at Padua in 1644. His pictures are found at Florence, Padua, Venice, and Bologna.

MONTAGNANA, JACOPO, was a Paduan, who entered the Guild in 1469, and, according to Vasari, was a disciple of Giovanni Bellini. In 1475 he painted some frescoes in the town hall of Cividale, which are not now in existence; and in 1476, in competition with Calzetta, Matteo del Pozzo, and Agnolo Zoto, he executed the frescoes in the Gattamelata Chapel, in the cathedral of Padua; in the latter church he was very constantly employed in later years. The town hall of Belluno was decorated by him in 1490 with classic subjects drawn from the story of the Horatii and Curiatii. Unfortunately, when rebuilding the hall some years ago, these frescoes were nearly all destroyed. Conte Agostino Agosti and Signor Bucchi, both of Belluno, have in their possession some of their fragments. In different portions of the Episcopal Palace, Padua, many frescoes by Montagnana still remain, some of them being dated 1495. In the church of Santa Maria di Mont' Ortone, near Padua, are a series of frescoes representing various subjects drawn from sacred and legendary sources, executed by this artist in 1497. Many of the private and public galleries of his native city possess paintings by him, and a 'Coronation of the Virgin' is in the Gallery of Bassano. His works have often been ascribed to Mantegna. His will was made in 1499, his death occurring not long after.

MONTAGNANI, PIETRO PAOLO, engraver, was born at Rome in 1740. With P. Ducros he engraved twenty-four views of Sicily and Malta.

MONTAGNY, ELIE HONORÉ, a French historical painter, born in Paris. He was a pupil of David, and afterwards studied at Rome. In 1805 he went as painter to the Queen of Naples, but after the Restoration of the Bourbons he returned to Paris where he died some time after 1815.

MONTAGU, D., was a native of France, and flourished about 1760. He engraved several architectural subjects and views in Rome.

MONTAIGNE, W. J., a fellow-pupil of Millais at the Royal Academy, was a regular exhibitor there and at other Exhibitions. He painted historical pictures, such as 'Queen Elizabeth's Last Days' and 'Jacobite Prisoners.' He died in 1902 at Stevenage.

MONTALTO. See DANEDI.

MONTALVO, BARTOLOMEO, a Spanish painter of still life, born at Sangarcia, near Segovia, in 1769. He was a pupil of Zachary Velazquez, and was appointed court painter in 1816. He died in 1846. In the Madrid Gallery there are four good examples of his art.

MONTANARI, FRANCESCO, an historical and portrait painter, born at Lugo in 1750. He was a pupil of Gandolfi and Cignaroli. He painted in many Italian towns, but most of his pictures are now in his native district. He died in 1786.

MONTANI, GIUSEPPE, a landscape painter, born at Pesaro in 1641. He lived some time at Venice. He wrote a history, now lost, of the painters of Pesaro, and restored pictures. He died after 1678.

MONTANINI, PIETRO, called PETRUCCIO PERUGINO, was born at Perugia in 1626. He was first a scholar of Ciro Ferri, but on taking to landscape painting he left that master, and became a disciple of Salvator Rosa. There are many of his works in the private collections at Perugia. He died in 1689.

MONTANO D'AREZZO. See AREZZO.

MONTAUT, HENRI DE, was a skilful and popular illustrator in black and white. He was on the staff of 'La Vie Parisienne' and 'L'Art et la Mode.' He died in 1890.

MONTE, GIOVANNI DA, a native of Crema, who flourished at Milan about 1580. He is said to have been a pupil of Titian, but his work had much in common with that of Polidoro Caravaggio, whose pupil Aurelio Buso was at Milan during Giovanni's youth, and may have influenced him. Monte painted landscapes as well as historical subjects.

MONTE PULCIANO, IL. See MOROSINI.

MONTELATICI, FRANCESCO, called IL CECCO BRAVO, was born, according to Orlandi, at Florence about the year 1600, and was a scholar of Jan Bilivert. He did not, however, attach himself entirely to the style of that master, but blended it with that of Domenico Cresti, called Passignano. The name of 'Il Cecco Bravo' was given him on account of his touchy and quarrelsome disposition. Of his works at Florence the most remarkable are, the 'Fall of Lucifer,' in the church of the Teatini; and a fine picture of 'St. Niccolò Vescovo,' in San Simone. He was invited to Innspruck by the Archduke Ferdinand, and died there, painter to the court, in 1661.

MONTEMAU Y CUSENS, LORENZO, a Sicilian

by birth, had a considerable share in the improvement of Spanish engraving in the 18th century. After learning engraving at Rome and serving in the Imperial army during the War of Succession, he married and settled at Salamanca. There he established, in partnership with one Agostini, a manufactory of tin tobacco-boxes, adorned with devices engraved or worked in relief, which becoming popular and lucrative, he practised as a silversmith, receiving many scholars into his house, and employing ten or twelve artisans and their families. At one time he was accused of coining false money, through a mistake as to the nature of his engraving tools; and at another was charged with impiety by the Holy Office, in consequence of having accidentally broken a wax model of the Annunciation. Making his escape into Portugal he died at Almeida, aged sixty-four. Amongst his engravings was a portrait of Philip V. with the royal arms.

MONTEMEZZANO, FRANCESCO, was born at Verona about the year 1555, and was brought up in the school of Paolo Veronese. His most respectable performances are, his picture of the 'Annunciation,' in the church of the Osservanti alla Vigna, at Venice; and 'Christ appearing to the Magdalen,' in the church of San Giorgio, at Verona. He died in 1600, in the prime of life.

MONTEN, HEINRICH MARIA DIETRICH, battle painter, was born at Düsseldorf in 1799. He showed from his earliest youth a great love for accounts of wars and battles, and Homer, Tasso, and Ariosto were his favourite authors. He first studied science, and entered the Bonn University in 1816; but in order that he might have some practical knowledge in military matters, he enlisted as a volunteer in the Prussian army, and served for twelve months. At the expiration of this term he entered the Academy of Arts at Düsseldorf, and after studying there for two years, removed to Munich, in order to benefit by the instruction of Peter Hess. He soon attracted the attention of Cornelius, then at the head of the painters at Munich, who entrusted him with the execution of three of the frescoes in the arcade of the Hofgarten; namely, the 'Storming of the Turkish Entrenchment by the Bavarians, at Belgrade in 1717,' the 'Battles of Arcis sur Aube,' and the 'Granting of the Bavarian Constitution by Maximilian Joseph in 1818.' He painted many other large battle-pieces, in which the Germans figure as the victors; and also many smaller pictures. He died at Munich in 1843. Two of his pictures are in the Berlin National Gallery.

MONTENAT, J., was an engraver on wood, and, according to Papillon, executed several cuts from the designs of Simon Vouet. Dumesnil mentions a print by him of the 'Virgin and Child.'

MONTERO, LORENZO, born at Seville in 1656, excelled in architectural decorations, landscapes, fruit and flowers, which he painted in water-colours. He was much employed in 1684 at the Retiro, but his works there have perished. In the chapel of St. Martha, in the church of St. Jerome at Madrid, are still to be seen traces of his skill in ornamental design. He was not equally successful in oil painting; the only work worthy of notice, in this way, being the portrait of Philip V., which is dated 1701, and is now in the convent at Paular. He died at Madrid in 1710.

MONTERO DE ROXAS, JUAN DE, a Spanish painter, was born at Madrid in 1613. He was a pupil of Pedro de las Cuevas, and studied in Italy. He died at Madrid in 1688. Of his pictures in the churches at Madrid, Palomino particularly commends the 'Assumption of the Virgin,' in the church of the Atocha; the 'Angel appearing to St. Joseph,' in San Juan de Alarcon; and the 'Destruction of Pharaoh's Host,' in the sacristy of the convent de la Merced. He copied and imitated the pictures of Caravaggio.

MONTESSUY, JEAN FRANÇOIS, a French historical painter, born at Lyons in 1804. He was a pupil of Ingres and Hersent. He died in 1876.

MONTEVARCHI, an obscure pupil of Perugino, born at Montevarchi about 1460. Pictures by him are to be found at Perugia and Borgo San Sepulcro.

MONTEZUMA, PEDRO DE, CONDE DE TULA, a Spanish noble, who enjoyed some repute as an amateur painter at Madrid. He died abont 1670.

MONTFOORT, ANTONIS VAN, was a Dutch painter, born at Montfort in 1532. His real name was VAN BLOKLANDT, and he seems to have been called Montfoort from his possession of an estate near Montfort. He was a pupil of Franz Floris, in whose style he painted historical pictures. He married at the age of nineteen, and settled at Delft. In 1572 he went to Italy, and on his return he settled at Utrecht. He was much employed in the churches of Holland. In the great church at Utrecht were three pictures by him, representing 'The Birth of the Virgin Mary,' 'The Annunciation,' and 'The Assumption.' At Gouda he painted 'The beheading of John the Baptist,' and at Dordrecht several pictures of the Passion. He died at Utrecht in 1583.

MONTFOORT, PIETER GERARD, a Dutch painter, perhaps an amateur. He worked at Delft early in the 17th century and was a pupil of Michael Mierevelt. Van Mander speaks highly of his powers.

MONTHELLIER, ALEXANDRE JULES, an obscure French painter of still-life and interiors. He was a pupil of Bouton. He died in 1824.

MONTI, FRANCESCO, called IL BOLOGNESE, was born at Bologna in 1685, and was brought up in the school of Giovanni Gioseffo dal Sole. On leaving that master he was taken under the protection of the Conti Ranuzzi, for whom he painted a 'Rape of the Sabines.' He was afterwards employed at the court of Turin, where he painted the 'Triumph of Mordecai.' Of his numerous works in the churches at Bologna the most esteemed are, 'Christ with the Disciples at Emmaus,' at the Osservanti; the 'Virgin in Glory, with St. Barbara and St. Filippo Neri,' in the Madonna di Galeria; and the 'Martyrdom of St. Fedele,' at the Cappuccini. He died in 1768.

MONTI, FRANCESCO, called IL BRESCIANINO DELLE BATTAGLIE, was born at Brescia in 1646, and was a scholar of Pietro Ricchi and Jacques Courtois (Il Borgognone). He excelled in painting horses and battles, which he designed in a spirited and masterly style. There are many of his works at Rome, Genoa, Venice, Naples, Parma, and in Germany. He died at Parma in 1712.

MONTI, GIOVANNI BATTISTA, according to Soprani, was the son of a poor mendicant, and was born at Genoa about the year 1610. When a boy he discovered an uncommon disposition for art, by sketching on the walls of the houses, which being noticed by a Genoese nobleman, he charitably took him under his protection, and placed him as a pupil under Luciano Borzone. His progress under

that master was very rapid, and he became a respectable painter of history, but still more distinguished in portraits. He died of the plague in 1657.

MONTI, Giovanni Giacomo, an Italian battle and ornament painter, born at Bologna in 1621. He was a pupil of Metelli, and in company with Bianchi and Caccioli he painted in the villa of the Duke of Modena. He died in 1692.

MONTI, Innocenzo, a native of Imola, was a pupil of Cignani. He has left several pictures in his native district, but he succeeded better in Germany and Poland than in his own country. A 'Circumcision' painted for the Jesuits' church at Mirandola was the subject of a contemporary poem. It was painted in 1690. Innocenzo died about the end of the 17th century.

MONTICELLI, Adolphe, French painter, of Italian parentage, born October 14, 1824, at Marseilles; received his early training in the Art School of that city. Settled in Paris during the forties, where as a friend of Diaz his entrance into the society of artists and art-lovers became easy. Towards the close of the reign of Napoleon III. he was on the high-road to fame; his work was in request both in England and America, and provoked praise from Daubigny, Troyon and even Delacroix. Then came the catastrophe of 1870, when Monticelli returned to Marseilles, which he never again quitted. Here his death took place June 29, 1886.

Extremely eccentric as a man, his work closely reflects his personality. Many can see nothing in it beyond what is bizarre and fantastic, a mere juggling with brilliant colours on a palette. In fact, some have affirmed that with him the picture ends and the Persian carpet begins. Bewilderingly brilliant in their chromatic effect, his work makes no appeal to the spirit or the intellect of those who view it, being at its best a riotous phantasy of colour; and, at its worst, an amorphous mass of vivid hues. Line, composition, draughtsmanship, all are sacrificed to the overmastering passion for glowing colour. During his lifetime he exercised little or no influence upon his contemporaries, but signs are not wanting now that his extraordinary talent has received appreciation at its just value.

MONTICELLI, Andrea, according to Orlandi, was born at Bologna in 1640, and studied perspective under Agostino Mitelli. He designed some architectural views in imitation of that master, but he chiefly excelled in painting flowers, fruit, vases, and other still-life. He died in 1716.

MONTICELLI, Michelangelo, was born at Bologna in 1670, and was first a scholar of Marc Antonio Franceschini, but afterwards studied under Domenico Viani. He excelled in painting landscapes and battles. In the midst of a promising career he had the misfortune to lose his sight. He died in 1748.

MONTIGNY. See Littret.

MONTMIRAL, Le Marquis de, is said by Basan to have etched several plates of landscapes from his own designs, and others after Albert. They are dated from the year 1720 to 1740.

MONTORFANO, Giovanni Donato, was a Milanese artist living in the 15th century, who painted in 1495 the 'Crucifixion' which faces Da Vinci's 'Last Supper' in the refectory of Santa Maria delle Grazie, Milan. He is said to have been a pupil of Foppa. Messrs. Crowe and Cavalcaselle have assigned to this artist the frescoes in the church of Santa Maria della Rosa, as well as those of the legend of St. Anthony in one of the chapels in San Pietro in Gessate, both in Milan. The dates of Montorfano's birth and death are alike unknown. He was in all probability identical with the Giov. Battista Montorfano who helped Foppa to value some frescoes in the Castello of Porta Giovia between 1467 and 1476.

MONTPETIT, Armand Vincent de, a French painter, was born at Macon in 1713. In his early days he was a student of jurisprudence and mechanics. By the time he reached middle age, he had lost all his fortune, and thenceforward applied himself to painting, especially to miniature. For this art he invented a new process, which he called *éludorique*. He died in Paris in 1800.

MONVERT, Luca, was born at Udine in 1491, and died in 1529. He was a pupil of Pellegrino, and painted the altar-piece of the church of Santa Maria delle Grazie, Udine, which represents the 'Virgin and Child between SS. Roch, Gervase, Protase, and Sebastian.' He is known likewise to have painted several banners for churches, although nothing now remains of his labours. Crowe and Cavalcaselle quote a number of documents relating to his family affairs.

MONVOISIN, Raimond Auguste Quinsac, was born at Bordeaux in 1795, and first studied under Lacour, and then came to Paris and entered the studio of Guérin, and obtained the second prize for Rome in 1831. He died at Boulogne-sur-Seine in 1870. His wife, Domenica, *née* Festa, painted also. Among his best pictures may be mentioned:

Jane of Castile at the Death-bed of her Husband. 1834.
The Death of Charles IX. 1835.
Sixtus V. throwing away the Crutch.
Death of Gilbert in the Hôtel Dieu. (*Nancy.*)

MONZA, Frà Antonio da, a minorite, who flourished about 1500, is the author of some miniature paintings of merit, now in the Albertina Collection, in Vienna—executed in imitation of the manner of Leonardo da Vinci. The 'Descent of the Holy Ghost' is noteworthy alike for colour and design.

MONZA, Nolfo da, a painter of Milan who flourished about 1500. He was a pupil of Bramante.

MONZA, Troso da, or Troso di Giovanni Jacobi, of Milan, the painter of the frescoes bearing the signature of the Zavattari in the cathedral of Monza, was born about 1450 at Lomazzo. In 1477 he was at work in Bergamo with one Scannardi d'Averara. In 1490 he was commissioned to paint in the Porta Giovia palace by Lodovico Sforza. He afterwards decorated the façade of the Mendozza palace at Milan with designs much belauded by Lomazzo. Troso was still alive in 1500.

MOODY, Thomas Wollaston, painter, better known as a lecturer, teacher, and designer, was the son of the rector of Chatham, Kent, and was born about 1824. He occasionally exhibited pictures, but was chiefly occupied with his duties at the South Kensington Museum, where for many years he held the post of Instructor in Decorative Art. He died August 10, 1886.

MOOJAERT. See Moijart.

MOONS, Ludwig Franz, historical and still-life painter, was born at Antwerp in 1769. He first studied under A. de Quertemont. In 1792 he received the first medal of the Academy, after which he went to Düsseldorf to study the works of the old masters. In 1798 he went to Dresden, where he remained till 1805, and then went to St. Petersburg,

Charles L. Bell, photo. Birmingham Gallery

Dreamers.

From the painting by Albert Moore

(By permission of the Corporation of Birmingham.)

returning afterwards to Antwerp, and becoming a Fellow of the Academy. In 1820 he went to Italy, where he stayed three years, returning home through Switzerland, Munich, and Stuttgard. He died in 1844. In St. Jacques, Antwerp, there is a 'Disciples at Emmaus' by him.

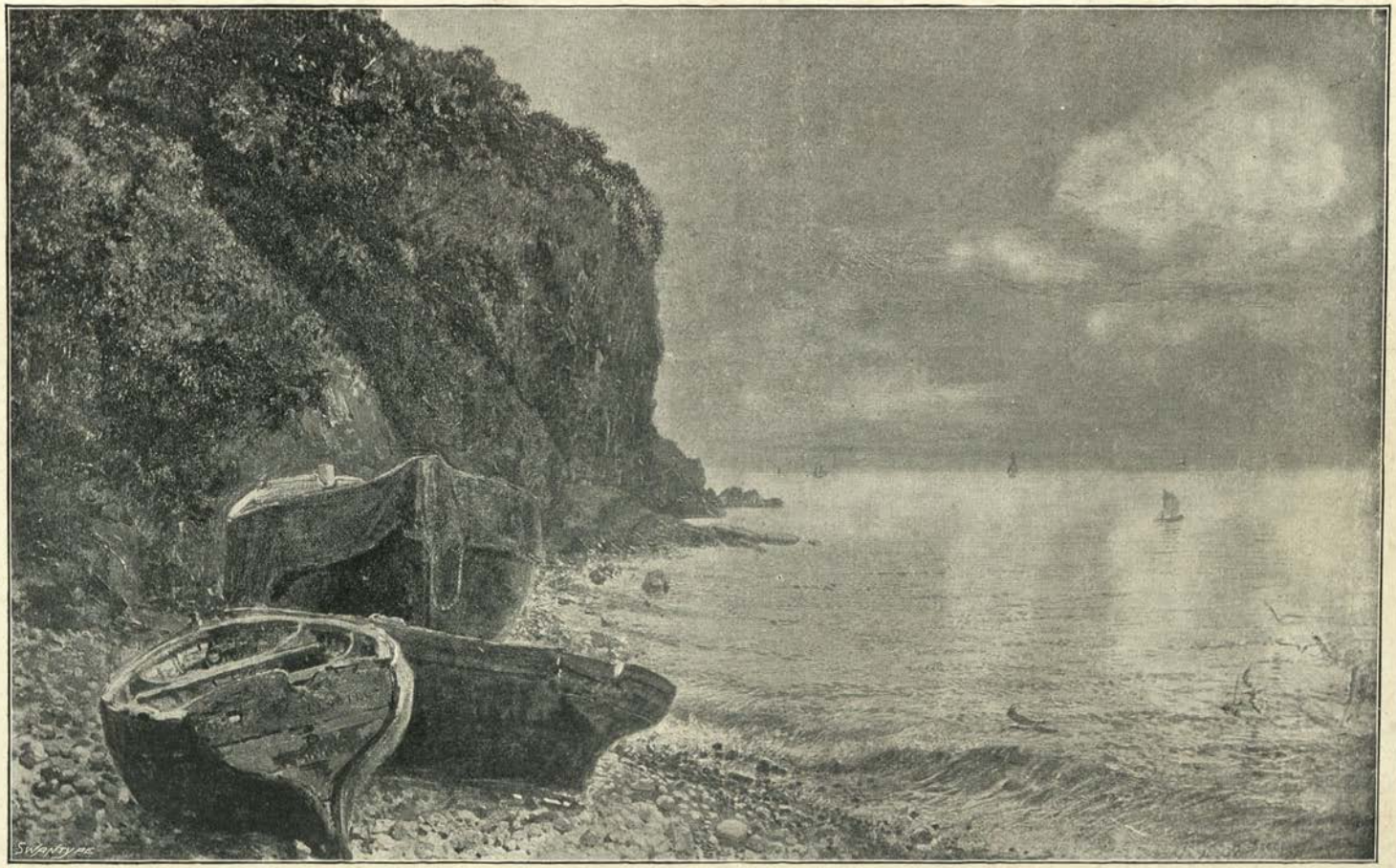
MOOR, ANT. DE. See MOR.

MOOR, KAREL DE. See DE MOOR.

MOORE, ALBERT JOSEPH, was born at York in September 1841, and was the son of William Moore by his second wife Sarah Collingham. His father was a well-known portrait painter, and his mother sprang from a family which included the names of many artists of note, amongst whom may be mentioned Richard Hilton, R.A., and Henry Calvert. His early education in art, as was that of his brothers J. C. Moore and Henry Moore, R.A., was conducted mainly by his father, who was a very accurate draughtsman, and determined that whatever else his sons excelled in, their drawing should be above reproach. Albert was most carefully trained at home, and so well did he profit by his instruction that in the spring of 1853 he gained a medal for one of his drawings at the School of Art at York. In 1855 Mrs. Moore moved to London as her husband had died, and Albert three years afterwards was able to enter the Royal Academy Schools, but even before that time, while yet a school-boy under sixteen and attending the Grammar School at Kensington, he had been able to exhibit twice at Burlington House, for in 1857 a couple of admirable water-colour drawings by him were accepted and hung. His attendance at the Schools of the Academy lasted, however, but a few short months, as he was unable to bear the "cramping restrictions and set methods" which were so irksome to a youth of his enthusiastic temperament. He went from the Schools direct to nature, spending some time in the Lake district and in the North of France, and sketching busily wherever he was. He originated a sketching club something on the lines of the Langham, and associated with him in this work were such men as Fred Walker, W. B. Richmond, Marcus Stone and Henry Holiday. Between 1860 and 1872 he gave up the best of his time to decorative work, preparing designs for several architects who were able to appreciate the originality and skill with which he approached the complex problems of decoration which fell to their lot. He also designed wall-papers and tiles, prepared sketches for stained-glass windows and patterns for woven fabrics, "gradually coming nearer and nearer in such pursuits to the realization of the dreams of beauty with which his mind was filled." In 1862 he was at Rome for a few months, but then returned home and settled down to his life in London. At first he resided in the district of Fitzroy Square, first in Berners Street, and then in Russell Place, and then in Fitzroy Street; until in 1870 he settled in Red Lion Square, where he was for six years. "Eventually, after a brief stay in Stanhope Street, he changed again at the end of 1877 to the studio in Holland Lane, Kensington," and from that he did not move "until Christmas 1891, less than two years before his death." When he was engaged upon the production of his masterpiece, 'Reading Aloud,' he was, "in February 1883, prostrated by an attack of blood poisoning complicated by pleurisy and congestion of the lungs." His health after this illness was never the same, but although "his work for six or seven years showed no signs of failure nor even diminution of power, it is certain that the strain of continued labour was telling more and more upon his physical condition. He could, however, by no means be induced to relax his exertions and by change and rest to give himself a reasonable chance of improvement. His work was with him always the first consideration, and to that consideration everything else had to give way." In 1884 he was elected an Associate of the Royal Society of Painters in Water-Colours. In 1890, while putting the finishing-touches to 'Summer Night,' there appeared the first signs of the tumour in the thigh which later on was the cause of his death. He underwent an operation just before Christmas 1890, but a second one was needful, which took place in Aberdeen in August 1892, but in March 1893 "the final breakdown came." He allowed himself, however, no respite from his labours, made every possible effort to finish the pictures which he had in hand, and by sheer force of will appears "to have added a few days to his life" in order to complete what he had in hand. He died in the early morning of September 25 at his studio in Spenser Street, Westminster, a few days only after completing his 52nd year, and was buried at Highgate. Although his pictures were regularly received by the Royal Academy, were welcomed and were well hung, yet he was never invited within its ranks, and all his claims for recognition were ignored or contemptuously set aside by the Academicians. Moore was a man of difficult temperament. He was wedded to his art, devoted to its enunciation, was intolerant of all patronage, and claimed recognition by "pure right at art." He was not given to studying his words when in a critical mood, and was clear and even pungent in his remarks upon paintings which did not please him. This habit of free speech did not win for him friends, but provoked many men against him; and his absolute "impatience of politic shifts and devices" with his "distaste for seeking advancement by the use of judiciously planned strategy," and his determination to be independent, and to bind himself to no set line of conduct, all militated against his admission to the ranks of the elect. As has, however, been well said, "It is very certain that in reputation he has not suffered a tithe of the loss which has been sustained by the Academy itself, by its failure to add his name to its roll, and his sense of security as to the place he was destined to fill in the records of Art, saved him from any tendency to that bitterness of feeling which would perhaps have been as justifiable as natural." His first exhibited works were seen in 1857, and were studies of dead birds, 'A Wood Cock' and 'A Goldfinch.' The latter picture has disappeared, the former belongs to a lady at Hampstead. In 1858 he sent in 'A Study of an Ash Trunk' and 'Wayside Weeds,' the latter being in pencil; in 1859 an oil painting of the head of a Nubian woman, and in 1861 an oil painting called 'The Mother of Sisera looked out of a Window,' and a sepia drawing of 'Elijah running before Ahab's Chariot in Jezreel.' 'David and Jonathan' appeared in the following year, together with 'The Thoughts of Youth are long long Thoughts.' His great picture of 'Elijah's Sacrifice' was rejected in 1864, but received and hung in the following year, and with it was shown 'The Marble Seat.' During this time he was at work at the designs for decoration at Coombe Abbey painted in oil upon a

plaster surface, and also upon the wall paintings for St. Alban's, Rochdale, the latter "the largest and most important decorative works which he ever executed." The three pictures sent in for the Exhibition of 1866 included the first of those subtle schemes of pure decoration so refined and exquisite for which he became famous, and by which his repute will ever have its lasting eminence. The large painting in oil was entitled 'The Shunamite relating the Glories of King Solomon to her Maidens,' and had been commenced in 1864. The two smaller works, far surpassing it, however, in merit, were the well-known canvases called 'Pomegranates' and 'Apricot.' In 1867 appeared 'The Wardrobe' and 'The Musician'; in 1868 'Azaleas'; in 1869 'The Quartette' and 'Venus'; in 1870 a large canvas called 'The Garden,' and in 1871 three wonderful pieces of decoration painted in exquisite manner and of the most refined colour entitled 'Sea Gulls,' 'Battledore,' and 'Shuttlecock.' Interior house decoration was, however, an important part of his labour during these few years. He painted a panel above the proscenium opening of the Queen's Theatre in Long Acre representing 'A Greek Play,' designs for mosaic panels in the Central Hall of the Houses of Parliament, and a fine frieze of peacocks for Mr. Frederick Lehmann's house in Berkeley Square. In 1873 appeared 'Follow my Leader'; 'Shells' in 1874, a companion to 'Sea Gulls,' previously exhibited; and in 1875 he produced four small works called 'Pansies,' 'A Palm Fan,' 'A Flower Walk,' and 'A Sofa.' In 1876 a picture called 'Beads' was shown at Burlington House. In 1877 the Grosvenor Gallery was opened and Moore had three pictures in it, 'The End of the Story,' 'Sapphires,' and 'Marigolds,' while at the Academy that year he showed a work called 'A Reader.' In the following year there appeared at the Grosvenor Gallery two works, 'The Birds,' another work, and at the Academy, 'Garnets.' 'A Work Basket' was his sole exhibit at Burlington House in 1879, and 'Topaz' and 'A Study of Drapery' were sent to the Grosvenor Gallery. In 1880 there was nothing at the Academy, but at the Grosvenor three works called 'Jasmine,' 'Rose Leaves,' and a finished study for a figure in 'Topaz.' 'Yellow Marguerites' was at the Academy in 1881, while 'Blossoms' and 'Forget-me-nots' went to the Grosvenor. The wonderful picture called 'Dreamers' was seen at the Academy in 1882, and two of the figures in it had already appeared as separate paintings at the Grosvenor, 'Rose Leaves' and 'Jasmine,' while the third had been seen in the form of a study only, under the name of 'Acacias.' Nothing appeared at either Exhibition in 1883, and in the following year there was but one canvas at Burlington House, a large and perhaps the most successful of all his works, 'Reading Aloud.' In the Grosvenor in the following year were to be seen two pictures, both of them derived from 'Reading Aloud,' and styled 'Red Berries' and 'Sweet and Twenty.' His Academy picture in 1885 was called 'White Hydrangeas,' and a water-colour version of the same work, together with some other delightful studies, went to the Royal Water-Colour Society in the same year. His chief Academy picture in 1886 was called 'Silver,' and a second one 'Pale Margaret,' while a study of a head called 'Edelweiss' was seen that year at the Grosvenor Gallery. A remarkable work called 'Midsummer' was exhibited in 1887, and with it were shown at the Grosvenor three paintings, a portrait of Mr. W. Connal, jun., a work called 'A Decorator,' and a third styled 'Ranunculus.' 'A River-Side' was at the Academy in 1888, and 'Waiting to Cross' at the Grosvenor. In 1890 the large canvas, more than seven feet long, which he entitled 'A Summer Night,' was at the Academy, and several works in pastel at the Grosvenor, represented his overpowering activity. His illness then prevented any exhibits for some months, and it was not until 1892 that he appeared again at Burlington House. He showed 'Lightning and Light,' sending into the New Gallery in that same year 'A Reverie,' and to the Portrait Painters a portrait of Mrs. J. Duncroft. His picture at the Academy was 'An Idyll,' and his last work, finished in the very month of his death, 'The Loves of the Winds and the Seasons.' This was seen at the Grafton Gallery in 1894, at the Memorial Exhibition of his works, and there were then also exhibited for the first time several paintings which had been done on commission, or given away, and which had never before been seen by the public. The output, considering the shortness of his life and the serious illnesses which he had, and the terrible sentence of death under which he lay for so long, was a most remarkable one, but far more extraordinary was the very high standard to which he faithfully adhered through the whole course of his life, never allowing the weakness of his health to interfere with the perfect fulfilment of the work which he had taken in hand. As a master of the art of drawing drapery he had few equals and perhaps no superior. Lord Leighton was the only man who could be compared with him in this special feature of his work, and with both men one of the great secrets of success was the elaborate care taken in sketches, studies, and preparation, and the extraordinary attention which was given to the fall of every fold and the turn of every line. His work was the purest and most perfect of decoration; his colour scheme, always low in tone, was refined and exquisite; his grace of composition unequalled. He had nothing to do with scenes of excitement, domestic life, passion or humour. The graces of life, the poetry of composition, the perfection of quiet serious beauty appealed to him, and he never swerved, as Mr. Colvin said, "from his habit, right or wrong, of making the decorative aspect of his canvas regarded as an arrangement of beautiful lines and refreshing colours, the one important matter in his work. The subject of his pictures, whatever subject is chosen, is merely a mechanism for getting beautiful people into beautiful situations, whereas in much modern art the aspect of people and their situations, whether beautiful or otherwise, has been generally an instrument for expounding the same subject." An admirable and very full account of the artist and his works, richly illustrated, was written by his friend, A. Lys Baldry, in 1894, and issued by Bell, and from this work almost all the facts given above have been taken, and much use of it has been made in this notice of the artist. To it students are referred for a full consideration of Albert Moore.

MOORE, EDWIN, another son of William Moore, born in 1813 at York, and died in 1893. He practised in water-colour, and for many years taught drawing and painting at York, where he was much respected and his paintings highly esteemed. He never attained to the proficiency or excellence of his brothers Henry and Albert, and was somewhat eclipsed by their fame.



A WHITE CALM AFTER RAIN

[*Collection of C. W. Mitchell, Esq.*

MOORE, GEORGE BELTON, an English landscape painter, born in 1806. He was much employed as a teacher of drawing at University College, London, and at the Royal Military Academy. The elaborate perspective of Frith's railway station is said to be his work. His pictures frequently appeared at the Royal Academy up to 1859. He published works on the theory of perspective and colour. He died in 1875.

MOORE, HENRY. The position taken by this artist was a very special one. He became *par excellence* the painter of the sea, and no modern man or perhaps no artist at all has ever approached him in his special capacity to render with unerring accuracy and magnificent colour the ever-changing moods of the restless sea. He was born at York in 1831, and educated in the principles of art by his father William Moore, a well-known portrait painter, all of whose four sons followed him in the pursuit of the art which they loved so well. The training which he had at home was a long and a rigorous one, as William Moore believed in sound drawing, and was determined that his son, whatever else he did, should draw with accuracy and strength. In 1853 the lad came up to London, and entered at the Academy Schools, passing through all the various courses, and emerging with an irritation against the system of training which he had received and a desire to be absolutely free from further restraint. For a while he did not find his *métier*, but tried first of all interior scenes, painted with all the dry precision of the pre-Raphaelite artists, and then wandering away over Europe, the landscapes of France, Switzerland, and Ireland. Meeting, however, with a friend in Devonshire who was fond of cruising, he was persuaded by him to accompany the party on his friend's yacht over to the coast of France, and an ideal voyage having been the result, Moore found out in that trip what possibilities there were in store for him. Forthwith he started painting the sea, and never afterwards did he relinquish his delight in representing the waters of the Channel, whether smooth or rough. From the moment of that first trip he devoted weeks of eager study to the sea, painting it in all changes of light and weather, watching its every phase, and gazing attentively at it for hours together till he began to realize its multifarious changes and effects. His aim was absolute truth; he scorned the idea of imagination or of any special poetic fervour; it was the sea itself which he loved, not the story to which in the minds of some men it might give rise. As a man he was not attractive, and he failed to make himself popular; his manner and his speech were also against him, and on these and other accounts his election first of all to the Associateship and then to full rank in the Academy were long delayed. He did not become A.R.A. till 1885, although he had been painting the sea for seven-and-twenty years, and his full rank was still longer in coming. The work which first brought him within the ranks of the Academy was called 'Catspaws off the Land.' Other important works were 'Afloat and Ashore,' 'Clearness after Rain,' 'Nearing the Needles,' 'Off the Lizard,' 'A Storm Brewing,' 'As when the Sun doth light a Storm,' and 'Glen Orchy; Storm coming on,' 'Coming Home,' and 'Perfect Weather for a Cruise.' Towards the latter part of his life domestic sorrows overtook him, but public recognition of his talent, although delayed, had come at last. He received several honours in this country, and his merits were recognized also in France, where he had the medal of honour given him and the Knighthood of the Legion of Honour. His pictures are not easy ones to hang in a gallery, as the intense blue or green, as the case may be, of the sea, which he manages to render with such remarkable brilliance, sparkle and gleam, is apt to injure the effect of works by other men painted in lower tones; but considered as a window open upon the sea, as an actual sight of the waves from the deck of a yacht, his pictures are unrivalled, and must be considered apart from the works of other artists and given a space where their brilliance, truth, and vivid colour can be appreciated. There is no generalization in the work of Moore. He set down in striking colour exactly what he saw. He loved grand colour, and delighted also in the changing beauties of the sky, and, painting those two, sea and sky, almost exclusively for the range of a long life, he gradually obtained a knowledge of their gradations surpassed by that of no other man. He worked extremely hard, painting no less than five hundred and fifty pictures during his life, and he died in 1895, leaving a gap in the ranks of the Royal Academy that no other man could fill. In the current year (1903) his merits have been recognized at Burlington House, where they were overlooked for so many years. Some of his greatest works have been hung at the Winter Exhibition; but by reason of the error in hanging them near to the work of Brett, and foiled by that of Corbet, the peculiar qualities of colour which Moore delighted in are obscured and impaired. It is not enough for the works of this remarkable artist that they should be hung, but they have to be considered with the utmost care, and their position for a full appreciation of their work must be alone, and apart from the works of any other man.

MOORE, J. C., who was born at Gainsborough in 1829, was the son of William Moore, a portrait painter. He became a student in the Royal Academy in 1851, and at first devoted himself to portraiture. He subsequently spent a great part of his time in Italy, making sketches of Florence and Rome and their neighbourhoods. He painted both in oil and water-colour. He died in 1880. His Italian scenes were deservedly popular.

MOORE, JAMES, an English engraver, born before the middle of the 18th century, who was in 1763 a member of the Free Society of Artists. Amongst his plates are:

Cupid; *after Vanloo.*
Portrait of Whitfield; *after Jenkins.*
The Four Quarters of the World.
Joseph and Potiphar's Wife.

MOORE, MARY, an English portrait painter who lived towards the middle of the 17th century. She is mentioned by Walpole, and in the Bodleian there is a portrait by her of Cromwell, Earl of Essex, which is, of course, a copy.

MOORE, SAMUEL, was, according to Lord Orford, a gentleman who held a situation in the Custom-house. He flourished about the year 1715, and appears to have dedicated much of his time to drawing and engraving. His prints are coarsely etched, and retouched with the graver. Among other plates, he engraved the 'Coronation Procession of King William III. and Queen Mary,' which, as it is without the name of the designer, may be presumed to be from his own composition.

MOORE, WILLIAM, the portrait painter of York, father of Henry, Albert, and Edwin. He was born in 1790, and died in 1851, and was a very expert artist, working both in oil, water-colour, and pastel, and attaining to some considerable renown in his native county. He was an excellent teacher, and being a splendidly firm draughtsman himself, was determined that his sons should be the same, and by his teaching laid the foundations for the fame to which they afterwards attained. He was a man of weak health, never at any time robust, and he worked exceedingly hard; but a fine sense of duty was his leading characteristic, and he devoted his best energies to the education of his sons, sparing neither time nor trouble to train them well and to give them every chance in life. The result proved the justice and discretion of his work, although he was not spared to see the triumphs to which his sons were afterwards to attain.

MOORREES, CHRISTIAN WILLEM, a Dutch amateur who painted horses with some success at the beginning of the present century. He was a native of Nimeguen, and held a post there under government.

MOORTEL, JAN, (or MORTEL,) was born at Leyden in 1650, and was a painter of fruit, flowers, and still-life. He died at Leyden in 1719. His works are chiefly confined to Holland. He copied the works of De Heem and Mignon so skilfully as to deceive the amateurs of his time, and no doubt many of his copies pass now for the works of those masters.

MOORTELE, or MOORTERE. See VAN DER MOORTELE.

MOOSBRUGGER. See MOSBRUGGER.

MOR, ANTONIS, (or MOOR,) called in England Sir ANTONIO MORE (in Spain MORO), was born at Utrecht in 1512, and in the early part of his life was a scholar of Jan van Scorel. He afterwards went to Italy, where he passed some time in studying the works of Michelangelo and Raphael. On his return to Holland he devoted himself to an imitation of the style of Holbein, in which he was more successful. He was recommended to the protection of the Emperor Charles V. by his countryman Cardinal Granvella, and in 1552 arrived at the court of Spain, where Prince Philip (afterwards King Philip II.) sat to him, and was sent into Portugal to paint the portrait of Philip's first wife, Donna Maria, when he also painted those of John III. and Catharine of Austria, his queen, sister to Charles, which were executed so much to the satisfaction of the Emperor, that he was two years afterwards sent to England to paint that of Queen Mary, previous to her becoming the second wife of Philip. He returned with Philip to Spain, who treated him with an intimacy and familiarity which had nearly proved fatal to him. Philip was accustomed to honour him frequently with a visit when he was painting, and in a moment of condescension and admiration, slapped him jocosely on the shoulder, when the painter indiscreetly drew his brush across the King's fingers, smearing them with carmine. The jest was rash, and the King was not of a disposition to be played on with impunity. The attendant courtiers stared with amazement, but Philip passed it over with a smile. The artist threw himself on his knees, begged pardon, and everything appeared to be forgotten; but he was secretly advised to withdraw himself from Spain, and he lost no time in returning to the Netherlands, where he was afterwards patronized by the Duke of Alva. The talents of Sir Antonio More were not confined to portraits; he painted several historical subjects for the royal collection in Spain, most of which perished in the conflagration of the palace of the Pardo. He died at Antwerp before 1582. Among his better works we may name:

Berlin.	*Gallery.*	Three Male Portraits.
Brunswick.	„	The man with the Gloves.
Brussels.	„	Portrait of Hubert Goltzius.
„	„	Portrait of the Duke of Alva.
„	„	Portrait unknown.
Dresden.	„	Two Male Portraits.
London.	*Nat. Gall.*	Portrait of Jeanne d'Archel.
„	*Portrait Gallery.*	Portrait of Sir Thomas Gresham (*one of Mor's finest works*).
Madrid.		Thirteen Portraits.
Paris.	*Louvre.*	Two Portraits.
Petersburg.	*Hermitage.*	Portraits of Sir Thomas and Lady Gresham.
Vienna.	*Gallery.*	Portraits of Queen Mary and six others.

MORA, DIEGO DE, a painter who accompanied Pizarro to the conquest of Peru. He made a drawing of the Emperor Atahualpa. He died after 1535.

MORA, GERONIMO, was a Spanish artist, born about 1540, employed among others by Philip III. to paint the frescoes in the palace of the Pardo. He was a pupil of A. S. Coello. He died in 1599.

MORACE, KARL FRIEDRICH, was born at Naples in 1766 or 1767, and studied at Stuttgart under Johann Gotthard von Müller. He became court engraver in 1790, and visited Italy in 1792. He engraved several of the prints in the 'Galerie de Florence,' 'Musée Français,' and 'Galerie d'Orléans.' He died in 1820. Among others he also engraved the following portraits:

Schubart; *after Oelenhainz.*
Johann Gotthard Müller; *after Tischbein.*
Angelica Kauffmann; *after Reynolds.*

MORALES, FRANCISCO DE, a painter, born at Terceira, one of the Azores, in 1660, was a friend and pupil of Palomino. He was a Carthusian. At Padua there are works by him. He died in 1720.

MORALES, LUIS DE, called EL DIVINO, was born at Badajoz, in Estremadura, in the beginning of the 16th century. The name of his instructor in art is not known. He formed his style by the study of Michelangelo and Leonardo da Vinci. His pictures generally represent the head of our Saviour crowned with thorns, or that of the Virgin in grief; and it is said there are few instances of his having drawn the figure at length. His heads are pathetic, and are finished with great care, but it must be allowed that he was an artist of a contracted genius and of a barren invention. He died at Badajoz in 1586. Whatever may have been the motive for calling him *El Divino*, he must not be judged, however, by the execrable pictures so often assigned to him. His larger works are confined to the churches, and even his smaller are rarely seen out of Spain. The latter are painted either on wood or copper, and seldom extend to more than a bust. For an account of the pictures he left behind him see Cean Bermudez, tom. iii. The following are some of his principal works:

Badajoz.	*Church of the Conception.*	Virgin and Child. 1546.
„	„	Christ carrying the Cross.
Dresden.	*Museum.*	Ecce Homo.

ANTONIS MOR
CALLED
ANTONIO MORE

Hanfstängl photo] [*Hague Gallery*

PORTRAIT OF A MAN

Dublin.	*Nat. Gall.*	St. Jerome in the Wilderness.
Madrid.	*Gallery.*	Ecce Homo.
,,	,,	Virgin 'de los Dolores.'
,,	,,	Presentation in the Temple.
,,	,,	Virgin and Child.
,,	,,	Salvator Mundi.
,,	*S. Isidor.*	Scourging of Christ.
Paris.	*Louvre.*	Christ carrying the Cross.
Seville.	*Cathedral.*	Ecce Homo.
Toledo.	*Museum.*	Christ.

MORAN, BARTOLOMÉ, an obsure Spanish painter, who was in 1664 a trustee of the Seville Academy.

MORAN, EDWARD, was born at Bolton, Lancashire, in 1829. Leaving England at an early age, he studied first at Philadelphia, and then for several years at the Academy, London, and in Paris. Since 1877 he lived in New York. He painted scenes from fisher life and sea-side landscapes, some historical and genre pictures, and was also a good etcher. His brother THOMAS is a landscape painter, and another brother, PETER, is well known as an animal painter. He died in New York in 1901.

MORAN, SANTIAGO, a Spanish historical and landscape painter, was living and practising at Madrid about 1640. Bermudez mentions three pictures by him, one a 'St. Jerome,' in the possession of an amateur of the name of the Baron de Casa-Davalillo; another, the head of St. Jerome, in the possession of D. Nicholas Lameyra, which Le Brun mistook for the work of Albani; a third, St. Jerome on his knees, and quite naked, has been engraved; but the engraver, not being acquainted with Moran's works, has put the name of Guercino to the print. Moran designed a set of the Muses for the beautiful work of Quevedo, edition 1670, and produced many fine landscapes.

MORANDI, GIOVANNI MARIA, according to Lanzi, was born at Florence in 1622. He was a disciple of Giovanni Bilivert, and, on leaving that master, visited Venice. He afterwards went to Rome, where he painted several altar-pieces for the churches, and was also employed for private collections. Of his works at Rome, the most deserving of notice are his 'Visitation of the Virgin to St. Elizabeth,' in the church of Santa Maria del Popolo; and the 'Death of the Virgin,' in La Pace. The latter is considered his masterpiece, and has been engraved by Pietro Aquila. He was also much employed as a portrait painter, and in that capacity was invited to Vienna by Leopold I., where he painted the family of the Emperor, and the portraits of many of the most distinguished personages of Germany. He lived to the advanced age of ninety-five, and died at Rome in 1717.

MORANDINI, FRANCESCO, called IL POPPI, was born at Poppi, a small town in the Florentine state, in 1544. He was a scholar of Giorgio Vasari, whose style he followed, though more minute in detail and more addicted to the gay and festive in his compositions. Of his works in the churches at Florence, Vasari particularly notices his 'Conception,' in San Michelino, and his 'Visitation,' in San Niccolò. There is a 'Death of St. Peter Martyr' by him in the Vienna Gallery. He died about 1584.

MORANDO, PAOLO, usually called CAVAZZOLA (or CAVAZZUOLA), after his father, was born in Verona in 1486. He was the son of Thaddeus Cavazzola, who was the son of Jacopo di Morando. He painted some of the frescoes in the library of San Bernardino, Verona, having been probably employed there by Francesco Morone. In private hands in Italy there is a half-length 'Virgin and Child,' dated by him in 1509; and in SS. Nazaro e Celso are frescoes by him, dated 1510, representing an 'Annunciation' and two saints; and a 'Baptism of Christ,' in a chapel of Santa Maria della Vittoria Nuova, is of about the same date. In the Verona Museum are four canvases with saints, and five with scenes from the Passion (one with the date 1517), all formerly in San Bernardino. His last painting was the 'Virgin in Glory and eight Saints,' formerly the altar-piece of San Bernardino, and now in the gallery of Verona; it is dated 1522. In that same year Morando died, as recorded in the registers of the fraternity of SS. Siro e Libera, to which he belonged. Among his best works we may also name:

London.	*Nat. Gallery.*	St. Roch, with the Angel. 1518.
,,	,,	Madonna and Child, with St. John the Baptist and an Angel.
Verona.	*Museum.*	Christ bearing the Cross.
,,	,,	A Deposition. 1517.
,,	,,	Christ crowned with Thorns.

MORASCH, CHRISTIAN GOTTFRIED, a painter and engraver, was born at Dresden in 1749. He painted miniatures, portraits, and etched several views of Dresden and the neighbourhood. He died in 1813.

MORAVA, MATTHIAS, a Polish painter and etcher who flourished about 1650.

MORAZONE, GIACOMO, (or GIROLAMO,) a painter of the Venetian school who flourished in 1441. Vasari calls him the rival of Jacobello del Fiore, but at present no work of his can be identified.

MORAZONE, IL (or MORANZONE). See MAZZUCHELLI.

MORE, JACOB, a Scottish landscape painter, generally known as "Moore of Rome," was born at Edinburgh in 1740. His first instruction in art was gained in Runciman's School of Design, but his style was chiefly formed on the model of Claude after he went to Italy in 1773. He acquired considerable reputation, and was much patronized by Prince Borghese. Several landscapes of an ambitious character were sent by him between 1784 and 1789 to the Exhibition of the Royal Academy. Notices of him occur in the works of Miss Berry and Goethe, who both visited his studio at Rome. He died in that city in 1793. The following examples of his work may be named:

Florence.	*Uffizi.*	Portrait of himself.
Rome.	*Villa Borghese.*	Vale of Tempe and Metamorphosis of Daphne.

MORE, JOHANN CASPAR, engraver, was a native of Zurich, and flourished about the year 1694. He was principally employed in engraving portraits for the booksellers.

MOREAU, EDMÉ, engraver, according to Florent le Comte, was a native of Rheims, and worked in Paris from 1617 to 1660. He engraved several plates from his own designs, and from those of St. Igny and others.

MOREAU, GUSTAVE, French painter, and a member of the Institute, born in Paris, April 6, 1826; son of a government architect; a pupil of the École des Beaux Arts and also of Picot, his first picture shown at the Salon being a 'Pietà' in 1852. The following year he was represented by 'Darius,' and an episode from the 'Cantique des Cantiques'; the latter, a canvas of gigantic proportions, was purchased by the State, and placed in the Dijon Museum. After exhibiting

another huge picture at the Universal Exhibition of 1855, 'Les Athéniens et le Minotaure,' Moreau did not come before the public again until 1864, when his picture at the Salon, of 'Oedipe et le Sphinx,' a composition essentially different from Ingrès' famous picture, provoked a variety of criticism, professional and amateur. Other works exhibited by Moreau since that period are: 'Jason' (1865), 'Orphée déchiré par les Ménades' (in the Luxembourg) and 'Diomed' (1866); 'Promethée'; 'Jupiter et Europe'; 'Hercule'; 'Salomé'; 'Jacob et l'Ange'; 'David'; 'Un Massier'; 'Une Peri'; 'Galanthée'; and 'Helène,' the last two pictures appearing at the Salon in 1880. He obtained three medals in 1864, 1865, and 1869; also a second-class medal at the Universal Exhibition in 1878. He was elected a member of the Académie des Beaux Arts in 1888, replacing M. Boulanger. He received the decoration of the Legion of Honour in 1875, being promoted to the rank of officer in 1883. His death occurred early in 1902.

MOREAU, JEAN MICHEL, called MOREAU LE JEUNE, painter, designer, and engraver, was born in Paris in March 1741. He was the son of a wig-maker, and although he early showed his love for art, it was long before he won any facility with his pencil, so long that, we are told, he was called "Le Bœuf" by his fellow-students. At the age of seventeen he went to St. Petersburg with Louis Joseph le Lorrain, but as that artist died two years later, Moreau returned to Paris, where he abandoned painting to enter the studio of Le Bas. There he practised design, and learnt a delicate and vivacious style of engraving. Even yet, however, he was not at home as a draughtsman, and it was not until 1769, when he was twenty-eight years of age, that he produced the 'Plaine de Sablons,' the first original work in which his peculiar gift made itself clearly felt. This drawing, which was engraved by Le Bas, led to Moreau's appointment as "Dessinateur des menus plaisirs," and, five years later, as "Dessinateur du Cabinet du Roi." In 1785 Moreau visited Italy, and, like Wilkie, came back with a style quite different, and, to modern eyes, far inferior to that of his former productions. In 1793 he became a member of the Commission for Art, in 1797 a professor at the École-Centrale in Paris. Towards the end of his life he seems to have fallen into poverty, for in 1814 we find him writing to Renouard, the publisher, that he was without a penny. But on the restoration of Louis XVIII. he was appointed to his old office of "Dessinateur du Cabinet du Roi," a post, however, which he did not long enjoy, for he died on the 30th November in the same year. The designs left by Moreau amount to more than 2000: of these about 200 are in illustration of Voltaire and Rousseau; others are in editions of Ovid, Molière, Lafontaine, Regnard, Marmontel, Delille, Barthélemy, Laborde, &c., and a very large number were made and afterwards fitted with text, by Restif de la Bretonne and others. Of these by far the most important are contained in the 'Suite d'Estampes pour servir à l'histoire des Mœurs et du Costume dans le Dix-huitième Siècle,' the publication of which was begun in 1775, Moreau's work in it, however, only commencing with the second part. The following prints by him may be specially noted:

The Crowning of Voltaire.
The Bath of Bathsheba; *after Rembrandt.*
The Consecration of Louis XVI. at Rheims.
Four plates, forming a large print of the Fête given at Paris in 1782 for the Birth of the Dauphin.
The Tomb of J. J. Rousseau; *J. M. Moreau, fec.* 1778.
A set of twenty-five small plates for the first volume of the 'Chansons de la Borde.'
Plates to the Nouvelle Helo ise.
Plates for an edition of Voltaire's 'Pucelle.'
Series of plates for the illustration of manners and costume in the 18th century.

MOREAU, LOUIS, a French engraver, was born in Paris about 1712. He was chiefly employed in engraving ornaments, but he also produced the following plates from pictures:

Portrait of the Jesuit Ludovicus de Ponte.
Portrait of J. B. Babel; *after Watteau.*
The Raising of Jairus's Daughter; *after La Fosse.*

MOREAU, LOUIS GABRIEL, known as MOREAU L'AINÉ, born in Paris in 1740, was a brother of 'Moreau le Jeune.' He painted landscape and architecture with considerable success. He lived for a time in London, but died in Paris in 1806.

MOREAU, P., a French architect and engraver, flourished from 1750 to 1760. He designed with great taste, and etched some plates of architectural subjects from his own compositions.

MOREAU DE TOURS, GEORGES, a French painter, born in 1848 at Ivry-sur-Seine; studied at the École des Beaux Arts, and was a pupil of Cabanel and Marquerie. His 'Egyptologue' is in the Tours Museum; and other works by him are: 'Blanche de Castille,' 'Mort de Cléopâtre,' 'Mandolinata,' &c. He obtained a second-class medal in 1879, and the Legion of Honour in 1892. He died January 12, 1901, at Bois-le-Roy.

MOREELSE, PAULUS, (or MOREELZE, MOREELSEN,) was born at Utrecht in 1571, and is distinguished by Van Mander as a painter, an architect, and an engraver. At first he practised portrait painting under Michiel Mierevelt, but he afterwards went to Rome, where he studied some time. On his return to Holland he painted some historical subjects and architectural views, which were not without merit, though he was more employed in portraiture. He died at Utrecht in 1638. The following pictures by him may be named:

Amsterdam.	*R. Museum.*	Portrait of Maria V., Utrecht.
"	"	Portrait of Frederick V., King of Bohemia.
"	"	Portrait of J. de Jochem Hendr. Swartenhont.
"	"	A Shepherdess.
"	"	"La petite princesse."
"	"	Portrait of a Lady.
Hague.	*Museum.*	Portrait of the Princess of Nassau and of Holland.
Rotterdam.	*Museum.*	Seven portraits, including that of Coen.
"	"	Three Religious Subjects.
"	"	Two Idyls.

As an engraver we have three capital etchings by him, executed in chiaroscuro; they are designed in a masterly style, and by being printed in three tints, produce a very pleasing effect. They are now become scarce. He sometimes signed with his name at length, the *P.* of the baptismal name being joined to the *M.*, and sometimes with his initials only. Plates:

Cupid led by two Females, dancing; *P. Moreelze.* 1612
The Death of Lucretia; *the same mark and date.*
Cupid contemplating a Landscape.

MOREL. This name was borne by a family of decorative and still-life painters at Liége, in the last century. Of these Jean Baptiste (died about 1754), Jean Remi (died 1739), and Jean Pierre

(born 1702; died 1764) seem to have been the more notable.

MOREL, ANTOINE ALEXANDRE, a French engraver, was born in Paris in 1765, and became a scholar of Massard, and more especially of David. He engraved several of the plates for the 'Musée François' and for the 'Galerie de Florence,' and many detached pieces after David, Ingres, Giraud, and other contemporary painters. He died in 1829. Nagler gives an account of about thirty of his principal pieces.

MOREL, FRANCESCO, (MORELLI,) an engraver, was born in 1768. He worked chiefly at Rome, and executed several engravings after Cl. Lorrain, Carracci, and also several views of Rome after his own designs.

MOREL, FRANÇOIS a French engraver, born about 1768, was a pupil of Volpato. He worked chiefly in Italy, and he has left some landscapes after P. Hackert.

MOREL, JAN EVERT, a painter of fruit and flowers, was born at Amsterdam in 1777, and was a scholar of Linthorst. He had previously studied under Troost van Groenendoelen, and at the Hague with F. van der Aa. On his return to his native city he studied the works of Jan van Huysum. There is a vase of flowers by him in the Museum at Amsterdam. He died in 1808.

MOREL-FATIO, ANTOINE LEON, who was born at Rouen in 1804 or 1810, distinguished himself as a painter of landscapes and marines, and brought himself first into notice by his 'Bombardment of Algiers,' at which he was personally present. He obtained several medals, was a knight and officer of the Legion of Honour, and conservator of the Louvre. In 1854 he was in the expedition to the Black Sea, and published several views of its coast scenery on his return. He died in Paris in 1871. Other important paintings by him are:

A Panorama of Algiers (*since engraved*). 1836.
The Bombardment of Tangier.
The French Fleet during a Storm. 1846.
View of Bomarsund, and the Attack upon it. 1854.
Views of the Italian Coast.
Illustrations of the Banks of the Maes.

MORELL, GERHARD, a painter, was born at Copenhagen in 1729. He was appointed art-inspector by the Danish government, and died in 1769.

MORELL, JAKOB (or MORÈL, MORREL, MORREELS). See MAREL.

MORELL, NICOLAS, was born at Antwerp in 1664, and was a scholar of N. Verendael, a painter of flowers and fruit. He painted similar subjects to those of his instructor, and also excelled in painting vases with bas-reliefs, and other objects of still-life, for which he acquired a celebrity which occasioned him to be invited to the court of Brussels, where he was engaged in ornamenting the palaces, and in painting for the collections of the principal nobility. He died at Brussels in 1732.

MORELLAN DE LA CAVE, F., a French engraver, was the pupil of Bernard Picart, and flourished about the year 1730. He lived for some time in England, and engraved some portraits, chiefly for the booksellers. We have by him:

William Augustus, Duke of Cumberland.
John Locke.
Dr. Edward Pocoke. (*Prefixed to his Theological Works.*)
Frederick IV. of Denmark.
Machiavelli.
A. Vivaldi. 1725.
His own Portrait.

MORELLI, BARTOLOMMEO, called IL PIANORO, was born at Pianoro, a small town in the Bolognese state, about the year 1629, and studied at Bologna under Francesco Albani. He painted history with great success, particularly in fresco. Among his numerous pictures at Bologna the most remarkable are, his 'St. Teresa,' in the church of La Madonna delle Grazie, and the 'Resurrection,' in the Buon Gesù. But his most admired performance is the chapel of the Casa Pepoli, in San Bartolommeo di Porta. He died in 1683.

MORENO, JOSEF, a Spanish painter, born at Burgos in 1642. He was a pupil of De Solis. He was made court painter by Charles II. He was called "Painter of the Virgins," as his pictures chiefly represent 'Madonnas,' 'Conceptions,' 'Assumptions,' &c. He died in 1674.

MORENO, LORENZO, a Genoese Carmelite, who lived about 1544. His work is praised by Soprani. He was the author of a fresco of the 'Annunciation,' in the Carmine, which was afterwards cut out of the wall and placed in the church.

MORETO, NICCOLO, a Paduan, who is said by Vasari to have 'lived eighty years, and always exercised his art.' He is probably identical with Giovanni Miretto (q. v.).

MORETTI, BARTOLOMMEO, painter, a native of Bologna, was a pupil and nephew of Pasinello. A priest of St. Philip Neri, he died in 1703.

MORETTI, CRISTOFORO, called RIVELLO, born at Cremona, flourished about 1460. According to Lomazzo, he worked at the ducal palace of Milan in company with Bembo, and painted there a 'Passion,' which gained for him a high reputation. For S. Aquilino he painted a 'Madonna and Saints,' on which Lanzi deciphered the inscription *Christophorus de Moretis de Cremona*, which seems to contradict the assertion of Cremonese writers, that he was the son of Galeazzo Rivello.

MORETTI, PIETRO and GIOVANNI JACOPO, were brothers, who flourished at Cremona between 1480 and 1498.

MORETTO, FAUSTINO, an obscure Brescian artist, who was at work in Venice in the 17th century.

MORETTO, GIOSEFFO, a native of Friuli, who married the daughter of Pomponio Amalteo, Quintilia (herself an able painter), and assisted his father-in-law. At San Vito there is an altar-piece signed 'Inchoavit Pomponius Amalteus, perfecit Joseph Moretius, anno 1588.'

MORETTO DA BRESCIA, IL. See BONVICINO.

MOREY, —, was a painter of Majorca, born at Palma, in Majorca, in 1696. His best known work was an immense composition of 'Our Lord's Tomb surrounded by the Host of Heaven,' painted on a curtain fifty-four palms square, which was exposed during Holy Week in the church of Santa Eulalia, at Palma, and known as 'The Veil of the Temple.' Others of his works were in the same church. He died in 1750.

MORF, JOHANN CASPAR, an engraver of Zurich, who worked from 1680 to 1695.

MORFF, GOTTLOB WILHELM, portrait painter, was born at Stuttgart in 1771. He was court painter to King Friedrich of Wurtemberg. His best portraits are those of Professors Haug, Seubert, and André, and of Chancellor König. He died at Stuttgart in 1857.

MORGAN, ALICE MARY, a South Kensington student (*née* Havers), born in 1850, who married Frederick Morgan in 1872, and became a clever and popular painter. She exhibited at the Society

of British Artists, Royal Academy, and Salon between 1873 and 1889, and died in 1890.

MORGAN, JOSEF, a German painter, born at Trautenau in 1839. Abandoning a diplomatic career, he became a pupil of G. Ricard in Paris; mostly painted portraits. A picture dedicated to Queen Isabella of Spain obtained for him the honour of knighthood. His 'Jeanne d'Arc' in 1863 was much praised. He died at Vienna in March 1898.

MORGAN, SYLVANUS, a well-known painter of arms and heraldic achievements in the 17th century. He was born, it is said, in 1620, published various books on heraldry, and died in 1693.

MORGENSTERN, CHRISTIAN ERNST BERNHARD, was born at Hamburg in 1805, and was placed in 1813 under the tuition of Suhr, a panorama painter, whom he had to accompany on his tours in Germany, Denmark, and, in 1822, in Russia, under very harsh treatment. Under Bendixen, his second instructor, he began really to study painting, and afterwards visited Norway, where he collected sketches of which he afterwards made use at Copenhagen, where he attended the Academy until 1828. He went to Hamburg in 1829, and soon after established himself at Munich. From 1832 to 1842 he spent much of his time in travelling. Morgenstern represented flat regions with especial skill, but was also sucessful in painting scenes from the Alps. He was a member of the Academy at Munich. He died at Munich in 1867. We have eleven etchings by him. Among his best pictures are:

The Waterfall of Houg-Foss.
The Cobalt Mine, Fosum.
The plain of Munich. 1830.
The Zehmgrund in the Tyrol.
Torrent between two Rocks. 1835.
A Rocky Heath near St. Hippolyte, Alsace. (*Munich Pinakothek.*)
Storm at Sea; *in the same.*
Fisherman's Cottage by a still piece of Water.
The Rising Moon.
Moonlight Night on the Elbe.

MORGENSTERN, JOHANN FRIEDRICH, painter and etcher, was born at Frankfort in 1778. He was first instructed by his father, Johann Ludwig Ernst Morgenstern, and afterwards went to Dresden to study. He painted chiefly landscapes and animals.

MORGENSTERN, JOHANN LUDWIG ERNST, was a painter of landscapes, houses, and church interiors, as also an etcher, and was born at Rudolstadt in 1738. In 1766 he entered the Academy at Salzdalen; he then went to Hamburg, where he was employed by a restorer of pictures in 1768. After a sojourn first at Frankfort and then Darmstadt, he finally returned to Frankfort, where he died in 1819. In conjunction with his son he made some 200 copies from the old masters, which were sold in England. Some of his pictures are in the Städel Gallery at Frankfort.

MORGHEN, ANTONIO, engraver, and younger brother of the famous Rafaello Morghen, has engraved:

The Transfiguration; *after Raphael.*
Winter; *after Michau.*
A Holy Family; *after Raphael.*
Adam and Eve; *after Reni.*

MORGHEN, FILIPPO, who was born in Italy about 1730, distinguished himself as a designer and engraver. After having studied for seven years at Rome, he was employed at Naples, where he carried on a trade as printseller, and received the title of engraver to the King of the Two Sicilies. The date of his death is unknown. He was the father of Rafaello, and the brother of Giovanni Elia, Morghen. He executed a considerable number of plates for the 'Antiquities of Herculaneum,' published at Naples in 1757, but his most important plates are:

A set of the Twelve Apostles, after the statues by Baccio Bandinelli at Florence.
Thirty-one Landscapes and Views of Ruins in the Environs of Naples.

MORGHEN, GIOVANNI ELIA, was born at Florence in 1721, and was for a time a scholar of D. Ferretti. He engraved for the Marchese Gerini the greatest part of the plates of 'Pitture del Salone Imperiale del Palazzo di Firenze,' after the paintings of Giovanni Manozzi, Balthasar Franceschini, and other artists. In 1767 he published six plates of the 'Antiquities of Pæstum,' after Antonio Joly. He signed his works *G. M. R.* (Regius) *d.*; *Gio. Morg. R. dis.* or a monogram.

MORGHEN, RAFAELLO, one of the most celebrated engravers of modern times, was born at Florence in 1758. By his father, Filippo, and his uncle Giovanni Elia, who were both engravers, he was very early instructed in the first principles of his art, and even in his twelfth year he executed a plate after the Prophets of Baccio Bandinelli, at Florence. His first engravings, however, of consequence, were seven plates from the Masks of the Carnival of 1778, the Pilgrimage of the Grand Signior to Mecca; a work of such extraordinary merit for a youth of twenty, that his father was desirous he should receive the best instruction that could be procured, and sent him accordingly to Volpato, at Rome. His first employment was copying a print of E. Sadeler, 'Christ and Mary Magdalene in the Garden,' and shortly after Gavin Hamilton's allegoric figure of 'Painting,' for the brothers Hackert. In 1781 he engraved Raphael's figures of 'Poetry' and 'Theology,' in the Vatican. In this same year he married Volpato's only daughter, Dominica, and afterwards worked in conjunction with his father-in-law, assisting him in his 'Parnassus,' after Raphael. In 1787 he engraved the 'Aurora' of Guido, in the Rospigliosi Palace, which for some time was considered his finest plate. Many other important works followed, among which, 'The Last Supper,' after Leonardo da Vinci; 'The Transfiguration,' and the 'Madonna della Sedia,' after Raphael; the 'Duke de Monçada,' after Van Dyck; the Portraits of Raphael, the Fornarina, Leonardo da Vinci, the Five great Writers of Italy—Dante, Boccaccio, Petrarch, Ariosto, and Tasso—are brilliant examples. The whole of his works have been fully described by his scholar, Palmerini, to whom it was his custom to give an impression, in every state of the plate, from the first outline to the finished proof. The whole of this collection was purchased by the Duke of Buckingham for £1200. In 1793 Morghen was appointed Professor of the Academy at Florence, by the Grand Duke Ferdinand III. He was a member of several academies, and a corresponding member of the French Institute. Morghen died at Florence in 1833. The following list is taken from Palmerini:

PLATES EXECUTED AT NAPLES.

1. A Youth Praying.
2 & 3. Two plates; *after Londonio (Shepherds and Flocks).*

4-11 Eight figures of Prophets; *after B. Bandinelli.*
12. Il giuco di Pallone.
13. Statue of Isis.
14. View near the Temple of Venus Genitrix, at Baiæ.
15. „ of Lava beds at Herculaneum.
16. „ of two Hexastyle Temples.
17. „ of a Temple.
18. „ of a Temple.
19. Caligula's Bridge.
20. La Grotta del Cane.
21. Portrait of Ferdinand IV., King of the Two Sicilies; *after Fr. Liani.*
22. Portrait of Maria Carolina, his queen; *after the same.*
23-34. Scenes from the Masquerade at Naples in the Carnival of 1778.
35. Arms of the Duke of Cassano Serra.

PLATES EXECUTED IN ROME.

36. Christ appearing to Mary Magdalen.
37. St. Mary Magdalen; *after Guido.*
38. 'Painting;' *after Gavin Hamilton*
39. 'Poetry;' *after the same.*
40-41. 'Mater Dolorosa.'
42. Sea View; *after du Cros.*
43-46. Illustration to the Story of Germanicus; *after Grandjean.*
47. 'Poetry;' *after Raphael's lunette in the Vatican.*
48. 'Theology;' *after the same.*
49. 'Jurisprudence;' *after the same.*
50-58. Nine Views of Padua.
59-62. Portrait of the Princess della Roccella, and three illustrations for her works; *after F. Fischietti.*
63. The Miracle of Bolsena; *after Raphael.*
64-5. Two sheets of heads from Raphael's frescoes in the Vatican.
66. Unknown Portrait; *after Mierevelt.*
67. 'Philosophy;' *after Raphael's lunette in the Vatican.*
68. 'Justice;' *after the same.*
69-70. Two plates of Bacchus (?) engraved in collaboration with Volpato; *after P. F. Mola.*
71-77. Seven Views of Terni.
78-113. The Study of Design, in thirty-six plates.
114. Parnassus; *after R. Mengs.*
115. Diana Hunting; *after Domenichino.*
116. Portrait of Stanislaus Augustus, King of Poland; *after D. Cardelli.*
117. Portrait of the Cavalière Gaetano Filangieri; *after Tofanelli.*
118. St. John the Baptist; *after Guido.*
119. Holy Family; *after Rubens.*
120. Vignette.
121. Nozze di Germanico; *after Domenico del Frate.*
122. Theseus; *after Canova.*
123. St. Philip Neri.
124. Madonna; *after Andrea del Sarto.*
125. Aurora; *after Guido.*
126. His own portrait, from his own design.
127-129. Three Landscapes.
130. Lot and his Daughters; *afer Guido.*
131. Riposo; *after Nicholas Poussin.*
132. Dance of the Seasons; *after the same.*
133. Angelica and Medora; *after Teod. Matteini.*
134. Funeral of Pius VI.; *after Tofanelli.*
135-6. Two Vignettes with portraits.
137. Portrait of Charles III. of Naples.
138-9. Two Medallion portraits of Charles IV. and Ferdinand IV. of Naples.
140. Head of Augustus; *from an antique marble.*
141. The Comic Muse; *after Angelica Kauffmann.*
142. Head of Jupiter; *from an antique Cameo.*
143. Portrait of Filippo Morghen.
144. S. Pius V.
145-157. Portraits of Count Francesco Algarotti.
158. Tomb of Clement XIII.; *after Canova.*
159-161. Suor Maria dell' Incarnazione; *after Matteini.*
162. Portrait of General Francesco di Moncada; *after Van Dyck.*
163. 'Il Presepio;' *after R. Mengs.*
164. Madonna della Seggiola; *after Raphael.*

PLATES EXECUTED AT FLORENCE.

165. Madonna della Seggiola; *after Raphael.*
166. 'Charity;' *after Correggio.*
167. Portrait of Alfieri; *after Fr. Xav. Fabre.*
168. The Holstein Beek Family; *after Angelica Kauffmann.*
169. Portrait of Domenica Valpato Morghen; *after the same.*
170. Portrait of Fortunata Sulgher Fantastici; *after the same.*
171. Portrait of Macchiavelli; *after A. Bronzino.*
172. Portrait of Ovid in a Medallion.
173. Head of a Nun.
174. Portrait of Madama Fulger.
175. La Madonna dell Sacco; *after Andrea del Sarto.*
176. The Transfiguration; *after Raphael.*
177. The Virgin with the Sleeping Christ; *after Titian.*
178. Visiting Card for Senator Bartolini.
179. Venus; *from an antique Cameo.*
180. The Last Supper; *after Leonardo da Vinci.*
181. Portrait of Deodato Turchi; *after Fr. Vieira.*
182. Madonna; *after Caravaggio.*
183. Card Plate.
184. Card Plate for Murat.
185. The Archangel Gabriel; *after L. Sabatelli.*
186. Portrait of Giovanni Valpato; *after Ang. Kauffmann.*
187. Portrait of Giorgio Jonas Mayer; *after Ettlinger.*
188. Penitent Magdalen; *after Murillo.*
189. Portrait of Attilio Zuccagni; *after Santarelli.*
190. St. Philip Neri; *after Tofanelli.*
191. Portrait of Raphael Sanzio.
192. „ „ Dante; *after Tofanelli.*
193-4. „ „ Louis XVIII.; *after the same.*
195. Medallion portraits of the King and Queen of Etruria.
196. Book plate for the King of Etruria.
197. Portrait of an Austrian Prince (?)
198. Madonna; *after Lod. Carracci.*
199. Mary Magdalen; *after Ermini.*
200. Portrait of Petrarch; *after Tofanelli.*
201. Æsculapius; *from an antique marble.*
202. Portrait of Canova; *after A. d'Este.*
203. „ „ Dante.
204. Head from the 'Transfiguration;' said to be that of the Fornarina; *after Raphael.*
205. Portrait of Tasso; *after Ermini.*
206. „ „ Napoleon; *after Tofanelli.*
207. Head of Christ.
208. Portrait of Ariosto; *after Tofanelli.*
209. The 'Transfiguration;' *after Raphael.*
210. Card plate.
211. Napoleon on the Great St. Bernard; *after David.*
212. Portrait of Jacopo Trivulzi.
213. Madonna del Cardellino; *after Raphael.*
214. Medallion portrait of the Grand Duke Ferdinand III.
215. The Fornarina (?); *after Raphael (Seb. del Piombo).*
216. Portrait ef Elisa Bonaparte Baciocchi; *after Counis.*
217. The Child Christ; *after Carlo Dolci.*
218. Portrait of Leo X.; *after Raphael.*
219. Madonna del Latte; *after Garofalo.*
220. Portrait of Louis XVIII.; *after Augustin.*
221. „ „ Alessandro Volta.
222. Christ appearing to Mary Magdalen; *after Baroccio.*
223. Portrait of Mr. Denison.
224. „ „ Leonardo da Vinci; *after Baroccio.*
225. „ „ Costanza Fornari; *after S. Panario.*
226. „ „ Michelangelo; *after A. Santarelli.*
227. „ „ Count d'Elci.
228. „ „ Cav. Giovanni degli Alessandria.
229. „ „ Prince Metternich.
230. The Head of Christ; *after Leonardo da Vinci.*
231. 'Salvator Mundi;' *after Carlo Dolci.*
232-3. Portraits of Francis I. of Austria.
234. 'Madonna Laura;' *after S. Memmi.*
235. Portrait of Fr. Guicciardini.
236. „ „ Lorenzo de' Medici; *after Vasari.*
237. Portrait of Ferdinand III. of Tuscany; *after Johann Ender.*
238. The Ages of Man; *after Gerard.*
239. Portrait of Giovanna d'Aragona; *after Raphael.*
240. „ „ Carlo Goldoni.
241. Portrait of Ferdinanda, Grand Duchess of Tuscany; *after Gozzini.*
242. Portrait of Gioacchino Rossini; *after Bartolini.*
243. „ „ Boccaccio; *after Bartolini.*

244. Portrait of the Principessa di Ventimiglia.
245. „ „ Cellini: *after Vasari.*
246. „ „ Antonio Pittaro; *after Atoche.*
247. „ „ Lord Byron; *after Bartolini.*
248. „ „ Giov. Fantoni; *after Fr. Tenderini.*
249. La Maddalena del Vaso; *after Carlo Dolci.*
250. Il Morbetto di Raffaello; *after Raphael.*
251. La Madonna del Granduca; *after the same.*
252. Portrait of Canova; *after P. Benvenuti.*

(*Besides these Morghen executed four plates in conjunction with Aug. Nahl., F. Bartolini, and Antonio Mason.*)

MORIER, DAVID, was born at Berne, in Switzerland, in 1705. He came to England in 1743, soon after the battle of Dettingen, and was presented by Sir Edward Faulkener to the Duke of Cumberland, who settled on him a pension of two hundred pounds a year. He distinguished himself as a painter of battles, horses, dogs, &c., and also of portraits, on which he was extensively employed. The first two Georges both sat to him. He died in London in 1770, and was buried in St. James's, Clerkenwell. He was a member of the Incorporated Society of Artists.

MORILLAS, CECILIA. See SOBRINO.

MORIN, GUSTAVE, a French historical painter, born at Rouen, April 18, 1809, was a pupil of Chaumont and of Léon Cogniet. He first exhibited at the Salon in 1833. In 1858 he was appointed Director of the Academy of Painting at Rouen, and in 1865 Conservator of the Museum. He died February 15, 1886.

MORIN, JEAN, a French painter and engraver, was born in Paris about the year 1609, and died in the same city in 1666. He was a disciple of Philip de Champagne, and for some time practised painting, which he afterwards abandoned, to apply himself entirely to engraving. His plates are executed in a mixed style, being partly burin-work and partly etching; but they produce a very pleasing effect. His best prints are his portraits in the style of Van Dyck, many of which are executed in a masterly manner. His landscapes in the style of Plattenberg are of equal repute. We have 108 plates by him; the following are the best:

PORTRAITS AFTER PHILIPPE DE CHAMPAIGNE.

Louis XIII. King of France; octagon.
Anne of Austria, Regent; octagon.
Cardinal de Richelieu.
Jean Baptiste Amador, Abbé de Richelieu.
Cardinal de Mazarin.
Cornelius Jansen, Bishop of Yprès.
Jean Paul de Gondy, Cardinal de Retz.
François de Sales, Bishop of Geneva.
S. Carlo Borromeo, Cardinal, and Archbishop of Milan.
Jean Pierre le Camus, Bishop of Bellay.
Jean du Verger, Abbé de St. Siran.
Michel de Morillac, Keeper of the Seals.
Michel le Tellier, Secretary of State.
Jacques Tubœuf, President of the Chamber of Accounts.
René de Longueuil, President à Mortier.
Henri de Lorraine, Comte d'Harcourt.
Nicolas de Neufville, Marquis de Villeroy.
Charles de Valois, Duc d'Angoulême.
Robert Arnauld, Seigneur d'Andilly.
Vincent Voiture.
Jacques le Mercier, Architect to the King.
Antoine Vitré, Printer.

PORTRAITS AFTER VARIOUS MASTERS.

Jacques Auguste de Thou, President of the Parliament; *after Ferdinand.*
François Augustin de Thou, President; *after the same.*
Philip II.; *after Titian.*
Guido, Cardinal de Bentivoglio; *after Vandyck.*
The Countess de Bossu; *after the same.*
Margaret Lemon; *after the same.*
Charles de Mallery, Engraver and Printseller; *after the same.*
Jerome Franck, Painter; *se ipse pinx.*

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after Phil. de Champaigne.*
The Virgin and Infant Jesus; *after the same.*
The Crucifixion, in three sheets; *after the same.*
The Taking down from the Cross; *after the same.*
The Assumption of the Virgin; *after the same.*
Two half-lengths of St. Peter and St. Paul; *after the same.*
The Virgin, with the Infant Jesus on her knee, holding a bouquet of flowers, inscribed, *Dilectus meus mihi; after Raphael.*
The Virgin adoring the Infant Christ; *after Titian.*
The Virgin, with the Dead Christ; *after Carracci.*
A Landscape, with Ruins; *after Claude Lorrain.*
A Landscape, with a Man driving two Cows; *after Fouquières.*
Another Landscape, with figures; *after the same.*
A set of four Landscapes, with Ruins and Figures; *after Cornelis Poelemburg.*
A Landscape, with Ruins and a Fountain; *after J. B. Corneille.*

MORIN, ROBERT. In 1506 an artist of this name painted a pavilion in the Château Gaillon for the Cardinal d' Amboise.

MORINA, GIULIO, according to Malvasia, was a native of Bologna and a scholar of Lorenzo Sabbatini; but he owed his best improvement to an attentive study of the works of the Carracci. He painted history, and there are many of his works in the churches at Bologna, of which the most worthy of notice are, the 'Crucifixion,' in SS. Sebastiano e Rocco; the 'Visitation of the Virgin to St. Elisabeth,' in Sant' Uomobono; and the 'Presentation in the Temple,' at the Servi.

MORINELLO, ANDREA, a native of Genoa, and pupil of Lodovico Brea. He flourished at the beginning of the 16th century. The church of San Martino di Albaro at one time contained an altar-piece by him, dated 1516, which Soprani commends. The Scottish National Gallery possesses a picture of a 'Piping Shepherd' by him, and the catalogue asserts that he was born in 1490. The date of his death is unknown.

MORINI, GIOVANNI, an obscure Italian painter, a native of Imola, and a pupil of Giuseppe Maria Crespi. He died about 1780.

MORIOT, NICOLAS MARIE, a French miniature painter, and native of Versailles, where he was at work in 1788. He was a pupil of Soiron père.

MORIS, R., a scholar of Godfried Schalcken, has left a cabinet picture, representing an old Man holding a small Owl in his hand. He died young.

MORISON, DOUGLAS, an English water colour painter, born about 1820. He studied under F. Tayler, and was elected an Associate of the Water Colour Society in 1843. He died in 1847. He published the following works:

'Views of Haddon Hall.' 1842.
'Views of the Ducal Palaces of Saxe Coburg.' 1846.

MORISOT, BERTHE, a great-grand-daughter of Fragonard, may be reckoned as one of the founders of the French Impressionist School. She was born in 1840, and studied under Edouard Manet, whose brother Eugene she married. In the first Impressionist Exhibitions her works were associated with those of Renoir and Manet, whose influence, as well as that of Corot, is strongly marked in her

Woodbury Co. photo] FISHERMEN HAULING IN A BOAT [*South Kensington*

Woodbury Co. photo] HORSES IN A STABLE [*South Kensington*

exquisite work. She was distinguished alike for her beauty and her artistic talents; and her bright sunny pictures of Normandy coast, southern gardens, graceful women and children, and flowers, deserve a high place for their sparkle and colour, admirable rendering of values and subtle atmospheric effects. Her 'Jeune Fille au Bal' is in the Luxembourg. She painted about a hundred canvases, and nearly three times as many water-colours. She died in 1895.

MORITZ, LOUIS, born at the Hague in 1773, at first studied science, which he subsequently deserted for painting. His instructor was Dirk van der Aa, but he was largely indebted to his observation of nature. He was a member of the Dutch Institute and of the Academy at Brussels, and distinguished himself also as a modeller, sculptor, and machinist. He died in 1850. Among his best works are:

The Imprisonment of Cleopatra by Proculus.
The Battle at Nieuwpoort.
The Council of War of the National Guard at Amsterdam.
The Death of Antoninus Pius (*Amsterdam Museum*).

Moritz's wife, ANNE REYERMANS, was a painter of flowers and fruits.

MORLAND, GEORGE, painter, was born in his father's house in the Haymarket, London, on June 26, 1763. He was the son of Henry Robert Morland, and the grandson of George Henry Morland, both well-known painters (*q. v.*). His father was a much-respected man, and had at one time enjoyed such success in life that he occupied the house in Leicester Square, where Sir Joshua Reynolds, P.R.A., afterwards resided. The Baronetcy conferred on Sir Samuel Morland in 1660 was in the family, but never claimed. George Morland's mother was an excellent woman, and also an artist, exhibiting at the Royal Academy. If ever boy was well brought up, Morland was. He received a good education, and from the age of seven showed such a talent for sketching, that his father had no difficulty in choosing his profession. Besides, all his relations were artists. At the age of fourteen he was articled to his father for seven years, and worked hard. At fifteen he exhibited as "Master G. Morland" at the Royal Academy, 'two Landscapes, stained drawings.' Next year 'A Drawing with a Poker' was exhibited by him at the Academy. His father permitted him no youthful associates, so Morland spent his leisure in reading, violin-playing, and country rambles. The only person to whom his parents would entrust him was Mr. Philip Dawe, painter and mezzotint engraver, who had been articled to Morland's father, and was the father of Morland's biographer, George Dawe, R.A. Morland's apprenticeship ended in 1784, when he was twenty-one years old. He then received a proposal from George Romney, the celebrated portrait painter, to take him on articles for three years, but Morland said he had had enough of apprenticeships, and went to an Irish picture-dealer and offered to paint pictures for him. He painted a sufficient number of pictures to fill a room, and the Irishman charged half-a-crown admission to this very early "Morland Picture Gallery." Morland afterwards painted portraits successfully at Margate and at St. Omer in France, but portrait painting was never his *forte*. Returning to London, he married in 1786 the sister of William Ward (who, as a mezzotinter, was destined to do so much to spread the fame of Morland's works) and of James Ward, R.A., who imitated Morland's style. A month later William Ward married Morland's sister, and the two couples lived together for a time, and then the Morlands removed to a small house in Camden Town, on the Hampstead Road, where stage coaches passed, and where Morland first made the acquaintance of the post-boys who figure in some of his best pictures. His first style, however, as evidenced by engravings, was of a different kind; his earliest engraved picture, 'The Angler's Repast,' appearing in 1780, when he was only seventeen, mezzotinted by William Ward. The next, 'Children Nutting,' mezzotinted by E. Dayes, was published in 1783. Then follow, in 1785-7, several engravings of general subjects executed by William Ward and others, but not representative of that strong rustic style which is specially characteristic of "Morland prints" of value. In 1788-9, however, we have exquisite examples of Morland's power of drawing children, for no pictures of children by modern painters can excel in grace, vivacity, or truth to Nature Morland's pictures of children playing at soldiers, nutting, fishing, gathering blackberries, navigating, or bird-nesting—mezzotints of all of which appeared in 1788-9, during which years no fewer than fifty-nine engravings after Morland were published in London, executed by some of the greatest English masters of mezzotint, and showing extraordinary power, variety, and diligence on the part of the painter. It is necessary to emphasize this, for it is a tradition in artistic circles in England that Morland was an idle and dissipated Bohemian, whereas he must, to have produced fifty-nine more or less inimitable engraved works (not to mention unengraved) in two years, have been singularly devoted to his art. Besides, the details of his pictures and of his published sketches prove that he was an artist of the most painstaking character, and the quality of his immense annual output establishes that, however much given to the convivial habits of the age, Morland's hand and brain were unaffected. One of the first paintings which he executed of that distinctly "Morland style" which he alone represents in British art, was, 'Gipsies Kindling a Fire,' for which Colonel Stuart gave him forty guineas in 1790, the commencement of his best period as an artist. During that year were engraved his 'Rural Feast' (J. Dean), 'The Kite Entangled' (W. Ward), 'The Squire's Door' and 'The Farmer's Door' (B. Duterreau), 'St. James' Park' and 'A Tea Garden' (F. D. Soiron), 'Dancing Dogs'—companion to 'Guinea-pigs,' 1789 (T. Gaugoin), 'Pheasant, Partridge, Duck and Snipe Shooting' (four etchings by T. Rowlandson, whose admirable water-colour portrait of Morland is in the White Room of the British Museum), 'Pedlars,' 'Travellers Reposing,' 'Sliding' and 'The Bell' (J. Fittler); 'Boys Robbing an Orchard' and 'The Angry Farmer' (E. Scott). Next year (1791) W. Ward engraved his 'Cottagers,' 'Travellers,' and 'Girl and Calves'; G. Keating engraved his 'Recruit or Deserter series,' and 'Nurse and Children in the Fields.' Next year (1792) W. Ward engraved his 'Woodcutter,' 'The Carrier's Stable,' 'The Country Stable,' 'The Barn Door,' 'The Sportsman's Return,' 'The Shepherd's Boy,' 'Gipsies,' and Morland's masterpiece in the National Gallery, London, 'The Farmer's Stable.' In 1793 an equally distinguished mezzotinter, John Raphael Smith, engraved Morland's 'Feeding the Pigs'

and 'Return from Market,' while J. Grozer mezzotinted 'The Happy Cottagers' and 'The Gipsies' Tent,' and James Ward 'Smugglers,' 'Fishermen,' 'Burning Weeds,' and a 'Sunset Scene at the Door of the Red Lion Inn.' Owing to the ease with which Morland sold his paintings, and the constant demand for engravings of them, he made a great deal of money, but, as his biographer Hassell remarks: "Gay, unsuspecting, and generous, George was quickly surrounded by parasites — shameless, unprincipled men"—who united "to deprive him of his well-earned property, and deteriorate his health and morals." After a residence opposite the White Lion, Paddington, where he had every opportunity of studying post-boys, cattle and horses, and where, at one time, he had himself nearly a dozen horses standing at livery, for he was very fond of riding, Morland removed to a house in Winchester Row, Paddington, in the garden of which he kept all sorts of animals—foxes, goats, pigs, dogs, monkeys, squirrels, guinea-pigs, and dormice, besides a donkey, and an old horse which frequently appears in his pictures. Morland's published studies of animals prove his devotion to and mastery of this side of his art. He was particularly successful in representing pigs, and occasionally painted portraits of himself in their company. He spent too much money at Paddington, however, and had to retire to Enderby in Leicestershire, where, living in a farm-house, he gave full rein to his powers as a painter of rustic nature during 1790–1, and then he returned to London. Unfortunately the debts he had incurred during his lavish life at Paddington were unpaid, and he had to hide from the bailiffs. This he did for several years, and at last, in 1799, removed to the Isle of Wight, where Mr. Lynn, a surgeon of Westminster, generously placed at the service of himself and his wife a picturesque cottage near Cowes. Then began that series of paintings of coast scenes, fishermen and smugglers, of which so many engravings after Morland remind us. The cottage in which he painted was filled from morning till night with sailors, fishermen, and smugglers. He also frequented 'The Cabin,' a public-house at Freshwater, and was remonstrated with by a friend for mingling with the company there, which consisted entirely of sailors, rustics and fishermen. "George," said his friend, "you must have reasons for keeping such company?" "Reasons, and good ones!" exclaimed Morland, laughing. "See, where could I find such a picture as that unless among the originals of The Cabin?"—and he held up a sketch-book containing an accurate representation of the very company with which his friend had found him surrounded. Returning to London towards the end of 1799, Morland thought he might escape the bailiffs, but was mistaken. He was arrested, and had to live in a district allotted to debtors. His industry at this time was extraordinary, for, from his brother's books, we learn that he executed seven hundred and ninety-two paintings during the last eight years of his life, besides making over one thousand drawings, as it was customary for him to produce one every evening. Released from his creditors in 1802, he had a stroke of apoplexy which stopped all work, and not long afterwards he was re-arrested for debt. He was hurried off to a sponging-house in Eyre Street Hill, and there he expired, October 29, 1804, in the forty-second year of his age. His wife, on hearing the news, gave a loud shriek, was seized with convulsion fits, and expired four days afterwards. They were buried side by side in the burial-ground of St. James' Chapel. They had had a chequered career, but not an unhappy life, for they had been much attached to one another. Examples of Morland's paintings may be found in the following public Institutions:—Asiatic Society, Calcutta; Birmingham Art Gallery; Corcoran Gallery, Washington, U.S.A.; Fitzwilliam Museum, Cambridge; Glasgow Corporation Galleries; Holbourne Art Museum, Bath; Holloway College, Egham; Leicester Art Gallery; Louvre, Paris; Manchester Art Gallery; Mappin Art Gallery, Sheffield; Metropolitan Museum and Lennox Library Gallery, New York; National Gallery, London; National Gallery of Scotland, Edinburgh; National Gallery of Ireland, Dublin; National Portrait Gallery, London; Public Gallery, Philadelphia; South Kensington National Gallery; Wallace Collection, London; and Wolverhampton Art Gallery. As an index of his contemporary fame, it may be mentioned that four Biographies, in book form, of Morland appeared shortly after his death, by William Collins (1805), F. W. Blagdon (1806), J. Hassell (1806), and George Dawe, R.A. (1807). All being out of print and very scarce, the writer, Mr. Ralph Richardson, issued his Biography of Morland in 1895, and appended to it a Catalogue of the Engravings after Morland in the Print-room of the British Museum, as also a chronological catalogue of all the engravings after Morland then known to him. Both catalogues have since been extended. The writer also published in 1897 a book entitled 'George Morland's Pictures,' indicating for the first time who possessed paintings by Morland, with details of their Collections. According to this work, Morland's successive styles may be tabulated as follows: 1. *Society Subjects*, in which he is not always successful, but of which the 'Laetitia' series (engraved by J. R. Smith, 1789), and the 'Deserter' series (engraved by G. Keating, 1791) are splendid examples. 2. *Juvenile Subjects*, in which he is excellent. 'Children Playing at Soldiers' (engraved by G. Keating, 1788), 'Children Bird-nesting' and 'Juvenile Navigators' (engraved by William Ward, 1789), and 'Studies of Children' (published by I. Harris, 1793), are examples. 3. *Rural Subjects*, in which he is unsurpassed. Apart from the well-known and celebrated 'Morland prints' of this class, emanating from the palmiest period of English mezzotint, we may indicate the 'Studies' on which Morland's work was founded, and which prove the thoroughness and devotion he displayed. His 'Studies of Rural Subjects' were engraved by J. Baldrey in 1792, and by T. Vivares in 1800, while others were issued annually by I. Harris between 1792–5, and 'Original Sketches from Nature' were published by T. Simpson, 1793. Four hundred and twenty of Morland's works are known to have been engraved, and gave employment to no fewer than seventy-four English engravers, thus furnishing an almost unique record in British art. R. R.

MORLAND, GEORGE HENRY, painter, was born early in the eighteenth century. He was the grandfather of George Morland. His art was popular in its time, but in 1760 he was assisted by a grant from the Incorporated Society of Artists. He died in 1789. In the Glasgow Gallery there is a picture by him, 'An Oyster-seller,' which was

HENRY ROBERT MORLAND

Woodbury Co. photo] [*National Gallery*

THE LAUNDRY MAID (IRONING)

engraved by Philip Dawe. Watson and others also engraved after him.

MORLAND, Henry Robert, (born *circa* 1730, died November 30, 1797,) sometimes known as "Old Morland," was the son of George Henry Morland, and probably studied under his father; he painted a few portraits in oils, but pastel was his favourite medium; he was also an engraver, a picture-dealer and a picture-cleaner, and about equally unsuccessful in each, for "he was always in difficulties, and more than once a bankrupt." At one period during early manhood he must have been in comfortable circumstances, for he had a wide circle of influential friends, and resided in the house in Leicester Square which was afterwards occupied by Sir Joshua Reynolds, and is now taken up with Puttick and Simpson's auction-rooms. He exhibited 118 works (several of which were exhibited more than once) between 1760–1792, 17 at the Society of Artists, 93 at the Free Society of Artists, and 8 at the Royal Academy, and within that period he had at least six different addresses. As these exhibits include 'An Oyster-seller,' exhibited in 1769, and engraved in the same year by P. Dawe, the ascription of this picture, now in the Glasgow Gallery, to his father, George Henry Morland, is doubtless erroneous. His best-known pictures include the following—'Lady's-maid soaping Linen' (1769), engraved by P. Dawe in the same year; the above-mentioned 'Oyster-seller'; 'Connoisseur and tired Boy' (1773), of which an engraving by P. Dawe was published on November 1 of that year; 'Girl ironing some Sleeves' (1774), engraved by the same; portraits of the King and Queen, and of the late Marquis of Granby, exhibited also in 1774; 'The unlucky Boy tickling a Girl's Nose with her Thread-paper' (1775), engraved by P. Dawe, September 1, 1772; a portrait of General Sir Eyre Coote (1782); a companion pair of portraits of James Bradshaw and Ingham Foster, both engraved by J. R. Smith in 1784; one of Miss Fanny Murray, wife of Ross the comedian, engraved by Corbutt; and 'Woman shading a Candle,' also engraved by the same, but under his real name of Purcell. He exhibited several portraits of George III., one of which was engraved by Houston, who also engraved his portrait of Prince Edward, Duke of York (brother of George III.), which was re-engraved first by J. Watson, and again by an unknown engraver. A portrait of Garrick as Richard III. is in the Garrick Club. The companion pair of portraits in the National Gallery (acquired in 1894) of a girl washing linen and a girl ironing, were for a long period in the Collection of the Earl of Mansfield, and are the above-mentioned pictures engraved by Dawe. They are excellent examples of his work; his masterpiece is unquestionably 'A Lady Ironing,' now the property of Mr. J. Pierpont Morgan; the accessories in this work are identical with those in the National Gallery version, but the face is totally different, representing indeed a very beautiful woman. It was purchased at Christie's on December 4, 1897, for 3250 guineas; it is illustrated in the 'Magazine of Art,' March 1898, and a "goupilgravure" of it under the erroneous title of 'The Countess of Coventry' (to whom it bears no resemblance) was issued in the same year. His sister (not, as stated in the last edition of this dictionary, his wife), Maria Morland, afterwards the wife of William Ward the engraver, exhibited two pictures of domestic scenes at the Royal Academy, 1785-6. An article on H. R. Morland, with four reproductions after engravings, and a whole-length portrait of him, was published in the 'Printseller' of July 1903. He died in Stephen Street, Rathbone Place, London, on November 30, 1797. Some of his pictures were very popular, owing doubtless to Dawe's mezzotints, and since the Morgan picture realized the enormous sum at Christie's in 1898, a number of his repetitions of 'The Laundry-Maid' and 'The Ironing-Maid' have come into the market, but they are all of a very inferior character. Chaloner Smith, in 'British Mezzotinto Portraits,' describes 22 of his engraved pictures. W.R.

MORNER, Carl Gustaf Hjalmar, a Swedish painter, was born in 1794. His pictures, of which there are two in the Stockholm Gallery, belong mostly to the higher genre and to history. He died in 1837.

MORO, Ant. See Mor.

MORO, Del. See Angolo del Moro.

MORO, Il. See Turbido.

MORO, Lorenzo del, a Florentine painter, who died in 1725. He was a pupil of Jacopo Chiavistelli, and at one period of his life was employed on frescoes in Rome.

MOROLINI, Marco Valerio, a painter of the Bolognese school, was born at Forli, and flourished in the early part of the 16th century. He was probably a pupil of Melozzo, and has left several pictures in his native city, the chief of which is a 'Madonna and Saints.' It is dated 1503.

MORONE, Domenico, called by his townsmen Pelacane, because his father was a tanner, was born at Verona in 1442. His register as burgess of that city is dated 1491, and in 1493 he was one of the masters deputed to report on the merit of certain statues ordered for the Council Hall. In 1503 he was appointed to paint the library of the convent of San Bernardino: these frescoes can be still seen, and consist of pictures of the Virgin and Child and Saints, with bust figures of three of the Popes. In these he was assisted by his son Francesco and other artists. In 1508 he finished the frescoes in Santa Maria in Organo, which have since perished. In the Cappella of Sant' Antonio at San Bernardino are many frescoes that can be doubtless assigned to Morone, but they are too much damaged to decide which subjects are by him. The date of his death is uncertain. Two decorative panels by him have been lately (1886) added to the National Gallery.

MORONE, Giovanni Francesco, son of Domenico Morone, was born at Verona in 1473. He assisted his father for some years. One of his earliest paintings is an arched panel with the 'Crucifixion,' dated 1498, in the Cappella della Croce of San Bernardino; the side panels of which, containing SS. Bartholomew and Francis, are in the Verona Museum. At Santa Maria in Organo is a large altar-piece with the 'Virgin and Child between SS. Augustine and Martin,' commissioned in 1503; and a similar subject dated 1504 is in the Brera of Milan. In the sacristy of Santa Maria in Organo are his finest frescoes; they were probably executed in the first years of the 16th century. In 1515 Morone and Girolamo dai Libri painted the organ shutters for the same church, which are now in the parish church of Marcellise, near Verona. On the wall of a house near the Ponte delli Navi, Verona, a fresco representing the 'Madonna, Child,

and Saints,' painted in 1515, is still to be seen. Amongst his latest works are the 'Virgin and Child between SS. Joseph, Anne, Vincent, and Francis,' dated 1520, in the Locchis-Carrara Gallery, Bergamo, and the 'Virgin and Child between SS. Elizabeth and James,' outside the lateral portal of San Fermo, Verona. Morone died in Verona on the 16th of May, 1529. In the churches and collections in Verona many other paintings by him are to be seen. The following may also be cited:

Berlin.	*Museum.*	Virgin and Child.
London.	*Nat. Gall.*	Madonna and Child.
Padua.	*Communal Gall.*	Virgin and Child, with two heads of Angels.

MORONI, GIOVANNI BATTISTA, was born at Bondio, near Albino, in the Bergamese territory, about 1520. He was a scholar of Alessandro Bonvicino, called Il Moretto, whose studio he probably entered about 1535. As a subject painter Moroni never became the equal of his master. In that genre his best works, perhaps, are the 'Coronation of the Virgin,' in the Church of the Trinity, Bergamo, and 'The Last Judgment,' painted for the parish church of Gorlago, near Bergamo. As a portraitist, however, Moroni has seldom been equalled. His portraits are sufficiently numerous, but many of them pass under other names. The earliest dated picture by him known to 'Lermolieff' is the Berlin portrait of a young man, which is signed *Settembre XX. MDLIII.* Moroni acquired a wide fame in his own lifetime, and it is said that Titian used to send clients who came to him for portraits from the province of Bergamo back to their own country, to be painted by their own man. Moroni died at Bergamo on the 5th of February, 1578. Among his better works we may name:

Berlin.	*Gallery.*	Portrait of a young man. 1553.
"	"	Portrait of the painter.
"	"	Portrait of a savant.
Dresden.	*Gallery.*	Portrait of a man. 1557.
Dublin.	*Nat. Gall.*	Portraits of a gentleman and his two children.
Florence.	*Uffizi.*	Portrait of a scholar.
London.	*Nat. Gallery.*	'Il Tagliapanni' (portrait of a tailor).
"	"	Portrait of a lawyer.
"	"	Portrait of an Italian noble.
"	"	Portrait of an Italian lady.
"	"	Portrait of an ecclesiastic (the Canon Ludovico Terzi of Bergamo).
"	*Stafford House.*	'The Jesuit' (portrait of Ercole Tasso).
Madrid.	*Museo.*	Portrait of a Venetian captain.
Munich.	*Gallery.*	Portrait of a lady.
Petersburg.	*Hermitage.*	Portrait of a man (inscribed below, NOSCE TE APHTON [*sic*]).
Vienna.	*Gallery.*	Two male portraits.

Among the pupils of Paul Veronese there was one PIETRO MORONI, whom Orlandi calls a descendant of Giambattista Moroni. W.A.

MOROSINI, FRANCESCO, called IL MONTE PULCIANO, was, according to Baldinucci, a Florentine, and a scholar of Orazio Fidano, in whose style he painted a picture of the 'Conversion of St. Paul,' for the church of San Stefano at Florence.

MORREALESE, IL. See NOVELLI, PIETRO.

MORRIS, PHILIP, the son of an engineer and iron founder. This artist was born at Devonport in 1833 and apprenticed to an engineer. His artistic tastes, which he early developed, he pursued for five years in the intervals of his manual work, his employer, it is said, steadily refusing even at the intercession of Mr. Holman Hunt (from whom he obtained his first encouragement) to cancel his indentures. Under Mr. Hunt's advice he studied the Elgin marbles in the British Museum, and his employer at length relenting, he was enabled to devote himself wholly to art. He entered the school of the Royal Academy and in two years won three medals. In 1858 he carried off the gold medal, and a little later the travelling scholarship which enabled him to pursue his studies in France and Italy. On his return he started exhibiting at the Royal Academy, and was seldom absent from its walls down to the very year of his death. He devoted himself very largely to sacred art, and amongst his notable works in that department were, 'Jesu Salvator,' 'Where they Crucified Him,' 'The Shadow of the Cross,' and 'The Shepherd of Jerusalem.' 'Purity' and 'The Honeymoon' were the two last pictures which he sent in to the Academy Exhibition. He died in 1902 at Clifton Hill, Maida Vale, in the sixty-eighth year of his age, having been an Associate of the Royal Academy for nearly a quarter of a century.

MORRIS, THOMAS, an English engraver, flourished in the second half of the 18th century. He received instruction from Woollett, and worked for Boydell. Amongst the plates he engraved we may name:

Landscape and River; *after R. Wilson.*
La femme rusée; *after Collet.*
Skiddaw; *after Loutherbourg.*
View of St. Paul's; *after W. Marlow.*
View of the Monument; *after the same.*
Hawking and Fox-hunting; *after Gilpin.*

MORRIS, WILLIAM, designer and decorator, was born at Walthamstow in 1834, and was educated at Marlborough. His parents were comparatively wealthy people, so that from his earliest boyhood he found himself among surroundings which were comfortable and even to some extent luxurious. Yet there was nothing in the associations of his youth which was specially likely to foster in his mind a strong artistic inclination, beyond the fact of his having been born and bred in the country. This inclination seems to have been innate in him, and to have been one of the ways in which his curiously reflective temperament was manifested. As a child he was unusually precocious; when he was not more than seven years old he had read the whole of Sir Walter Scott's novels, and during his school-days he gave much of his time to close study of archæology and the history of ecclesiastical architecture. His life at Marlborough appears, indeed, to have been very unlike that led by the generality of school-boys. Although physically he was strong and active, he cared little for ordinary games, and preferred to tramp about the country, sometimes alone and sometimes with a few chosen companions. The chief characteristics by which he was distinguished at that period were a preference for solitude, an intense love of nature, and a power of romantic imagination which showed itself particularly in his invention of long, fantastic stories about knights and fairies that he was always ready to tell to his school-fellows. He was generally considered in the school as odd and eccentric, and his existence there was in consequence none too comfortable, though for this his fiery temper may possibly have been partly to blame. In 1852 he matriculated at Exeter College, Oxford, on the same day as Edward Burne-Jones, who became thenceforward one of his most intimate friends. Both of them had come to Oxford with the in-

I am the handmaid of the earth · I broider fair her glorious gown
and deck her on her days of mirth · with many a garland of renown ·
and while earths little-ones are fain · and all about the mothers hem
I scatter every gift I gain · from sun and wind to gladden them · ·

Designed by William Morris] [*The figure is by Sir E. Burne-Jones, Bart.*

ARRAS TAPESTRY: 'FLORA'

I am the ancient apple-queen · as once I was so am I now
for evermore a hope unseen · betwixt the blossom and the bough ·
ah where's the rivers hidden gold · and where the windy grave of troy
once come I as I came of old · from out the heart of summers joy ·

Designed by William Morris] [*The figure is by Sir E. Burne-Jones, Bart.*

ARRAS TAPESTRY: 'POMONA'

tention of taking orders, and both of them abandoned this intention very shortly afterwards. In the case of William Morris the cause for this change of idea may be sought partly in the effect which the mediævalism of Oxford had upon his romantic nature, and partly in the inspiration he received from the writings of Ruskin. By this latter influence especially he was diverted into the social and artistic aspirations which he strove to realize during all the rest of his life, but some little time elapsed before he found his right way. At first he made some literary experiments and helped to found the 'Oxford and Cambridge Magazine'; then, after he left Oxford in 1856, he went for a year into the office of George Edmund Street, the architect; and when he finally gave up architecture in disgust he made some attempts at painting, under the guidance of Rossetti, and wrote his first poem, 'The Defence of Guinevere.' This poem was published in 1858, the year in which his one completed picture appeared. He married Miss Jane Burden in 1859, and to the difficulty which he experienced in finding for his house at Bexley Heath things which would satisfy his fastidious taste his resolve to become a worker in the decorative arts is generally thought to have been due. A couple of years later he and some friends associated themselves as the firm of Morris, Marshall, Faulkner, and Co., and started business in Red Lion Square. This firm with some vicissitudes and changes progressed until it became a very definite power in the art world. In 1865 it moved to larger premises in Queen Square, in 1877 new show-rooms were opened in Oxford Street, and in 1881 the Queen Square house was abandoned for the famous workshops at Merton Abbey. Something of the success of the undertaking was due no doubt to the personal repute of Morris himself —by the 'Earthly Paradise,' and the other poems which he found time to write in the midst of his many activities, he had made for himself an indisputable place in the literary world—but much of it came also from the daring originality of the work which the firm produced. As time went on Morris took a less active part in the conduct of the business itself, and devoted himself more exclusively to his work as a designer and to experiments in technical processes. During the last few years of his life he was especially occupied with the study of typography, and with the preparation of the exquisitely-printed books which were issued from the Kelmscott Press. This printing establishment, the last and by no means the least important of the many undertakings which he carried through to absolute success, became famous for its examples of decorative book-making, and its wonderful achievements in ornamental printing. It achieved much in a very short time, for it was not started until 1890, and on October 3, 1896, Morris died. For some little while before his death he was broken in health, actually worn out by the incessant strain to which he had subjected himself during his extraordinarily strenuous career. The disease from which he suffered was, as a well-known doctor described it, "simply being William Morris, and having done more work than most ten men." Not many workers, indeed, have crowded into the comparatively short period of five-and-thirty years such an amazing amount of achievement. What he accomplished in the art world would alone have sufficed to fill to the utmost an ordinarily busy life; but to this he added endless and exhausting labour in the cause of socialistic teaching, and he levied an unceasing tax on his energies in the advancement of the political creed which he had chosen to adopt. That he was honestly convinced of the justice of the cause to which he devoted so much attention cannot be questioned. He was too much in earnest in everything he undertook to have made Socialism a pose, or to have played with a political movement merely with the idea of courting popularity. But at the same time it may be accounted a pity that he should have sacrificed to socialist propagandism any of the time that he could better employ in artistic reforms. Morris, as the leader of a mob in Trafalgar Square, as a speaker on a platform in Hyde Park, or as the presiding spirit at a meeting of more or less fanatical agitators, was out of his true sphere; and it seems now a disaster that a life so valuable and so productive should have been shortened, as it was, by exertions which cannot be said to have produced results in any way proportionate to the excessive expenditure of his vitality. For it is as an artist and not as a social teacher that he has made an indelible mark in the history of our times. In art his influence may well be said to have been supreme. His first decorative experiments were made at a time when things artistic were beginning to wake from the condition of suspended animation into which they had fallen during the earlier years of the nineteenth century, and his revolutionary efforts had the effect of hastening changes in point of view and intention which have permanently affected the whole tendency of design in the British Isles. His art was, like he was himself, a curious combination of mediævalism and modernity, but it was so personal, so convinced, and, above all, so eloquent in its advocacy of absolutely sincere principles, that its very incongruities gave it an extraordinary power of persuasion. In his design there was a kind of impulsiveness, an unhesitating and almost defiant assertion of what he believed to be the essentials of decoration, which was wholly in accordance with his temperament. He had a strong preference for natural forms in his pattern-making, he loved brilliancy of colour, he aimed at sumptuousness rather than delicacy in his ornamentation, and he insisted always upon the value of perfect frankness in the management of all the details of a decorative scheme. That his theories were justified by results cannot for a moment be disputed; the fashion for which he was responsible has determined the direction of British decoration for many years, and its effects promise to endure.

A. L. B.

MORTEL, JAN. See MOORTEL.

MORTELEQUE, FERDINAND HENRI, a Flemish artist, born about 1775, who painted mostly on glass. He was much employed by Charles X.

MORTEN, THOMAS, was born at Uxbridge in 1836. He entered the art school of Mr. Leigh in Newman Street at an early age, and devoted himself to the study of drawing on wood. His chief work consisted of contributions to the illustrated periodicals and other publications, among them 'Gulliver's Travels,' but he did not confine himself entirely to black and white, as is proved by two pictures, 'Pleading to see the Prisoner,' and 'Conquered, but not Subdued,' which were exhibited in the Royal Academy in 1866. In the autumn of the same year he died, it is said by his own hand, on account of pecuniary difficulties.

MORTIMER, JOHN HAMILTON, was born at Eastbourne, in Sussex, in 1741. His father was collector of customs at that port, and his uncle is said to have been a painter of some talent. As he was frequently admitted into the painting-room of his relation, he conceived an early inclination for art. It is not improbable that he originally imbibed his taste for the terrific from the romantic scenery which was the haunt of his youth, and the savage hardihood which marked the countenances of the bands of reckless smugglers by which the place was infested. He was sent to London, and placed as a pupil under Hudson, from whose instruction a mind of his cast could derive no advantage, and he owed his greatest improvement to his constant attendance in the Duke of Richmond's gallery. He was encouraged and assisted in his studies also by the benevolent Cipriani, who recommended him to the particular patronage of the duke, who was desirous of detaining him in his house, but the offer was rejected. Soon afterwards he gained, in competition with Romney, the premium of one hundred guineas given by the Society for the Encouragement of Arts, Manufactures, and Commerce, for the best historical picture, which was adjudged to his painting of 'St. Paul converting the Britons,' which in 1770 was presented by Dr. Bates to the church of Chipping Wycombe in Buckinghamshire. The reputation of Mortimer was now established, and he successively increased his celebrity by the production of his picture of 'King John granting Magna Charta,' the 'Battle of Agincourt,' 'Vortigern and Rowena,' and other admired works. He designed the 'Elevation of the Brazen Serpent' for the great window of Salisbury Cathedral, and the cartoons for the stained glass at Brazenose College, Oxford. For some years he was a member of the Society of Artists, who exhibited at a room on the site of the Lyceum, in the Strand. In the year 1779, without solicitation or expectation, he was created a royal academician, by the especial grant of His Majesty, but he did not live to receive his diploma. After an illness of a few days, he died at his house in Norfolk Street, in 1779. In the South Kensington Museum is a picture of 'Hercules slaying the Hydra,' and two water-colours. We have several etchings by Mortimer, mostly from his own designs, which are executed in a bold, free style. We may name the following:

The Virgin teaching St. John to read; *after Guercino.*
Twelve circular plates of characters from Shakespeare.
Nature and Genius introducing Garrick into the Temple of Shakespeare.
Fifteen Studies; *after Salv. Rosa, Lairesse, and others.*
There is a portrait of Mortimer by Richard Wilson in the Diploma Gallery, Burlington House.

MORTO DA FELTRE. See LUZZI.

MORTON, ANDREW, painter, was born at Newcastle-on-Tyne in 1802. He was a student in the schools of the Royal Academy, where he was premiated in 1821. He was patronized by the family of William IV., of whom he painted a good portrait, which is in the Painted Hall at Greenwich. Morton died in 1845.

MOSBRUGGER, FRIEDRICH, (or MOOSBRUGGER,) was born at Constance in 1804, and after being instructed by his father Wendelin, entered the Academy at Munich in 1821. He visited Rome in 1827, Naples in 1828, and in 1830 St. Petersburg, where he died the same year. There was much humour and naïveté in his works, among which we may name:

The Neapolitan Improvisatore.
An Artist's atelier.
The Bust of a Roman lady.
A Landscape near Civitella.

MOSCA, FRANCESCO, was probably a pupil of Giulio Romano, as Cadioli in his 'Descrizione' mentions two pictures as being at Mantua in 1763, one of which he describes thus: "The altar-piece of the church in the convent of the Franciscan nuns represents Christ going to Calvary, a crowd of people who buffet and persecute Him, and the Maries who follow Him grieving and weeping. This is a picture which in reality appears to have been designed and begun by Giulio Romano, and finished by Francesco Mosca, and thus by two hands, but, nevertheless, is well composed and harmonious, and although it has been much injured, it merits consideration and praise." The other picture was the altar-piece of the oratory of the monastery of San Marco. The subject was similar, but Cadioli does not say if the composition was the same. Possibly it was a repetition entirely by Mosca of the other picture. Into one he introduced his own portrait, and placed a fly upon the hand. One of these pictures is now in the Academy of Mantua, and is quite Raphaellesque in character. As Giulio Romano died in 1546, Mosca painted in the latter half of the 16th century. He must not be confounded with a sculptor of the same name.

MOSER, GEORG MICHAEL, was born at Schaffhausen in 1704 or 1707, and first studied at Geneva. He came to England very young, to follow the profession of a chaser in gold. He likewise painted in enamel with considerable success, executing among other works the portraits of the two eldest sons of King George III. for the decoration of His Majesty's watch. He took an active part in the foundation of the Royal Academy in 1768, and became its first keeper, whose duty principally consists in superintending and instructing the students, who draw and model from the antique. Moser continued to fill that place till his death, which happened in 1783. He had previously been manager of the St. Martin's Lane Academy, and a member of the Incorporated Society of Artists. As a medallist, he designed the king's great seal.

MOSER, LUCAS. An altar-piece in the church at Tiefenbronn in Swabia is signed with this name. It represents scenes from the lives of the Magdalen, Martha, and Lazarus, and also the parable of the Wise and Foolish Virgins. It is executed with much care, and displays an unusual amount of expression in the faces for the period at which it was executed—1431. The colouring is tender, and the modelling of the hands and feet skilful. The signature runs: "Lucas Moser, Maler, von Wil. maister des werk." For Wil. some read Weil, a neighbouring place.

MOSER, MARY, afterwards Mrs. Lloyd, an English flower painter, the only child of G. M. Moser, R.A. She was awarded premiums by the Society of Arts in 1758 and 1759, and was an exhibitor at Spring Gardens. Elected a foundation member of the Royal Academy, she exhibited there from 1768 to 1802. Royal patronage was accorded her, and she decorated a room at Frogmore. She is credited with a strong liking for Fuseli, but between 1792 and 1798 she married a Captain Hugh Lloyd. After marriage she retired from the profession, and painted only as an amateur. She died in 1819. In the South Kensington Museum there is a 'Vase of Flowers' by her.

MOSES, called 'Little Moses.' See UIJTENBROUCK.

MOSES, HENRY, born in 1782 in London, became one of the foremost engravers of the early 19th century. His engraving, which was mostly in outline, was characterized by great care and accuracy. Among his principal works may be mentioned: 'The Gallery of Pictures painted by Benjamin West' (1811), 'The Mausoleum at Castle Howard' (1812), 'A Collection of Antique Vases, Altars, Paterae,' &c. (1814), 'Picturesque Views of Ramsgate,' and 'Select Greek and Roman Antiquities from Vases, Gems,' &c. (1817), 'Vases from the Collection of Sir Henry Englefield' (1819–20), 'A Series of twenty-nine designs of Modern Costume' (1823), 'Sketches of Shipping,' and the 'Marine Sketch-Book' (1825–6), 'Works of Canova' (1824–28), 'Selection of Ornamental Sculptures from the Museum of the Louvre' (1828), and the 'Visit of William the Fourth to Portsmouth in 1827' (1840). He also engraved after Barry, Northcote, Retsch, and others, and was one of the engravers attached to the British Museum. He died at Cowley, Middlesex, on February 28, 1870.

MOSIN. See MOUZIJN.

MOSLEY, CHARLES, was an English engraver, who resided in London in the middle of the 18th century, and was chiefly employed by the booksellers. He assisted Hogarth in engraving 'The Gate of Calais,' and in 1745 he produced some political caricatures from his own design. His death occurred about 1770. His best prints are his portraits, of which the following are the most worthy of notice:

Charles I. on horseback; from the picture by *Van Dyck* at Windsor.
Marshal Belleisle on horseback.

MOSNIER, JEAN, was born at Blois in 1600. His father and his grandfather were painters on glass, and from the former he received his early lessons. When only sixteen or seventeen years of age he made a copy of Andrea Solario's 'Vierge à l'oreiller vert' for Queen Marie de Medicis, then exiled at Blois; the copy still exists in the possession of M. Chambert, President of the Tribunal de Commerce of Blois. On the strength of this work the queen sent him to Italy with a pension and a recommendation to the Archbishop of Pisa, in whose suite he went to Florence. At Florence he studied three years, at Rome five; in the latter city gaining the friendship of Poussin. On his return to France he executed a number of decorative paintings for Queen Marie de Medicis, in the Luxemburg Palace; thirteen of these are mentioned in Bailly's inventory of 1709–10, but none are now known to exist. For Léonor d'Étampes, Bishop of Chartres, he painted the vaulted roof of his library with the four Œcumenical Councils; a life of the Virgin in the chapel, and the history of Theagenes and Chariclea in the apartments. He executed several works at Chinon, Saumur, Tours, Nogent-le-Rotrou, in the châteaux of Valençay and of Chevernay, and in the churches of Blois. He died, according to Felibien, at Blois in 1656. He had two sons, the eldest of whom, Michel, was a sculptor.

MOSNIER, JEAN LAURENT, a French portrait painter, born in Paris in 1746. He was elected a member of the French Academy in 1786, and was received in 1788. On the Revolution he fled to England, and, settling in London, obtained a good practice. He exhibited at the Royal Academy from 1792 to 1795. There is a portrait of Lagrenée (senior) by him at the École des Beaux Arts, Paris.

MOSNIER, PIERRE, (or MONNIER, as he himself wrote his name,) was born at Blois in 1639, and was the second son of Jean Mosnier. He early entered Bourdon's studio in Paris, and assisted his master in painting the gallery of the Hôtel de Bretonvilliers in 1664. In the same year he gained a prize with his picture of 'The Winning of the Golden Fleece by Jason,' and was one of the first pensioned scholars whom Errard took with him to the newly-founded school at Rome. In Rome he copied in oil the works of Raphael and the Carracci, and made studies from antique sculpture, which were afterwards exhibited in the school of the Paris Academy in 1670. He was made an academician in 1674, and became assistant professor in 1676, and professor in 1686. His discourses at the Academy he published in Paris in 1698, under the title of 'Histoire des Arts qui ont rapport au dessin, divisée en trois livres,' etc. He exhibited at the Salon of 1699. For the church of Notre Dame at Paris he executed a picture of the 'Parliament sitting in Judgment;' for the church of St. Sulpice a 'Virgin adored by Angels.' He died in 1703.

MOSS, WILLIAM, was a student of the Royal Academy soon after its foundation. In 1778 he received the gold medal for a design for a church, and four years later attracted notice by one for a cathedral. But he was also a painter, exhibiting several landscapes, and an etcher. Two views of Somerset House and the Thames by him were aquatinted by F. Jukes.

MOSSCHER, JACQUES DE, pupil of Karl van Mander, entered the Haarlem Guild in 1593.

MOSSES, ALEXANDER, painter of portraits and genre subjects, the son of a Liverpool tradesman, was born in 1793. Nothing is known of his early life, except that he early showed great talent for drawing. He is said to have had no instruction, but this may be doubted, for he became a very competent draughtsman and colourist. Probably he studied in the school of the Liverpool Academy, which was founded in 1810. At the second Exhibition of that body (1811) he showed a 'View of Birkenhead Priory.' His address was then 51, Brownlow Hill, Liverpool. In the following year he showed two more architectural subjects, but in 1813 his contribution was a 'Cottage Girl.' In 1814 his address was in Great Crosshall Street, and he showed three pictures: portraits of a clergyman, a child and a dog, and "a large dog, the property of Mr. Egerton Smith." After this year there is a hiatus in the records of Liverpool Exhibitions; probably there was not another until 1822, when the first Exhibition of the Academy of the Liverpool Royal Institution took place. Mosses (now resident in Benson Street) was a member, and sent fifteen pictures, all portraits or portrait sketches. At the second Exhibition (in 1824) he showed four portraits and a sketch for a picture. The catalogue of the third Exhibition is not extant, but in that of the fourth (1827) Mosses is styled "Master of the Drawing Academy," a title which continued until 1836, when it was magnified into Professor of Drawing. In 1827 he exhibited thirteen portraits, including those of Edward Rushton, now in the magistrates' room at the Liverpool Police Office, and Dr. T. S. Trail, President of the Liverpool Royal Institution, now

in the Liverpool Institute. In 1828 Mosses showed eleven pictures, and in 1829 ten, which included two scriptural subjects: 'Christ's Agony in the Garden' and 'The Expulsion from Paradise.' The result of this new departure appears not to have been satisfactory, for in the following year Mosses condescended to more trivial themes such as 'The Orphans' and 'The Cigar.' In 1831 his five portrait exhibits included the admirable full-length of Thomas Brancker, Mayor, which is now in the Liverpool Town Hall. Mosses had by this time removed to 18, Pleasant Street, Clarence Street, where he resided till his death on July 14, 1837. The rest of his Liverpool Academy record is as follows:—In 1832, two portraits, three sketches, 'The Savoyard,' 'The Shrimper,' 'The Cockle Boy,' and 'Saturday Night.' There was no Exhibition in 1833, but in 1834 Mosses showed four portraits, 'The Italian Boy' and 'A Broom Girl.' According to a marked copy of the catalogues in the Liverpool Lyceum Library these genre pieces were priced at twelve guineas each, and 'The Image Boy' and 'A Nurse Child' in 1835 at fourteen and twenty-five guineas respectively. There were also two portraits in the latter year, and the same number in 1836. These, the artist's last exhibits, included the fine portrait of Dr. Rutter, now in the Liverpool Royal Institution. It shows that at his premature death Mosses was still in the plenitude of his powers. From an early age he had enjoyed the first position in Liverpool as a portrait painter and teacher, a measure of success which apparently satisfied his ambition, for he only once exhibited in London. His 'Dhama Rama and Munhi Rathama, two Buddhist priests from the Island of Ceylon receiving instruction in the Christian religion from Dr. A. S. Clarke,' was in the Royal Academy in 1820. He is represented in the Walker Art Gallery, Liverpool, by a portrait of William Ewart, presented by the Rt. Hon. W. E. Gladstone in 1873, and by 'Blind Howard and his Grandchild,' which was engraved. A portrait of the Rev. John Yates of Liverpool was engraved by Engleheart. 'A Butcher Boy,' with a view of Liverpool in the distance, was engraved by H. Robinson. As a teacher Mosses was much esteemed, and he has the credit of discovering and training William Daniels, who studied under him at the Royal Institution. His portrait by himself, and a bust by Lyon, are in the possession of his grandson. E. R. D.

MÖSSMER, Joseph, (Mösmer, or Mesmer,) painter and engraver, was born at Vienna in 1780. He studied under Molitor, and became in 1815 professor and councillor at the Academy of his native city. He was a landscape painter in oil and water-colour; the Belvedere contains a mountain view by him. He engraved a landscape after Molitor. His death occurred at Vienna in 1846. Raimund Mössmer, his son, born in 1813, was also a landscape painter. He died in 1874.

MOSTAERT, Frans, born at Hulst, in Flanders, about the year 1525, was a painter and etcher, and was instructed by his father and Henry Bles. In 1548 he was received a member of the Guild at Antwerp, and died in 1555 of the sweat. In his latter works the figures in his landscapes were painted by other artists. He engraved the plate, 'The Virgin on the Clouds,' after A. Carracci. Among his paintings may be mentioned:

Three Landscapes. (*Vienna Museum.*)
A Landscape by Moonlight, with Water and Fishermen.

MOSTAERT, Giles, born about 1525, was a twin brother of Frans Mostaert. He was instructed in painting by Jan Mandyn, and became a member of the Guild at Antwerp in 1554. He married in 1564, and had ten children. He died December 28, 1598. There remain by him:

Antwerp.	*Museum.*	Christ on the Cross.
„	*Town House.*	Ecce Homo.
„	*Hospital.*	Passion of Christ.
Copenhagen.	*Royal Gall.*	The same. (*Signed.*)
Gotha.	*Ducal College.*	The Creation of Eve.
Twelve Landscapes in the Netherlands, illustrating the twelve months of the year. (*Engraved by Jul. Goltzius.*)		

MOSTAERT, Giles, the younger, born 1588, admitted into the Guild of St. Luke at Antwerp in 1612.

MOSTAERT, Jan, (or Mostert,) was born at Haarlem about 1470. He was a disciple of Jacob Janszen of Haarlem, under whom he became a painter of history and portraits. His talents recommended him to the patronage of Margaret, sister to Philip I. of Spain. He was not less successful in portraits than in historical subjects, and painted those of the principal personages of his time. He also excelled in his landscape backgrounds. Unfortunately a large number of his works perished in the great fire at Haarlem in 1571. He died in that city in 1555–6. Of his remaining paintings there are:

Brussels.	*Museum.*	Portrait of a man, with the Vision of Ara Caeli in the background.
Liverpool.	*Gallery.*	Portrait of a man, with the Conversion of St. Hubert in the background.

MOSTAERT, Pseudo. The best pictures attributed by Dr. Waagen to Mostaert are by Adrian Isenbrant.

MOTTA, Raffaello, called Rafaellino di Reggio, painter, was born at Reggio in 1550. He was a pupil of Lelio Ozza de Novellara and of Frederigo Zuccari, but followed chiefly his own style. The subjects from the history of Hercules and the New Testament painted in the Vatican were executed with great skill, and the Cardinal Farnese invited him to paint his villa of Caprarola in conjunction with Zuccari and Giovanni de Vecchi; but the subsequent ill-treatment of the Cardinal caused by the jealousy of Vecchi, coupled with Roman fever, caused the artist's death at the early age of twenty-eight. He died at Rome in 1578. Bonifacei Fantini published in 1657, at Reggio, a 'Life of Motta.' Many of his pictures have been engraved.

MOTTEZ, Victor Louis, a French painter, born at Lille, February 13, 1809; was a pupil of Ingres and Picot at the École des Beaux Arts; made his *début* at the Salon in 1835; resident in England from 1851 to 1856; then he visited Italy and made a special study of fifteenth and sixteenth-century frescoes. Painted 'Martyre de St. Étienne,' 'Fuite en Egypte,' 'St. Sébastien,' and many religious pictures, besides a portrait of Guizot. He obtained a third-class medal in 1838, a second-class medal in 1845, and the Legion of Honour in 1846. He died at Bièvres, June 7, 1897.

MOTTI. See De' Motti.

MOTTRAM, Charles, an engraver who attained to some fame by reason of his clever work in connection with the paintings of Landseer, Holman Hunt, and Rosa Bonheur. He exhibited frequently at the Royal Academy after 1861. He was born in 1807, and died in 1876

MOUCHERON, FREDERIK, (or DE MOUCHERON,) was born at Embden in 1633 or 1634. He early showed a strong inclination for art, in consequence of which he was placed as a pupil with Jan Asselyn. When he was little more than twenty years of age, he found himself able, on the produce of his talents, to undertake a journey to France, where he passed some years, and met with the most flattering encouragement. It was his intention to have visited Italy, by the advice of his instructor, who had studied at Rome; but his works were so much admired at Paris that he abandoned his project. After a residence of several years in that capital he returned to Antwerp, and afterwards settled at Amsterdam, where his pictures were held in equal estimation. He had now the advantage of having his pictures embellished with figures by A. Vandevelde and Lingelbach; and his best productions are those which he painted in the latter part of his life. He died at Amsterdam, where he was buried, January 5, 1686. His pictures are not rare. Good examples are to be met with in most large galleries. Among the more accessible we may name:

Dublin.	*Nat. Gall.*	Landscape with sheep.
„	„	Landscape with muleteers.
Glasgow.	*Gallery.*	Landscape with round tower.
„	„	Landscape with hawking party.
London.	*Nat. Gall.*	Garden scene with figures.
„	*S. Kensington Museum (Jones Collection).*	Two landscapes, with figures by A. Vandevelde.

MOUCHERON, ISAAC, called ORDONNANCE on account of his cleverness in composition, the son and scholar of Frederik Moucheron, was born at Antwerp in 1670. When only sixteen years of age he lost his father, but he was already sufficiently advanced to be able to dispense with any other assistance than that of study from nature. In 1694 he visited Rome, and its environs became the object of his study, particularly the vicinity of Tivoli, of which he made a number of designs; and after a residence of four years in Italy returned to Holland, with a rich assemblage of drawings. On his return to Amsterdam he was chiefly employed in painting large landscapes for the ornaments of saloons, in which the figures were generally introduced by Nicolas Verkolee, Jakob de Wit, and others. In the scenery, as well as the style of his landscapes, he appears to have emulated the manner of Gaspard Poussin. His pictures are to be met with at Augsburg, Cassel, Christiania, Copenhagen, and Dresden (eight). He signed his works either with his full name or with *M.f.* He died at Amsterdam in 1744.

Isaac Moucheron etched many plates, among them a set of nineteen views of Heemstede, in the province of Utrecht, from his own designs. We have also the following by him:

A set of four Views of Gardens, with Buildings and Figures, inscribed *J. Moucheron inv. pinx. et fec.*
Another set of four Views of Gardens and Buildings, inscribed *J. Moucheron inv. et fec.*
Ten landscapes, with Figures; *after Gaspard Poussin;* inscribed *Einige Landschapen, gescheldert door G. Poussin, &c.*

MOUCHET, FRANÇOIS NICOLAS, a French painter, was born at Gray, in Franche-Comté, in 1750. He was a pupil of Greuze, and devoted himself chiefly to miniature painting. He died in 1814.

MOUCHY, MARTIN DE, a French engraver, was born in Paris in 1746. He was a pupil of Augustin de St. Aubine, and engraved several plates for the booksellers; among which are sixteen prints for the 'History of Telemachus,' after the designs of Monnet and Cochin. We have also the following by him:

A pair of Views in the environs of Triel; *after Hackert.*
A View of Marienberg, near Stockholm; *after the same.*
Another View in Sweden; *after the same.*

MOULIGNON, LÉOPOLD DE, French painter, born at Pontoise in 1821; a pupil of Paul Delaroche and of Picot; resided for many years in Italy and Algeria, exhibiting regularly at the Salon from 1847 to 1868; excelled in genre pictures, and completed some successful decorative panels and drawings. Died in Paris, August 1897.

MOUNT, SHEPARD ALONZO, painter, born in 1804 at Setanket, Long Island. Member of the National Academy of Design, New York, in 1842. Died in 1868. His best pictures are a portrait of Admiral Bailey, U. S. N., and a portrait of himself, now in the possession of the National Academy.

MOUNT, WILLIAM SIDNEY, painter, brother of the above, was born at Setanket, Long Island, in 1806. At the age of seventeen he was apprenticed to his brother, a sign-painter in New York. In 1826 he went to the school of the Academy of Design, and in 1820 produced his first picture, a portrait of himself. In 1829 he established himself in New York as a portrait painter, and painted several humorous scenes and scenes of negro life. In 1832 he was elected a member of the National Academy. His 'Bargaining for a Horse' is in the possession of the New York Historical Society. He died at Setanket in 1868.

MOUZIJN, MICHAEL, (or MOSIN,) a Dutch engraver, was born at Amsterdam about the year 1630. He endeavoured to unite the point with the graver in the execution of his plates, but with no great success. We have, among others, the following prints by him:

PORTRAITS.

Jacob van Wassenaer, Admiral of Holland.
Michael Ruyter, Dutch Admiral; *after H. van Aldewereld.*
Cornelis de Witte, Pensionary of Holland; *after the same.*
Jan van Galen, Admiral of Holland; *after J. Lievens.*

SUBJECTS.

Venus sleeping; *after J. A. Backer.*
The Four Elements under the empire of Venus *after C. Holsteyn.*
A Satyr presenting a Bunch of Grapes to a Woman and Child; *after the same.*

MOYA, PEDRO DE, a Spanish painter, was born at Granada in 1610. He was for some time a disciple of Juan del Castillo at Seville. A desire to see the works of Rubens and other distinguished painters of the Flemish school induced him to enlist as a foot-soldier in the army of Flanders and visit Antwerp, where he was particularly captivated with the works of Van Dyck, who was at that time in England. He resolved on visiting London, for the purpose of becoming his pupil, but his intentions were frustrated by the death of Van Dyck within six months after Moya arrived in England. He returned to Spain, where Murillo, who was then about twenty-four, profited by his experience and advice. He ultimately settled at Granada, where he painted several pictures for the churches, of which the most esteemed is an altar piece of the 'Conception,' in the church of Nuestra Señora

de Gracia. He died at Granada in 1666. Other paintings by him are:

Granada.	*Cathedral.*	Madonna and Child; also a Bishop.
„	*Trinity Conv.*	Legends of St. John de Mata.
„	*S. Agustino.*	St. Alypius adoring the Virgin.
Madrid.	*Museo.*	The History of Joseph (in six pictures).
Pesth.	*Gallery.*	His own portrait.
Vienna.	*Czernin Coll.*	A male portrait.

MOYREAU, JEAN, a French engraver, was born at Orleans in 1690. He studied painting under Boullongne, but soon devoted his time to engraving. He came to Paris, and in 1738 was admitted into L'Académie Royale, with the uncommon distinction that he was not required to engrave a portrait according to the rules. His principal works are his plates after Philips Wouwerman, consisting of eighty-nine prints. He engraved various prints after other masters, among which are the following:

Rebecca receiving the Servant of Abraham; *after Paolo Veronese;* for the 'Crozat Gallery.'
The Resurrection of Lazarus; *after Bon de Boullongne.*
The Parting of Hector and Andromache; *after the same.*
Bacchus and Ariadne; *after the same.*
A Halt of Hunters; *after Van Valens.*
A Hunting Rendezvous; *after the same.*

(The last two plates were engraved for his reception into the Academy in 1736, and are among his best prints.)

A Sea-port; *after Claude.*
La Partie Carrée; *after Watteau.*
A Waterfall; *after the same.*

Of his best prints after Wouwerman may be mentioned those entitled:

Le Colombier du Maréchal.
La grande Chasse a l'oiseau.
La Fontaine du Dauphin.
La Fontaine de Neptune.

There was another French engraver, J. A. M. or M. A. M. Moyreau, who engraved some plates between 1761 and 1770. It is supposed he was a son of Jean Moyreau.

MOZART, ANTON, was a landscape painter who worked from about 1595 to 1624 at Augsburg. There remain of his works:

Augsburg.	*Gallery.*	The Miracle of the Loaves. 1624.
Berlin.	*Nat. Gall.*	Four landscapes on copper—the Four Elements (in the style of Jan Brueghel and D. Vinckebooms). 1606.

MOZIN, CHARLES LOUIS, was born in Paris in 1806, and studied under Xavier Leprince. He was a successful painter of sea-pieces, towns, and genre subjects. He died in 1862. There are by him:

The Entrance to the Harbour of Fécamp.
A View of Utrecht.
Coast Scene in Normandy.

MUCCI, GIOVANNI FRANCESCO, a nephew and pupil of Guercino. He is said to have engraved some plates.

MUCCIOLI, BARTOLOMMEO and BENEDETTO, father and son, who were painting at Urbino towards the end of the 15th century. They were apparently natives of Ferrara. A picture signed '*Benedictus quondam Bartolomœi de Fer. Pictor*, 1492,' is described by Lanzi as being "in the chapel of the Muccioli, their descendants," in S. Domenico, at Urbino.

MÜCKE, HEINRICH, German painter, born at Breslau, April 9, 1806; one of the most distinguished students of the Düsseldorf school. His earlier and best known pictures were, 'Sainte Geneviève,' 'St. Elizabeth,' 'Tristan and Iseult,' 'The Taking of Jerusalem,' &c. He also did some remarkable frescoes, including those of Heltdorf, the seat of Count Spee. He died at Düsseldorf, January 16, 1891.

MUDO, EL. See NAVARRETE.

MUELENERE, GOVAERT DE. A painter of this name was at work at Tournai about 1460, in company with Jacob Daret.

MUGELLO, DEL. See FIESOLE, BENED. DA.

MUHLIG, MENO, a German painter, was born at Eibenstock, April 8, 1823. He was a pupil, at Dresden, of Julius Hübner. He painted scenes chiefly from German history in the 17th century. In the Dresden Gallery there is a picture by him of 'Monks returning from a pilgrimage attacked in the snow by robber knights.' Muhlig died June 8, 1873.

MUHR, JULIUS, born at Pless, Silesia, in 1819, studied first at the Academy of Berlin, in 1838 at that of Munich under Cornelius, and worked at the Berlin wall-paintings under Kaulbach from 1847 to 1853. He went to Rome in 1852, and painted for the prelate Lichnowsky a 'Mass in the Sixtine Chapel.' Subsequently he spent almost every winter at Rome until 1858, returning periodically to Berlin; but finally he settled at Munich, where he died in 1865. He painted portraits of Overbeck, Schlick, Lichnowsky, Ludwig II. of Bavaria, &c. We may also name:

A Siesta of Monks.
A Monk playing.
A Gipsy Family.
A Struggle with Gipsies.
Job's Friends. 1861.
Pifferari.

MUIJLTJES, ARYAEN, an obscure painter of Haarlem, who entered the Guild in 1640, and died in 1649.

MULARD, FRANÇOIS HENRI, a mediocre painter of the French school, who worked in the style of David. At Versailles there is 'Francis I. on the eve of the Battle of Marignano,' by him.

MULDER, JOSEPH, an engraver at Amsterdam, who was a pupil of Hendrik Bogaart. His plates are dated from 1694 to 1737. Among them are:

The title-page to the 'Pictura Veterum' of F. Junius; *after A. van der Werf.* Rotterdam. 1694.
One in G. de Lairesse's Drawing-Book.
Views of Gunterstein. "*J. Mulder ad vivum del. et fecit.*"
The portraits of Galileo, Johannes Secundus, &c.

MÜLICH, HANS, miscalled MIELICH, was born at Munich in 1515. He was a portrait painter of merit, and also painted history in the manner of the Bolognese. His portraits are rare; the Munich Gallery has two, one dated 1540; and they are occasionally seen in the private collections of Germany. Mülich also painted miniatures with some skill. He held for a time the post of court painter to Duke Albert V. of Bavaria. He died in 1572 in his native city. Among his remaining works we find:

Ingolstadt.	*Frauenkirche.*	The Altar-piece, representing Scenes in the Life of Jesus and Mary.
Munich.	*Frauenkirche.*	A Copy of Michelangelo's 'Last Judgment.'
„	„	The Passion.
„	*Old Pinakothek.*	Portraits of a Man and a Woman.

Munich.	*State Library.*	The Treasures of Albrecht V., *in miniature.*
„	„	Orlando di Lasso's septem Psalmi pœnitentiales, *in miniatures.*
„	„	The Motets of the musician Ciprian de Rore, *in miniature.*
Ratisbon.	*Herr Krän-ner's.*	The Portrait of a Woman with her little Daughter.
Vienna.		Portrait of a Man of Hermann family.

In conjunction with Christoph Zwikopf he published a very large woodcut in five plates, treating of events near Ingolstadt in the time of the Schmalkaldische-Bund.

MULIER, or DE MULIERIBUS. See MOLYN.

MULINARI, GIOVANNI ANTONIO, called IL CARRACCINO, was born at Savigliano, Piedmont, in 1577. His best paintings are at his native place, but there is also one at Turin, in San Dalmasio, representing the 'Deposition from the Cross.' Though called 'Il Carraccino,' his style bore no relationship to that of the Carracci. He died in 1640.

MULINARI, MICHELE DE, a native of Milan, who flourished in the 14th and 15th centuries. He studied at Florence under Agnolo Gaddi, and became director of the Academy at Milan in 1366.

MULINARI, STEFANO, (or MOLINARI,) was an Italian engraver, known for his numerous prints after drawings by the early Italian masters. He was born at Florence about 1741, and was a pupil of A. Scacciati, whom he assisted in a series of engravings after the most beautiful drawings in the Florentine Collection. Forty-one only were executed during Scacciati's life; the remaining fifty-nine were engraved entirely by Mulinari. These were succeeded in 1775 by a series of fifty prints after drawings of the earliest masters, from Cimabue to Pietro Perugino, under the title 'Istoria pratica dell' Incominciamento e Progressi della Pittura.' This was followed in 1780 by a still more interesting work on the great Italian schools of painting up to Francesco Rustici, 'Saggio delle cinque Scuole di Pittura Italiana.' Mulinari died near the close of the 18th century, aged about fifty-five. Among the above-mentioned works are four after Leonardo da Vinci, five after Michelangelo twenty-two after Raphael, eight after Giulio Romano, six after Polidoro da Caravaggio, twenty-six after Parmigiano, five after Daniele da Volterra eight after Barocci, seven after Giulio Cesare Procaccini, three after Guido, three after Andrea Sacchi, thirteen after Guercino, and many others. Nagler gives a list of about 200 of them in his 'Künstler-Lexicon.'

MÜLLENER, JOHANN KARL, called MÜLLER, was a Swiss painter of landscapes, born at Gessenay, in the canton of Berne, in 1768. He was his own instructor, but went early to Italy, and after having stayed some time with Angiolini at Serravezza, he established himself at Florence, where he died in 1832. His landscapes, mostly Italian scenes, are picturesque and lively.

MÜLLER, ACHILLES, a painter chiefly on glass, who was employed by the King of Poland and by the Elector of Bavaria between 1580 and 1615. He was a native of Munich.

MÜLLER, ADAM AUGUST, painter and etcher, was born at Copenhagen in 1811. He was first instructed by Eckersberg, and studied for a time at the Academy of his native city, till he afterwards visited Italy, where he stayed from 1839 to 1841. He first painted genre and history, but afterwards scenes from the Bible and portraits. He died at Copenhagen in 1844. There are by him:

Copenhagen.	*Thorwaldsen Museum.*	Christ with the Four Evangelists.
„	*Ch. of the Holy Spirit.*	Luther at the Diet of Worms.
„	*Roy. Coll.*	The Prodigal Son.

He etched several plates, among which may be mentioned:

A Man's Head.
Two Angels hovering.

MÜLLER, ANDREAS, was born in 1830. Receiving his art-training in the Munich Academy under Kaulbach and Schwind, he soon showed great ability as an illustrator, and did much work in 'Fliegende Blätter.' In 1856 he travelled in Italy, and on his return was commissioned by King Maximilian to paint two frescoes for the Maximilianeum, 'The Destruction of the Caaba at Mecca,' and 'The Wedding of Alexander the Great.' He then painted two frescoes for the old National Museum. He was Professor at the Munich Academy until 1893. He also designed stained glass, and decorated some churches in fresco. He died at Munich in 1901.

MÜLLER, BALTHASAR, a painter, who in 1522–4 assisted Hans von Kalba in painting and gilding the reliefs in the church at Annaberg.

MÜLLER, CHARLES LOUIS, was born in Paris in 1815, and studied under Gros and Coignet. He first exhibited in the Salon of 1834, 'Le Promenade,' and since then has exhibited a series of religious and historical pictures, many of great size. His masterpiece was the 'Appel des dernières Victimes de la Terreur' (Salon of 1850, and now in the Louvre), which won great applause. 'Christ's Entry into Jerusalem,' 'Marie Antoinette in the Conciergerie,' and 'Haidée' (Lille Museum), are his best-known works. He was Director of the Gobelins, an officer of the Legion of Honour, and a member of the Institute of France. He decorated the Salle des États in the Louvre. He died in Paris in 1892.

MÜLLER, F., German painter of historical subjects, was made Chevalier of the Legion of Honour in 1867. His 'Death of St. Elizabeth' is his best-known work. He was Director of the Academy of Cassel, at which place he died in 1889, at the age of eighty-seven.

MÜLLER, Dr. FRANZ HUBERT, painter, engraver, and writer on art, was born at Bonn in 1784. He first studied jurisprudence, but devoted himself afterwards to painting and engraving. After having been several times at Frankfort, Aschaffenburg, Eisenach, and Cassel, he became court painter to the Prince of Waldeck in 1807, and did much good work for him. Subsequently he visited Hamburg, Moscow, and St. Petersburg, and then settled at Frankfort. In 1817 he became inspector of the Gallery at Darmstadt. He painted portraits and history, and for his work in St. Catherine's Church at Oppenheim he obtained the title of doctor. He died in 1835.

MÜLLER, FRIEDRICH, called 'Painter Müller' and 'Devil's Müller' (from his having painted demoniacal scenes in the latter period of his life), was born at Kreuznach in 1750. He was instructed in art at Mannheim, after which he became court painter and etcher at Zweibrücken, and in 1778 went to Rome, where he imitated the style of Michelangelo, and died in 1825. He was

also a poet and an art critic. Two of his best paintings are, 'Cupid with Doves,' and 'Ulysses calling up the Shade of Ajax.' Of his etchings may be named:

Three Jews.
Niobe with Two Children.
Three Sheep's Heads.

MÜLLER, FRIEDRICH, a painter, was born at Kirchditmold, near Cassel, in 1801. His works are more concerned with colour than was usual in his time in Germany. He was a professor in the Cassel Academy. He retired into private life in 1875.

MÜLLER, FRIEDRICH, a painter, was born at Cassel in 1811. He lived much in Italy, but his sojourn there did not have the effect upon his style that might have been expected. His best picture is a 'Wooded landscape with Knights at a meal.' He died in Munich, May 30, 1859.

MÜLLER, G. A., was born at Vienna about the year 1700. He was a contemporary of Andreas and Joseph Schmutzer, and in conjunction with them executed a part of the plates to the 'Life of Decius,' from the designs by Rubens, in the possession of the Prince of Liechtenstein. We have also the following portraits by him:

Prince Ludwig, Count von Sintzendorf, Minister of State.
Jacob van Schuppen, Director of the Academy at Vienna.
The two Children of Rubens; from the picture by that master in the Liechtenstein Collection.

The date of his death is not known, but it occurred after 1762.

MÜLLER, GUSTAV, was born in 1828 at Hildburghausen. He studied at Munich, at the Antwerp Academy under Wappers, and in Paris under Gleyre. He was a portrait painter, and in 1860 became Professor at the Academy of St. Luke, Rome, in which city he died in 1901. His twin brother was Johannes Ed. Müller, the architect.

MÜLLER, HEINRICH KARL, born at Strasburg in 1784, was an engraver, and instructed by Ch. Guérin. His best plate is 'Psyche,' after Prud'hon. He obtained several medals, was a member of the Academy at Berlin, and a Knight of the Legion of Honour. He died in Paris in 1846.

MÜLLER, HERMANN, is said by Huber to have been a native of Amsterdam, though he resided the greater part of his life at Antwerp, where he engraved several plates, in conjunction with Cornelis Cort, for Jerome Cock. He flourished about the year 1585, and is supposed to have been a disciple of the two artists named, and to have studied afterwards in Italy. The plates of Hermann Müller are executed entirely with the graver, in the laboured, formal style which distinguished the Flemish school at that period. In conjunction with the Galles, the Sadelers, and others, he engraved several subjects from the Bible, after Van der Straet, Martin de Vos, and other masters. We have also the following by him:

The Fates; *after Cornelis van Haarlem.*
The Death of Cleopatra; *after the same.*
The Four Cardinal Virtues; *after Martin Heemskerk.*
The Ten Commandments; *after the same.*
A set of seven plates of the Creation; *after H. Goltzius.*
The Death of Lucretia; *after Cornelis Ketel.*

MÜLLER, HERMANN MARTIN CHRISTOFFER, painter, was born at Hamburg, in 1806. He was a pupil of Siegfried Bendixen, but in 1828 was a student in the Munich Academy. The subjects of his pictures were mostly taken from the Nibelungenlied. He died at Munich in 1837.

MÜLLER, JACOB, is the name affixed to the frontispiece and plans in a book on Gardening, from the designs of Georg Hatzel, published at Augsburg by Jeremiah Wolf. The same engraver produced some landscapes in the style of Perelle.

MÜLLER, JAN, an engraver, is supposed to have been of the same family with Hermann Müller. He was born at Amsterdam about the year 1570, and was a disciple of Hendrik Goltzius, whose style he followed with enthusiasm. His last works are dated 1625. He engraved several portraits, which are highly esteemed. The following are among his most admired works:

PORTRAITS.

Bartholomäus Spranger, Painter; *J. ab Ach pinx.*
Maurice, Prince of Orange; *after Mierevelt.*
Jan Neyen, of Antwerp, his hand resting on a skull; *after the same.*
Ambrose Spinola; *after the same.*
Albert, Archduke of Austria; *after Rubens.*
Isabella, Infanta of Spain; *after the same.*
Christian IV. King of Denmark; *after P. Isaacsz.*

SUBJECTS FROM HIS OWN COMPOSITIONS.

The Baptism of Christ.
An Ecce Homo, with angels.
Belshazzar's feast; fine and rare.
The Adoration of the Magi; fine and rare.

SUBJECTS AFTER BARTHOLOMÄUS SPRANGER.

Hagar in the Desert, comforted by an Angel.
Lot and his Daughters.
The Nativity; *J. Müller scul.* 1606.
The Holy Family, with two Angels.
Venus and the Graces.
Venus, Bacchus, and Ceres.
A Satyr taking a Thorn from the Foot of a Faun.
Venus and Mercury.
Perseus armed by Minerva and Mercury; one of his finest plates.
Cupid and Psyche.
The Apotheosis of the Arts.
Fortune distributing her Gifts.

SUBJECTS AFTER VARIOUS MASTERS.

The Raising of Lazarus; *after Ab. Bloemaert.*
Cain slaying Abel; *after Cornelis van Haarlem.*
The Rape of the Sabines; *after the sculpture of A. de Vries.*
Mercury and Pandora; *after the same.*
The Martyrdom of St. Sebastian; *after J. van Aachen;* fine.

MÜLLER, JOHANN BAPTIST, born at Geratsried in Bavaria, in 1809, was a painter of history, and attended the Academy at Munich, where he studied under Konrad Eberhard and H. Hess. He assisted the latter of these in his frescoes in All Saints' Chapel, and in the decoration of the Basilica; and with Führich he in 1837 executed the works on the Laurentiusberg at Prague. From 1842 to 1849 he was occupied with glass-painting. His altar-pieces and easel-pictures are to be met with at Obertingen, Erkheim, Scheideck, and Kösching near Ingolstadt. His best picture is 'St. Jerome on the Ruins of Jerusalem.' He died at Munich in 1869. Many of his works have been lithographed and printed in colours.

MÜLLER, JOHANN CHRISTIAN ERNST, engraver, was born at Troistedt, in the Grand Duchy of Weimar. He studied under Lips, at Zurich, and

in 1820 became professor in the drawing school at Weimar. He died in 1824. Works:

Profile portrait of Bonaparte as First Consul.
Portrait of the Grand Duke of Weimar.
Portrait of the Emperor Alexander I. of Russia.

MÜLLER, JOHANN FRIEDRICH WILHELM, son of Johann Gotthard von Müller, was born at Stuttgart in 1782. He was carefully educated by his father in all the branches of art essential to constitute an excellent engraver; and in 1802 he migrated to Paris to complete his studies. In 1805 Müller engraved the Crown Prince of Würtemberg's portrait, and 'St. John about to write his Revelation,' after Domenichino, in which the eagle brings him his pen; and 'Adam and Eve under Temptation,' after Raphael. In 1809 he went to Italy, and on his return became engraver to the court at Stuttgart, and in 1814 professor of engraving at Dresden. There he was commissioned by Rittner, a printseller, to engrave his last and greatest plate, the Madonna di San Sisto of Raphael in the Dresden Gallery. He was occupied for the remainder of his life on this plate, which he just lived to complete, but he never saw a finished print from it. His existence seems to have been almost wrapped up in its execution; he was occupied with it day and night; and being of a sickly constitution, the infallible result of such constant application and excitement soon made its appearance. He completed the plate and sent it to Paris to be printed; but with it the artificial excitement which supported him departed also: he had just strength enough left to admit of his being carried to the Sonnenstein, near Pirna, where he died May 3, 1816, only a few days before the proof of his plate arrived from Paris. It was suspended over the head of his bier as he lay dead. This plate was retouched in 1827. J. F. Müller engraved only eighteen plates, but the Madonna di San Sisto is in itself a host; his other works are nearly all portraits.

MÜLLER, JOHANN GOTTHARD VON, a German engraver, was born at Bernhausen, in the duchy of Würtemberg, in 1747. He was favoured with the protection of the Duke Karl Eugen, by whose aid he for six years studied painting and design, and was sent to Paris in 1770, where he became a pupil of J. G. Wille, and began to engrave. His talents procured him his reception into the Academy in Paris in 1776. He soon afterwards returned to Stuttgart, where, by order of the duke, he founded an Academy of Design, of which he was a professor during 1776-94, and subsequently director. He was awarded the Würtemberg Order of the Crown in 1818, and was a member of the Academies of Berlin, Copenhagen, Munich, and Vienna. He died at Stuttgart in 1830. His engraving of the 'Madonna della Seggiola, executed in 1804 for the Musée Français, is considered by many persons superior to that of Raphael Morghen of the same subject. We have by him several plates, engraved in the style of his instructor, among which are the following:

PORTRAITS.

Louis XVI. full-length; *after Duplessis;* one of his finest plates.
Jean George Wille, Engraver; *after Greuze.*
Louis Galloche, Painter; engraved for his reception into the Academy.
Louis Lerambert, Sculptor to the King of Würtemberg.
Augustus Gottlieb Spanganberg; *A. Graff pinx.*
F. Schiller; *after the same.*

SUBJECTS.

Ceres; *after Goltzius.*
The Nymph Erigone; *after Jollain.*
A Lady playing on the Guitar; *after P. A. Wille.*
Lot and his Daughters; *after Gerard Honthorst.*
A subject from the Life of Alexander; *after G. Flinck.*
The Battle of Bunker's Hill; *after John Trumbull.* 1799.
La Madonna della Seggiola; *after Raphael.*
St. Cecilia; *after Domenichino.*
St. Catharine, with two Angels; *after Leonardo da Vinci.*
The Virgin; *after Spada.*
The tender Mother; *after Tischbein.*

MÜLLER, JOHANN JAKOB, called 'Müller of Riga,' was born at Riga in 1765. He was first a preacher, but afterwards studied painting at Dresden under Klengel and at Rome, and particularly the manner in which Claude Lorraine treated distances in his works. After having in 1817 visited Italy for a second time, he settled at Stuttgart, where he became court painter to King Friedrich, and died in 1831. There are by him several views of Pompeii (two of them in possession of the King of Bavaria), and a 'Landscape near Salerno,' in the Gallery at Stuttgart.

MÜLLER, JOH. KARL. See MÜLLENER.

MÜLLER, JOH. PET. See MOLITOR.

MÜLLER, JOHANN SEBASTIAN, (or MILLER,) a German engraver, was born at Nuremberg about the year 1720. He came with his brother to England in 1744, resided in London in 1760, and engraved several plates for the collection of Boydell; he is generally known in this country under the name of Miller. We have, among others, the following prints by him:

The Holy Family; *after Federigo Baroccio.*
Another Holy Family; *after Murillo.*
Nero depositing the Ashes of Britannicus; *after Le Sueur.*
A Landscape, with Apollo and Marsyas; *after Claude.*
A Moonlight; *after Van der Neer.*
Two Views in Rome; *after Giov. Paolo Panini.*
The plates for Newton's Edition of 'Milton;' *after Hayman.*

MÜLLER, JOHN PETER, a Danish landscape painter, born in 1783. He had a good reputation in his native country. Many of his subjects are scenes in Sweden and Norway, and have been engraved and lithographed. He died in 1854. In the Royal Gallery at Copenhagen there are two of his landscapes, a 'View of the Wetterhorn,' and a 'Forest Road near Elsinore.'

MÜLLER, KARL, born in 1818 at Darmstadt, studied under Schadow at Düsseldorf. He lived in Italy from 1834–43, and on his return to Germany painted frescoes and wall decorations in many churches there, the best known being in the Church of St. Apollinaris at Remagen. He was Director of the Düsseldorf Academy, and died in 1893.

MÜLLER, LEOPOLD KARL, born in Dresden in 1834, a popular genre painter, became Director of the Academy of Fine Arts in Vienna. He was celebrated for his renderings of scenes in Egypt and the Balkans, bright but delicate in colour, and truthful in their sunny effects. He also contributed sketches of Viennese life to the illustrated press. He died near Vienna on August 4, 1892.

MÜLLER, MORITZ. See STEINLA.

MÜLLER, MORITZ KARL FRIEDRICH, called 'Fire Müller,' from his occasional fondness for artificial illuminations, was a painter of portraits, history, and genre, who was born at Dresden in 1807, and

studied art at the Academy there under Matthäi. In 1829 he went to Zittau, where there are some of his altar-pieces, and in 1830 to Munich, where he died in 1865. He was a member of the Academy at Dresden. Some of his best paintings are:

The sulky Boy. (*Berlin National Gallery.*)
Consecration of a Church.
Christmas Eve.
Lovers at the Fireside of a Shepherd's Cottage.
The Tyrolese marching out under Haspinger.
Return Home of a Wounded Soldier in the Tyrol. (*Munich Pinakothek.*)
Country Wedding. (*The same.*)
The Imprisonment of Andrew Hofer.
Camp Scene.

MÜLLER, PIETRO. See MOLYN.

MÜLLER, SALOMON, was probably of the same family as Hermann and Jan Müller, and flourished about the year 1610. From the style of his engraving, it is probable he was brought up in the school of the Wierixes. He engraved a set of small prints of sacred subjects, which, as they are without the name of the painter, are probably from his own designs.

MÜLLER, VICTOR, was born at Frankfort in 1829, and studied at the Städel Institute in that city. In 1849 he went to Antwerp, and afterwards to Paris, where he continued his studies under Couture. On his return to Frankfort in 1838, he brought himself into notice by the 'Forest Nymphs,' 'Diana and Endymion,' and 'Hero and Leander.' In 1865 he went to Munich, where he died in 1871; there he chiefly painted portraits and scenes in the life of Hartmuth of Kronenberg. Among his other paintings the most important are:

Faust and Wagner.
Hamlet and the Grave-digger.
Ophelia.
Romeo and Juliet.

MÜLLER, WILLIAM JAMES, an English landscape and figure painter, was born at Bristol in 1812; his father, of German extraction, was curator of the Bristol Museum, and from him he acquired a taste for science, especially botany and natural history. He was at first designed for an engineer, but his predilection for art soon made itself manifest. From J. B. Pyne he received the primary instructions in painting; and in 1833 he for the first time exhibited at the Royal Academy, his picture being 'The Destruction of Old London Bridge—Morning?' Soon after he made the tour of Germany, Switzerland, and Italy, studying from nature, and hence his works bear the impress of originality in a greater degree than those of most modern landscape painters. On his return to his native city he pursued his profession, but with very partial success. In 1838 he visited Greece and Egypt, enriching his portfolio with a large number of sketches of the most interesting objects. About the end of 1839 he settled in London, where his pictures found ready purchasers. Two years afterwards he published 'Picturesque Sketches of the Age of Francis I.,' which extended his fame beyond his own country. He next, in 1841, at his own expense, joined the expedition to Lycia, projected by the government, and from the valuable sketches he made there, produced the pictures which were exhibited at the Royal Academy and British Institution during the last three years of his life. Of the treatment his work received at both places he complained with bitterness, and, it must be admitted, with justice. In 1836-7-8 he also sent pictures to the Suffolk Street Exhibitions. In 1845 Müller left London for Bristol for the benefit of his health; but his strength gradually failed, and he died on the 8th September of that year of disease of the heart. At the sale of his oil pictures, finished and unfinished, and of the series of sketches made by him in Lycia (which took place in the following year), competition to possess them was extreme; the sketches sold at prices varying from £20 to £60 for each, and the total amount of the three days' sale was about £4600. These were not factitious prices, for the dealers reaped a rich harvest by the purchases they made at the sale. In 1875 his Memoir was brought out, by the pen of N. N. Soley, and his works have greatly increased in value since. Müller is very scantily represented in public collections. In the National Gallery there are a fine Welsh landscape and a clever Lycian sketch, both in oil. In the South Kensington Museum there are eight of his water-colour drawings.

MULLINARI. See MULINARI.

MULLINS, GEORGE, an Irishman, born in about 1740, who exhibited at the Royal Academy from 1770 to 1775, sending in landscapes only, and who died in 1775. Several of his paintings, depicting Irish mountain scenes, are to be found in the great houses about Dublin, but his work is hardly known in England.

MULREADY, JOHN, youngest son of W. Mulready, R.A., since 1831 an exhibitor of domestic subjects at the Royal Academy and other Exhibitions. He died in 1893 in the eighty-fourth year of his age.

MULREADY, MICHAEL, third son of W. Mulready, R.A., began to exhibit in 1830. He was chiefly a portrait painter, and up till 1851 had contributed about twenty pictures to the Royal Academy and other Exhibitions. He then left off painting, and died in 1889 at the age of eighty-one.

MULREADY, WILLIAM, the son of a leather-breeches maker, was born at Ennis, County Clare, Ireland, on the 1st of April, 1786. When William was about eighteen months old the family removed to Dublin, and after remaining there about four years came to London, where they settled near Leicester Square. After picking up as much of art as he could gather from old books and prints, and from an artist named Graham, Mulready was permitted to study in the studio of Banks, the sculptor, and in October 1800 he became a student of the Royal Academy. Two years later he obtained the silver palette of the Society of Arts. From the age of fifteen Mulready was no longer dependent upon his parents for subsistence. It is not exactly known how he managed to support himself at first; but, according to Marcliffe, he drew illustrations for books, and perhaps tried his hand at scene painting, as he used to say in after-life, "I drew on a very large scale when I was young." Teaching drawing, which he continued throughout his life, was also another resource in his early days; he became tutor to several persons of note, one of whom was Miss Isabella Milbanke, afterwards Lady Byron. In 1803, when scarcely more than seventeen years of age, he married the elder sister of John Varley, the famous water-colour painter, whose pupil he is generally supposed to have been; and before he was nineteen he became a father. The lady, who was a year older than her husband, was also an artist, and exhibited several paintings

Hanfstängl photo] THE LAST IN [*National Gallery*

at the Royal Academy Exhibitions. The union, however, was a very unhappy one, and occasioned much of the trouble of the artist's life, for after they had been married barely six years they separated, and never afterwards resided together. In 1804, when only eighteen, Mulready exhibited three pictures at the Royal Academy, two views of Kirkstall, and a cottage at Knaresborough in Yorkshire. In 1807 the artist's first figure picture, 'Old Kaspar,' appeared at the Academy, and was succeeded in the following year by 'The Rattle:' from the extreme finish of these works, it is evident that Mulready carefully studied the Dutch School, and to a great extent imitated it. In 1809, stimulated no doubt by the success which Wilkie had achieved by the production of his 'Blind Fiddler' and 'Rent-Day,' Mulready executed his first large work, 'The Carpenter's Shop,' which he sent to the British Institution to compete for the prizes offered by that Society, and two years later painted another picture, 'The Barber's Shop,' in the same style. In 1815 he was elected an Associate of the Royal Academy; and in the beginning of the next year, before the Academy Exhibition was opened, he obtained the full honours of a member. Thus his name never appeared in the Catalogue under the lesser title; such a rapid rise had never before, nor has since, occurred in the Academy. 'The Fight Interrupted' was exhibited this year, and fully justified the Academy's choice. This work, considered to be the most perfect picture in his first manner, is now in the Sheepshanks Collection, at the South Kensington Museum. From this time Mulready no longer imitated the Dutch School, or endeavoured to rival Wilkie in his style, but gradually changed to a manner peculiar to himself. He produced between the years 1820 and 1836, some of his most humorous pictures, chiefly of boy life and village incidents. It was not, however, until after 1838, when Mulready was more than fifty years of age, that he produced those works of fine colour, and consummate refinement and variety of execution in which his art culminated: 'The Sonnet,' 'Train up a Child,' 'The Whistonian Controversy.' Mulready was ever a faithful member of the Academy, ever preferring his professional duties to his private and personal interests; from the time he first became a student until within two days of his death he was a constant attendant at the Life School, not only as a willing "visitor," giving advice to the young students, but also as a diligent worker, producing there many of those excellent life-studies for which he was distinguished. He was one of the founders and most active members of the Society for the Management and Distribution of the Artists' Fund, of which he held the office of President as early as 1815; and it may be mentioned to his honour that he surrendered the right to engrave and sell prints of 'The Wolf and the Lamb' to the fund: this act of charity realized the sum of one thousand pounds. During his last years Mulready lived a very secluded life at his residence in Linden Grove, Bayswater. On the morning of the 7th of July, 1863, he died of heart disease, and was buried in Kensal Green Cemetery. In the following year there was a loan collection of his works in the South Kensington Museum. His illustrations to an edition of the 'Vicar of Wakefield,' published in 1843, were very successful, and led to his being employed to paint several of the subjects — *e. g.* the 'Whistonian Controversy,' 'Choosing the Wedding Gown,' &c. The following are his principal works:

Hampstead Heath. 1806. (*In the South Kensington Museum.*)
Still life. 1809. (*The same.*)
Fair Time. Roy. Acad. 1809. (*In the National Gallery.*)
The Roadside Inn. 1811.
The Mall, Kensington Gravel Pits. 1812. (*In the South Kensington Museum.*)
Near the Mall, Kensington Gravel Pits. 1813. (*The same.*)
Punch. 1813.
Idle Boys. 1815.
A Snow Scene. (*In the National Gallery.*)
The Fight Interrupted. Roy. Acad. 1816. (*In the South Kensington Museum.*)
The Careless Messenger. 1821.
The Convalescent. 1822. (*Jones Collection, S. Kensington Museum.*)
The Widow. 1824.
The Origin of a Painter. 1826.
The Cousin. 1827.
The Sailing Match. Roy. Acad. 1831. (*In the South Kensington Museum.*)
Portrait of John Sheepshanks. 1832. (*The same.*)
The First Voyage. 1833.
The Last In. Roy. Acad. 1835. (*In the National Gallery.*)
Giving a Bite. Roy. Acad. 1836. (*In the South Kensington Museum.*)
The Toy Seller. Roy. Acad. 1837. (*The same.*)
Brother and Sister. Roy. Acad. 1837. (*The same.*)
The Seven Ages. Roy. Acad. 1838. (*The same.*)
The Sonnet (a masterpiece). Roy. Acad. 1839. (*The same.*)
Open your Mouth and Shut your Eyes. Roy. Acad. 1839. (*The same.*)
First Love. Roy. Acad. 1840. (*The same.*)
Crossing the Ford. Roy. Acad. 1842. (*In the National Gallery.*)
Blackheath Park. Roy. Acad. 1852. (*The same.*)
The Intercepted Billet. Roy. Acad. 1844. (*The same.*)
The Whistonian Controversy. Roy. Acad. 1844.
Choosing the Wedding Gown (a masterpiece). Roy Acad. 1846. (*In the South Kensington Museum.*)
Burchell and Sophia. Roy. Acad. 1847.
The Wolf and the Lamb. 1847. (*In the Queen's Collection.*)
The Butt (shooting a cherry). Roy. Acad. 1848. (*In the South Kensington Museum.*)
An Interior with portrait of Mr. Sheepshanks (sketch). (*The same.*)
The Young Brother. Roy. Acad. 1857. (*The same.*)
Bathers; an unfinished Cartoon. (*Nat. Gal. of Scotland.*)

MULTZ, Andreas Paul, painter and engraver, a native of Oberschönfeld, was at Nuremberg from about 1650 to 1680. We have by him a considerable number of early portraits in mezzotint; among them:

Rudolphus Buchner.
J. G. Beil.
Stephan Behaim.
Friedrich Behaim.

He generally signed with the full initials *A.P.M.*

MULVANY, George, son of T. J. Mulvany, was born at Dublin in 1809, and studied in the Academy there. In 1832 he became an Associate, and succeeded his father as keeper; was afterwards director of the National Gallery in Dublin. He exhibited at the Royal Academy at London in 1836 and 1839. He died in Dublin, 6th February, 1869. Among his works are:

The White Man cast on the Red Man's shore.
The Peasant's Grave, &c.

MULVANY, Thomas James, an Irish landscape painter. He contributed to the Dublin Exhibition in 1809, and was one of the members of the Royal Hibernian Academy, when it was incorporated in

1823, and keeper in 1841. He died about 1845-6. The 'Life of James Gandon,' the architect, was edited by him.

MUNARI, PELLEGRINO. See ARETUSI.

MUNCH, JACOB, an obscure German painter, who flourished between 1776 and 1839.

MUND, ELISE, (or ELIZABETHA). See COENTGEN.

MUNIER, JEAN, a French engraver on wood, resided at Toulouse about the year 1553. He executed several woodcuts in conjunction with Jean Perrin. Among others, we have by these artists the prints for a small octavo volume of emblems, entitled 'La Morosophie de Guillaume de la Perrière Tolsain, contenant cent Emblèmes,' published at Lyons in 1553.

MUNKACSY, MICHAEL. The real name of this artist was Lieb, but having been born at the town of Munkacs, he assumed the cognomen by which he is usually known, and which it is said was first given to him by his own admiring countrymen. His early life was a very hard one. He was the third of five children, born in 1844, and his father was a rough working labourer with an overpowering love of his native country. When young Michael was but four years old his father joined the army to serve under Kossuth, and was taken prisoner during the Russian occupation of Hungary and died in prison. Shortly afterwards the mother died, and the lad was adopted by his uncle, a man of very small means. When Michael was about ten years old he was apprenticed in Munkacs to the local carpenter and painter, but the work was terrible drudgery and offered no compensating influences favourable to the young artist save the occasional chance of the use of colours and a brush. When he was fourteen he ran away from home, made his way to the neighbouring town of Arad with but a few florins in his pockets, and there lived a life of great poverty and deprivation in order that he might obtain lessons in drawing and live within sight of some pictures. Every moment of his spare time was given to sketching and to copying, and he worked as a carpenter in the meantime, only just keeping body and soul together. At last the strain became too much for him, and half-starved, he broke down entirely and was sent back by some benevolent strangers who had taken an interest in the indefatigable worker to the house of his uncle, where he had a long and severe illness. The examples of his work which he carried with him, and which came before his uncle, were a sort of amazement to the family circle, and it was clear from them, even to the slight intelligence of his relations, that the lad had a gift for drawing and painting and would never settle down to anything else than the life of an artist. He was on his recovery put under the care of a German artist, Fischer, who had, however, very little to teach him, and then by the help of a neighbouring landowner he was sent to Pesth, and there worked extremely hard at the Art Society, and by means of the sale of some drawings, supplemented by a gift from the Director of the School, was able to obtain sufficient money to proceed on to Vienna, where he had a year's study and tuition. Then poverty again overtook him. The rules of the Vienna Academy were very strict, and clever fellow though he was, he was unable to remain there unless he could pay his fees. This he was unable to do, and as there was no generous friend at hand to assist him he was turned out of the Academy where he had been so gloriously happy. He set off to walk from Vienna to Munich, and with assistance, partly on foot and partly by train and cart was enabled to reach that city, where he tried unsuccessfully to enter the studio of Piloty, of whom he had heard at Vienna. At length he found a friend in the city in the person of a clever battle-painter, Franz Adam, of whose kindness he never failed to speak, and he gained his first laurels at Munich under this artist's kindly attention and care. Thence he went on to Düsseldorf a fully-fledged artist at last, brimful of native enthusiasm and overpowering energy. His first commission reached him at Düsseldorf, and was for a picture called 'The Last Days of a Condemned Prisoner,' into which he introduced the scene of the imprisonment of his own father, whose portrait, together with those of his mother and other relations, is to be found in the work. The picture, which is reproduced in the 'Magazine of Art' for 1900, was on panel and measured six feet by four. It was received with enthusiasm, and was hung at the Salon, making the renown of the young artist and establishing him firmly on his feet. He then moved on from Germany to France, and after many a wandering settled down in Paris, and there made his home until just before his death, when he returned back to his native land. He gained the medal of honour at the Exhibition of 1878 with his picture of 'Milton dictating "Paradise Lost" to his Daughters,' and the same year brought him the Cross of the Legion of Honour. At the International Exhibition of 1889 the gold medal was again awarded him for 'Christ before Pilate,' and for 'The Crucifixion.' The highest grade of the Legion of Honour came to him in 1890, and in 1893 the great painting of 'Arpad,' commissioned for the buildings then being erected for the Hungarian Parliament, was shown at the Salon and created some sensation. Other works of note were 'The Apotheosis of the Renaissance,' painted for the ceiling of the Austrian National Art Historical Museum at Vienna, which was exhibited in 1884, 'The Death of Mozart,' and 'The Two Families.' He is best known, however, by his gigantic religious pictures, notably the 'Christ before Pilate,' 'The Crucifixion,' and the 'Ecce Homo,' the last work which he executed, and which, all of them, found a home in America, two being sold to Mr. Wannamaker of Philadelphia for a sum exceeding thirty thousand pounds each. These notable pictures were taken round the world, exhibited in all the capitals of both the new and the old world, and drew crowds of admiring spectators. They were shown with all the adventitious aids which such great religious pictures receive, in dark mysterious rooms with strong concentrated light upon the pictures, and the rest of the room in deep shadow, and they produced a great effect. There was no doubt as to the technical power of the artist, his skill and his dexterity, and the ability with which he used his materials. There was also little doubt as to the emotion created by these huge pictures, partly due to the figures in them being painted more than life size, and partly from the fact that they deal with the most thrilling scenes in history; but for all that they were by no means successes as works of art, and the artist in attempting to depict scenes of such profound emotion attempted more than he was able to perform. The exhibition of these pictures brought, however, wealth, honour and renown to him, and he was able to live in magnificent style in Paris. He, however,

never forgot his past trials, and was ever ready to assist any of his fellow-countrymen or in fact any young artist who was in real distress. Many acts of the utmost generosity can be accredited to his account, although few knew at the time how far-reaching and how generous were his responses to the call of need. Munkacsy was a hero in the eyes of his own countrymen, and no honour was too great to give him when he visited Pesth or his own native country-side. But year by year he grew more and more morbid in his imaginings and more despondent in his manner. He worked to the very last, feeling confident that the fate of many of his own relations was about to overcome him, and determined to finish the work which he had in hand, and it was but a few hours after he had signed the last work which he had planned—the gigantic 'Ecce Homo'—the fell disease asserted its supremacy, and he was carried away from his gorgeous home to the asylum at Endenich. There, with a pencil in his hand attempting to realize the visions of which his disordered brain was ever full, he died on May 1, 1900, a man of profound melancholy, of great genius, worn out by early deprivations and struggles, and by the enormous amount of work which he had been able to accomplish when prosperity had come too late to give him the pleasure which he had ever desired to have.

Munkacsy was a man of great religious character. He painted his enormous canvases with profound conviction of the truth of the scenes which he depicted, and with the greatest possible desire to create the emotions which he had roused in his own mind by the contemplation of the scenes in the New Testament. His works were not done with any lack of motive, and probably they suffered as works of art by reason of their didactic intention. Full credit must, however, be given to the artist for his energy, his dexterity, his conquest of technical difficulties, and for the fervent spirit of religious conviction which was so intimate a part of his secretive and morbid nature. G. C. W.

MUNN, JAMES, probably a relative of Paul Sandby Munn, exhibited water-colour landscapes with the Incorporated and the Free Societies, between 1767 and 1773.

MUNN, PAUL SANDBY, an English water-colour landscape painter, born in 1773. He exhibited at the Royal Academy from 1798 to 1805, and from 1805 to 1815 at the Water-colour Society, of which he was an Associate. He died at Margate in 1845. Three of his water-colour drawings are at South Kensington.

MUNNICKHUIJSEN, JAN, a Flemish engraver, flourished about the year 1680. We have several plates by him, executed with the burin; among them, the following portraits:

Hendrik Dirksen Spiegel, Burgomaster; *after Limburg.*
Frans Burmann, Professor of Theology; *after C. Maas.*
Hendrik van der Graft.
Cornelis van Tromp, Admiral of Holland; *after D. van der Plaas.*
Pieter van Staveren, of Amsterdam; *after W. Mieris.*
Pieter Zurendonk, Rector of the Latin School at Amsterdam.

He also engraved an upright plate of two boys, emblematical of Autumn and Winter, after Gerard de Lairesse.

MUNNIKS, HENDRIK, a Dutch painter of portraits and history, who flourished at Utrecht in 1627. In that year he was regent of the hospital of St. Job, Utrecht, and united with some of his fellow-artists to found a new Academy of St. Luke He was still working there in 1640. In 1644 a certain HENDRIK MUNNEKENS was inscribed in the Society of Painters, at the Hague, who may have been identical with Munniks. He is described as having painted, in 1643, a 'Venus' which the Prince of Orange bought for 120 florins. About 1620 he had presented a picture to the Hospital of St. Job.

MUÑOZ, EVARISTO, born at Valencia, 1671, studied painting under Juan Conchilles Falco. Without much artistic merit, his productions pleased the public taste, his popularity being enhanced by his social talents. While at Majorca he married the widow of an Algerian captive who subsequently proved to be still alive. A second marriage was nullified under nearly the same circumstances. Enlisting in a cavalry regiment, he still exercised his pencil. Quitting the ranks on a third marriage, he settled at Valencia, establishing a school of painting there which produced some good artists. He died in 1737. His principal works were in the Dominican and Augustine convents, and an altar-piece of SS. Raphael and Mathias in the cathedral. For the Franciscans at Palma he painted their communion chapel.

MUÑOZ, JERÓNIMO, a Spanish portrait painter, who flourished about 1630. He was a knight of Sant Iago.

MUÑOZ, N., a Spanish painter, who was at work at Lorca and at Carthagena about 1696.

MUÑOZ, SEBASTIAN, was born at Navalcarnero in 1654, and was a disciple of Claudio Coello. In 1680 he visited Italy, and studied six years in the school of Carlo Maratti. On his return to Spain, he first settled at Saragossa, in 1684, where in conjunction with Coello he executed some considerable frescoes in the collegiate church De la Manteria. He went to Madrid before 1686, and in 1688 was made painter to the king. He was employed in the royal palaces, where he painted a series of frescoes of the history of Cupid and Psyche, and of Angelica and Medora, as well as the portraits of Queen Maria Luisa and other important personages. He painted in a flimsy style. He died at Madrid, in consequence of a fall from a scaffold, in 1690. Other works by him are:

Madrid. *Gallery.* His own portrait.
„ *Infant D. Seb.* / *Gabriel's.* } A martyrdom of St. Sebastian (*painted for the. Sacristy del Carmen descalzo*).
„ *S. Salvador.* A series of eight scenes from the life of St. Eloy.

MUNTHE, LUDWIG, a Norwegian painter, born at Aaroen, near Bergen, March 11, 1841; was a pupil of Schiertz in Norway, and of A. Flamm in Düsseldorf. After travelling in Italy, France and the Netherlands he settled in Düsseldorf. It was as a landscape painter that he made his name, usually choosing sombre scenes suggested by those of his native land. His pictures have been highly prized abroad, and as Swedish Court painter he obtained the Olaf Order, the Leopold Order, the Legion of Honour, a first-class medal at the Paris Exhibition of 1878, and gold medals at Amsterdam, London, Vienna and Berlin. He died March 30, 1896.

MUNTINCK, GERARD, a Dutch engraver, was born at Groningen, and flourished about the year 1640. He engraved several portraits.

MÜNTZ, J. H., a landscape painter much employed by Horace Walpole. He published a book on painting in encaustic in 1760, and exhibited a

landscape in encaustic at Spring Gardens in 1762. He exhibited for the last time in 1763. He is said to have married a servant of Lord Orford's, and to have lost his patronage somewhat suddenly.

MUOLTSCHER, HANS, was an early painter of Ulm in Swabia, of whom there are no particulars recorded. Ottley mentions an altar-piece by him, with the date 1436, which was in the Truchsessian Gallery of Pictures. Lord Lindsay conceives that he was the parent of the succession of painters at Ulm.

MURA, FRANCESCO DE, called FRANCESCHIELLO, was born at Naples about 1700. He studied under Domenico Piola. At ten years of age he copied in a manner that surprised Solimena a picture by that master, whose best pupil he afterwards became. His works are very numerous at Naples, but his chief work was the decoration of the palace at Turin with frescoes representing scenes from the life of Achilles and from the Olympic games. He also painted portraits of several members of the Savoy family.

MURA. See LA MURA.

MURAND, EMANUEL, (or MEURANT,) was born at Amsterdam in 1622, and was the scholar of Philips Wouwerman, though he did not adopt the same subjects as those painted by his master. Instead of horse-fairs and hunts, he painted views of towns and of ruined buildings in Holland. He visited France, and resided some time in Paris, where his works were greatly admired for the delicacy of their handling. On his return to Holland, he settled at Leeuwarden, in Friesland, where he died in 1700. His pictures are not frequently to be met with, and are very highly finished. There remain of them:

Amsterdam. *Museum.* An old Farm-house.
Copenhagen. *Museum.* Two similar subjects.

MURANO, ANTONIO DA. See VIVARINI.

MURANO, BARTOLOMMEO DA. See VIVARINI.

MURANO, GIOV. DA. See ALEMANNO.

MURANO, NATALINO DA, according to Ridolfi, was a disciple of Titian, and flourished about the year 1558. He painted historical subjects of an easel size, but was more celebrated as a portrait painter. He died young. Lanzi saw at Udine 'A Magdalen,' signed and dated 1558, by this master.

MURANO, QUIRICO DA, was a painter of the 15th century, and probably a pupil of Giovanni da Murano (Alemanno). Lanzi says that a picture of the Virgin seated, at whose feet was a veiled female figure, was signed "Quiricius de Murano," and in the possession of Sig. Sasso. It was not dated. He is the author of an altar-piece with St. Lucy and incidents from her life, once in the possession of Cardinal Silvestri at Rovigo. The Academy of Venice possesses a Virgin adoring the Child, attributed to him, and several churches in the same city have altar-pieces by him. No dates can be given of his birth or death.

MURATORI, DOMENICO MARIA, was born at Vendrana in the Bolognese state about 1661, and was a scholar of Lorenzo Pasinelli. He resided chiefly at Rome, where he was much employed for the churches and public edifices; he is one of those artists who long continued faithful followers of the style of the Carracci. In the church of the SS. Apostoli, the principal altar-piece is by him, representing the Martyrdom of St. Philip and St. James. His talents were sufficient to procure him a commission to paint one of the prophets in the Basilica of San Giovanni Laterano. At Pisa, in the cathedral, there is a fine picture by him representing St. Ranieri working a Miracle. He died in 1749. J. J. Frezza, J. Rossi, and others have engraved after him. He has left two or three etchings,—'S. Francesco de Paula,' 'Poesy,' after Pasinelli, and a 'Holy Family,' after Catarini (1685).

MURATORI, TERESA, (or SCANNABECCHI,) was born at Bologna in 1662. She was the daughter of a physician, and at a very early age discovered a genius for drawing and music. She was first instructed in design by Emilio Taruffi, was afterwards a scholar of Lorenzo Pasinelli, and lastly studied under Giovanni Gioseffo dal Sole. She executed several works for the churches at Bologna, of which the most deserving of notice are, 'St. Benedetto resuscitating a dead Child,' in the church of San Stefano; the 'Annunciation,' in SS. Trinita; and the 'Incredulity of St. Thomas,' in La Madonna di Galeria. She died in 1708.

MURER, CHR. See MAURER.

MURES, ALONSO, was born at Badajoz before the year 1700, and practised his art in that city till his death in or about 1761, chiefly under the patronage of Bishop Malaquilla. Nothing is known of his early life; he left several sons, likewise painters. Cean Bermudez praises his works in the Franciscan, Augustine, and Carmelite convents, especially a picture of St. Francis de Paula in the church of the Observant fathers.

MURILLO, BARTOLOMÉ ESTÉBAN, was born at Seville, probably in the last days of December 1617, as he was baptized on the 1st of January, 1618. His father was Gaspar Estéban Murillo, a mechanic, and his mother Maria Perez. He lost both his parents before he was ten years old, and was left to the care of an uncle by marriage. Soon afterwards he was apprenticed to his relation, Juan del Castillo, who taught him the elementary details of an artist's education, and gave him instruction in drawing. In 1640 del Castillo left Seville; and Murillo, who was then two-and-twenty, had to struggle for existence. The first subjects he painted were country people and beggar boys, in which he displayed an accurate attention to nature, and a charming simplicity of character peculiar to himself. His pictures of this description are vigorously coloured, though without the softness which afterwards distinguished his works. At this time it was customary for young artists to expose their pictures for sale at the *Feria*, or weekly market, and many of his earliest were purchased there, and thence exported to Spanish America, thus probably giving rise to the false tradition that he visited that country. In 1642 Pedro de Moya, who had been a pupil of J. van del Castillo, returned from his campaign in Flanders and his study under Van Dyck in England. His account of the glories of the Flemish school of painting raised Murillo's ambition, and the young artist conceived the idea of going at least to Madrid, perhaps to Rome. He went to the Spanish capital in 1643, and on his arrival applied for advice to Velazquez, his fellow-townsman, then at the height of his reputation. That artist not only admitted him into his painting-room, but treated him with the greatest kindness and liberality. He procured for him access to the rich treasures of art deposited in the Royal Collections, and gave him instruction. Murillo's attention was particularly directed to the works of Ribera, Van Dyck, and Velazquez, which

BARTOLOMÉ ESTÉBAN MURILLO

Hanfstängl photo] [*Munich Gallery*

TWO BOYS EATING FRUIT

he studied and copied, thus greatly improving his colouring. After having had, during nearly three years, the advantage of the advice of Velazquez and the patronage of Olivarez, Murillo, not caring any longer to go to Rome, returned early in 1646 to Seville. There, in that year, he undertook to paint for a very small sum his first great work, the series of eleven pictures for the Franciscan convent *within* the walls of Seville, ten of which pictures were afterwards carried off by Marshal Soult to France, and the eleventh sold to Mr. Ford. And here it is necessary to observe that in the former editions of this Dictionary it was assumed that a picture of 'The Charity of St. Thomas de Villanueva,' which formed one of this series, was the celebrated one Murillo prized so highly that he always spoke of it as "his picture." This latter was not painted until between 1670–80 for the Franciscan convent, called the "Capuchins," *without* the walls of Seville. Standish, writing about 1840, tells us that it was then in the chapel of Santa Anna in the cathedral. It is now in the Public Gallery of Seville. Murillo painted the subject several times. The pictures painted for the other convent in 1647 placed Murillo in the front rank of the painters at Seville, and he was soon busily employed on sacred and other subjects. In 1648 he married a wealthy lady, Doña Beatriz de Cabrera y Sotomayor, of Pilas, near Seville, who is thought to have been the model whose face appears in many of his beautiful madonnas. In 1654, on the death of Pacheco, Murillo became the legitimate head of the Sevillian school; and his house was the resort of many distinguished persons in the city. He was now much employed by the cathedral authorities and other ecclesiastical bodies. In 1655 he painted 'St. Isidor' and 'St. Leander' by order of the Archdeacon of Carmona. In 1656 he produced 'St. Anthony of Padua' for the cathedral chapter, and in the same year the four large pictures—two of which represent the legend of Our Lady of the Snow, and are now in Madrid—for his friend the Canon Don Justino Neve y Yevenes. The first of Jan. 1669 saw the foundation by Murillo of the Academy of Seville, started under many difficulties through the half-heartedness of his rivals in art, the younger Herrera and Valdés Leal. The former and Murillo were elected joint Presidents; but Murillo left it in its second year, and, owing to personal jealousies and quarrels, the Academy never really succeeded. In 1668 Murillo executed a 'Virgin of the Conception,' and eight oval half-length figures of saints for the chapter-house of the cathedral. In 1671 to him was entrusted the decoration of the All Saints' chapel on the occasion of the festival in honour of the canonization of Ferdinand III., and his work was most highly praised by the poet Don La Torre Farfan. In 1671 Murillo commenced one of his most celebrated works, the series of paintings for the church of the Hospital of La Caridad. They are eleven in number, and occupied him four years. Six still remain in the church. Marshal Soult carried off the other five. Cean Bermudez, who saw all these paintings when still together, awarded the palm to 'St. Elizabeth' and 'The Prodigal's Return,' which is now in the Academy of San Fernando, 11, Calle Alcalà, having been restored to its native town. In 1674, the date of their completion, Murillo received 78,115 reals in payment for his works. From 1674 till 1680 Murillo was employed by his friends the Franciscans to decorate their Capuchin convent outside Seville. It is said that for three years he remained entirely within its walls, and executed upwards of twenty important works (seventeen of them are now in the Seville Museum). Of these, the most celebrated is that of 'St. Thomas of Villanueva distributing alms.'

The subject of 'The Immaculate Conception' was one which Murillo painted many times. The picture in the Louvre is the best known, but it is difficult to dissent from the opinion of Madrazo, who asserts that the example in the Madrid Museum is the finest of all these pictures. Murillo painted his last work, 'The Marriage of St. Catherine,' at Cadiz, but he died at Seville in 1682, from the consequences of a fall while painting this picture, which was finished by his pupil, Menesès Osorio. Murillo left three children. The second, GASPAR ESTEBAN, was a priest, but painted in the style of his father. As a landscape painter Murillo had great merit, as may be seen in the backgrounds of the series of pictures, 'The Life of Joseph,' painted for the Marquis of Villamanrique. He is said to have etched one plate, a small half-figure of St. Francis. The following list includes most of the important works of Murillo:

Althorp.	*Earl Spencer's Collection.*	Portrait of Himself. (*Inscribed*, "Bart[us]. Murillo seipsum depingens pro filiorum votis ac precibus explendis.")
Amsterdam.	*Gallery.*	The Annunciation.
Belvoir Castle.	(*Duke of Rutland's Coll.*)	The Virgin with the Infant Christ on her knee, adored by Saints.
"	"	The Holy Family with a Lamb.
"	"	Adoration of the Wise Men.
Berlin.	*Museum.*	St. Anthony of Padua with the Infant Christ.
Buda-Pesth.	*Gallery.*	Holy Family.
"	"	The Virgin and Child and two Angels.
"	"	The Virgin and Child and three Missionaries.
"	"	The Flight into Egypt.
"	"	Portrait of a man. (*Etched by Paul Rajon.*)
"	"	St. Joseph and the Infant Christ.
Burghley.	*House.* (*Marquess of Exeter's Collection.*)	Beggars regaling.
"	"	Diogenes and his cup.
Cadiz.	*Hospital.*	St. Francis of Assisi receiving the Stigmata.
"	"	St. Francis de Paula praying.
"	"	The Marriage of St. Catherine. (*His last work.*)
Dresden.	*Gallery.*	The Martyrdom of St. Rodrigues.
"	"	The Virgin and Child.
"	"	The Head of St. Clare.
Dublin.	*Nat. Gallery.*	Portrait of Josua van Belle.
"	"	The Infant St. John.
Dulwich College.	*Gall.*	The Spanish Flower Girl.
"	"	Three Spanish Peasant Boys.
"	"	Two Spanish Peasant Boys.
"	"	The Madonna del Rosario.
Florence.	*Pitti Palace.*	Virgin and Infant Christ.
"	"	Madonna del Rosario.
Glasgow.	*Gallery.*	Portrait of Josua van Belle.
"	"	The Infant St. John playing with a Lamb.
Hague.	*Gallery.*	The Virgin and Infant Christ. (*From a monastery at Ypres.*)
"	"	Bust Portrait of a Young Man.
Kingston Lacy.	*Mr. Bankes's Coll.*	Angel with a Cardinal's Cap. (*Probably part of a larger picture.*)

Kingston Lacy. *Mr. Bankes's Coll.* — St. Augustin, seated.
" " — St. Rosa of Lima.
London. *Nat. Gallery.* — The Holy Family, known as 'The Pedroso Murillo.' (*A masterpiece. Painted at Cadiz, when the artist was about sixty years old.*)
" " — A Spanish Peasant Boy.
" " — St. John and the Lamb. (*A replica is in the possession of the Earl of Lovelace.*)
" " — The Nativity of the Virgin.
" " — A Boy drinking.
" *Apsley House. (Duke of Wellington's Collection.)* — Isaac blessing Jacob.
" " — St. Francis of Assisi praying.
" " — Female Saint with palm branch.
" *Bath House. (Lord Ashburton's Coll.)* — The Immaculate Conception.
" " — The Virgin with Infant Christ.
" *Bath House. (Lord Northampton's Collection.)* — Ecce Homo.
" " — St. Thomas of Villanueva dividing his cloak among four boys.
" *Bridgwater House. (Earl of Ellesmere's Collection.)* — Dives and Lazarus. (*Study for a large picture.*)
" *Dorchester House. (Mr. R. S. Holford's Collection.)* — The Virgin praying.
" " — The Head of the Virgin.
" " — Girl with a white mantilla.
" *Grosvenor House. (Duke of Westminster's Collection.)* — St. John with the Lamb.
" " — The Infant Christ sleeping.
" " — Laban seeking his household gods in Jacob's tent. (*Painted for the Marquess of Villamanrique.*)
" *Hamilton Place. (Earl of Northbrook's Coll.)* — Portrait of Don Andres de Andrade.
" " — A Shepherd Boy crowned with ivy, playing the flute.
" " — The Immaculate Conception.
" " — The Ascension.
" " — The Holy Family in the Carpenter's Shop.
" *Hertford House. (Wallace Coll.)* — The Adoration of the Shepherds.
" " — The Annunciation.
" " — Joseph lowered into the well by his brethren. (*Formerly in the Capuchin Convent at Genoa.*)
" " — Virgin and Child.
" " — The Holy Family and St. John the Baptist.
" " — Virgin and Child.
" " — The Charity of St. Thomas of Villanueva. (*Formerly in the Capuchin Convent at Genoa.*)
" " — Virgin and Child.
" " — The Virgin and Child in glory, with Saints.
" " — Assumption of the Virgin.
" " — The Espousals of the Virgin Mary and St. Joseph.
" *Lansdowne House. (Marquis of Lansdowne's Coll.)* — The Immaculate Conception.
" " — The Virgin kneeling.
" " — The Infant Christ with his left hand on a globe.
" " — Don Justino Nevé y Yevenes. (*Formerly in the Hospital de los Venerables, Seville.*)
" *Stafford House. (Duke of Sutherland's Coll.)* — Portrait of Ambrosio Ignacio de Spinola.
London. *Stafford House. (Duke of Sutherland's Coll.)* — Abraham entertaining the Angels. (*From the Gallery of Marshal Soult, who took it from La Caridad, Seville.*)
" " — St. Anthony of Padua, with the Infant Saviour.
" " — The Prodigal Son. (*From the Gallery of Marshal Soult, who took it from La Caridad, Seville.*)
" " — Head of a Child.
" " — The Nativity: *with* St. John and the Lamb *on each side.* (*Three pictures in one frame.*)
" " — St. Justa. } (*From the Alta-*
" " — St. Rufina. } *mira Gallery.*)
Longford Castle. *(Earl of Radnor's Coll.)* — Ruth and Naomi departing from Moab.
Lowther Castle. *(Earl of Lonsdale's Coll.)* — Boy herding Cattle.
" " — Two boys eating fruit. (*Small replica of the picture in the Pinakothek, Munich.*)
Madrid. *Museo del Prado.* — Holy Family *del Pajarito.*
" " — Rebecca and Eliezer.
" " — The Annunciation.
" " — The Penitent Magdalen.
" " — St. Jerome.
" " — The Adoration of the Shepherds.
" " — The Dilemma of St. Augustin.
" " — The Virgin and Christ appearing to St. Francis of Assisi (*La Porciuncula.*)
" " — The Virgin and Child.
" " — St. James the Apostle.
" " — The Infant Christ as the Good Shepherd.
" " — St. John the Baptist.
" " — Christ and St. John (*Los Niños de la Concha*).
" " — The Annunciation.
" " — The Mystical Ascension.
" " — St. Ildefonso receiving the Chasuble from the Virgin.
" " — The Virgin *del Rosario.*
" " — The Conversion of St. Paul.
" " — St. Anne teaching the Virgin to read. (*Said to be portraits of his wife and daughter.*)
" " — The Crucifixion. (Two.)
" " — St. Ferdinand.
" " — The Immaculate Conception. (Four.)
" " — Martyrdom of St. Andrew.
" " — The Prodigal Son (*four Sketches.*)
Receiving his patrimony.
Leaving home.
Wasting his substance with riotous living.
Feeding swine.
" " — The Infant Christ sleeping on a cross.
" " — The head of St. John the Baptist.
" " — The head of St. Paul the Apostle.
" " — St. Jerome reading.
" " — St. Francis de Paula, leaning on a stick.
" " — St. Francis de Paula, kneeling.
" " — Old woman spinning.
" " — Galician woman with money.
" " — St. Francis de Paula. (*Bust.*)
" " — Ecce Homo.
" " — The Virgin *de los Dolores.*
" " — Portrait of P. Cavanillas.
" " — Hilly Landscape. (Two.)
" *Academy of San Fernando.* — Resurrection of Christ. [*Painted for the chapel of La Espiracion, in the Convent of Mercy (now the Museum) at Seville.*]

Hanfstängl photo. Dresden Gallery

The Madonna and Child.

From the painting by Murillo.

Madrid.	*Academy of San Fernando.*	The Dream of the Roman Senator and his Wife. (*Formerly in the church of Santa Maria la Blanca at Seville.*)
,,	,,	The Roman Senator and his Wife telling their dreams to Pope Liberius. (*The same.*)
,,	,,	St. Elizabeth of Hungary tending the Sick. (*El Tiñoso. Formerly in the Hospital of Charity at Seville.*)
Munich.	*Pinakothek.*	Two boys, one eating grapes, and the other melon. (*A replica is at Kingston Lacy.*)
,,	,,	Two boys eating bread and fruit, with a dog.
,,	,,	Three boys, two throwing dice.
,,	,,	A girl with a basket of fruit, and boy.
,,	,,	St. Thomas of Villanueva healing a Cripple at the door of a church.
,,	,,	An old woman with a child in her lap.
Paris.	*Louvre.*	The Immaculate Conception. (Two.)
,,	,,	The Birth of the Virgin.
,,	,,	The Virgin, with Angels.
,,	,,	La Vierge au chapelet.
,,	,,	Holy Family.
,,	,,	Christ on the Mount of Olives.
,,	,,	Christ at the Column.
,,	,,	Miracle of San Diego. (The Angel Kitchen.)
,,	,,	The Young Beggar. (*El Pio-joso.*)
,,	,,	Portrait of the poet Quevedo.
,,	,,	Portrait of the Duc d'Ossuna.
Petersburg.	*Hermitage.*	Jacob's Ladder.
,,	,,	Isaac blessing Jacob.
,,	,,	The Annunciation. (*Similar in composition to a picture in the Madrid Gallery.*)
,,	,,	The Conception.
,,	,,	The Adoration of the Shepherds.
,,	,,	The Adoration of the Shepherds.
,,	,,	St. Joseph holding in his arms the Infant Christ.
,,	,,	St. Joseph leading the Infant Christ, with two angels.
,,	,,	Repose in Egypt.
,,	,,	The Flight into Egypt.
,,	,,	Holy Family.
,,	,,	Christ on the Cross.
,,	,,	The Assumption of the Virgin.
,,	,,	St. Peter released from Prison.
,,	,,	The Vision of St. Anthony. (*Original Study for the altar-piece of the Cathedral at Seville.*)
,,	,,	The Death of Pedro Arbuez. (*Formerly in the Baptistery of the Cathedral at Seville.*)
,,	,,	A woman and her daughter in prison.
,,	,,	A boy with a dog.
,,	,,	Young peasant with a basket and dog.
,,	,,	Young peasant girl with flowers.
Seville.	*Cathedral.*	St. Justa. (*Bust-portraits: in the Chapter Room.*)
,,	,,	St. Rufina. (*Bust-portraits: in the Chapter Room.*)
,,	,,	St. Ferdinand. (*Bust-portraits: in the Chapter Room.*)
,,	,,	St. Leander. (*Bust-portraits: in the Chapter Room.*)
,,	,,	St. Lawrence. (*Bust-portraits: in the Chapter Room.*)
,,	,,	St. Hermangild. (*Bust-portraits: in the Chapter Room.*)
,,	,,	St. Isidor. (*Bust-portraits: in the Chapter Room.*)
,,	,,	St. Pius. (*Bust-portraits: in the Chapter Room.*)
,,	,,	The Immaculate Conception (*in the Chapter Room*).
,,	,,	St. Leander, seated. (*Full-length portrait: in the Sacristia Mayor.*)
Seville.	*Cathedral.*	St. Isidor, seated. (*The same.*)
,,	,,	St. Ferdinand (*full-length: in the Contaduria Mayor*).
,,	,,	St. Ferdinand (*bust: in the Library*).
,,	,,	St. Anthony of Padua visited by the Infant Saviour.
,,	,,	The Guardian Angel leading a child. (*In the Sacristia de los Calices.*)
,,	,,	Head of the Infant Christ.
,,	,,	The Baptism of Christ.
,,	,,	Christ after the Scourging.
,,	*Santa Maria la Blanca.*	The Last Supper (*an early work*).
,,	*Church of the Capuchins (beyond the wall).*	Christ on the Cross.
Seville.	*La Caridad.*	Moses striking the rock.
,,	,,	Tobit burying the strangled man (*a sketch on a tablet*).
,,	,,	The Annunciation.
,,	,,	St. John the Baptist with a lamp.
,,	,,	The Infant Christ standing on a globe.
,,	,,	The Miracle of the Loaves and Fishes. (*Pan y Peces.*)
,,	,,	St. John, sinking under the weight of a sick man, assisted by an angel.
,,	*Provincial Museum.*	St. John the Baptist in the desert. (*Formerly in the Capuchin Convent.*)
,,	,,	St. Joseph and the Infant Saviour. (*The same.*)
,,	,,	St. Augustine praying.
,,	,,	The Virgin with the Infant Christ. (*La Virgen de la Servilleta. Formerly in the Capuchin Convent.*)
,,	,,	St. Felix of Cantalisi, and the Infant Christ. (*From the Capuchin Convent.*)
,,	,,	St. Augustin and the Holy Trinity.
,,	,,	The Immaculate Conception.
,,	,,	St. Augustine kneeling at the feet of the Virgin.
,,	,,	St. Anthony with the Infant Christ in his arms.
,,	,,	The Virgin with the Infant Christ in her arms.
,,	,,	The Immaculate Conception (*large: formerly in the Capuchin Convent*).
,,	,,	The Virgin with the Infant Christ in her arms.
,,	,,	A Pietà.
,,	,,	St. Pedro Nolasco kneeling before the Virgin.
,,	,,	St. Bonaventure and St. Leander.
,,	,,	St. Thomas of Villanueva giving alms at the door of his cathedral. (*From the Capuchin Convent.*)
,,	,,	The Birth of Christ.
,,	,,	St. Francis of Assisi supporting the body of Christ on the Cross. (*Formerly in the Capuchin Convent.*)
,,	,,	St. Felix of Cantalisi, with the Virgin and Infant Christ. (*From the Capuchin Convent.*)
,,	,,	St. Anthony, with the Infant Saviour seated on an open book. (*From the Capuchin Convent.*)
,,	,,	The Immaculate Conception, with the Almighty. (*Formerly in the Capuchin Convent.*)
,,	,,	St. Justa and St. Rufina, with la Giralda.
,,	,,	The Annunciation.

Seville.	*Provincial Museum.*	The Immaculate Conception.
Stockholm.	*Roy. Mus.*	Boy with a basket.
"	"	Boy with a glass of wine.
Valladolid.	*Public Mus.*	St. Joseph and the Infant Christ.
Vienna.	*Belvedere.*	The young St. John the Baptist with a lamb.
Woburn Abbey.	*(Duke of Bedford's Collection.)*	Cherubs scattering flowers.
"	"	The Virgin and Child.

MURPHY, DENIS B., a clever miniature painter, said to have been an Irishman, who settled down in London in 1803, and whose handsome face, agreeable manners and ready tongue obtained for him a welcome into the best of society. He was taken up by Princess Charlotte, who instructed him to copy for her Lely's 'Beauties' in miniature, and his success in this work brought him many more commissions. Original work he never attempted, relying solely on his remarkable ability for copying on a minute scale paintings of every kind, and in this branch of the art he was in great demand and attained to great success. He died suddenly in 1842, having, it is said, made a considerable fortune by his miniatures.

MURPHY, JOHN, a designer and engraver, was born in Ireland about the year 1748, and flourished till the early part of the nineteenth century. He worked in London, and followed both the mezzotint and dot systems. He engraved some plates in the Houghton Collection, and also some after other works of Italian masters; and also after Reynolds, Northcote, Romney, Stothard, Ramberg, and B. West. All his productions are good, but perhaps the following are the best:

Mark Antony's Oration over the body of Cæsar; *after West.*
Elisha restoring the Widow s Son; *after Northcote.*
The Tiger; *after the same.*
The Royal Family; *after Stothard.* 1787.
The brothers of Joseph showing his bloody Garment to Jacob; *after Guercino.*
Joseph's interpreting Pharaoh's dream; *after the same.*

MURR, HANS VON, an obscure German painter, who lived from about 1644 to about 1713. There is a 'Sibyl' by him at Copenhagen.

MURRAY, ELIZABETH, was the daughter of Thomas Heaphy, a painter in water-colours and the first President of the Society of British Artists. As Miss Heaphy she exhibited at the Royal Academy in 1838 and in subsequent exhibitions, a portrait of a lady and other works. After her marriage with Mr. Henry John Murray, H. B. M. Consul at Tangiers, she frequently contributed, from 1846, subjects of an Oriental character. In 1863 she became a member of the Institute of Painters in Water-colours. She died on the 8th December, 1882, at St. Remo.

MURRAY, JOHN. In the 'Gentleman's Magazine,' for 1735, there is a short notice of the death of an artist of this name in Southampton Row: "a famous face-painter, worth £40,000, died June 1".

MURRAY, R——, a portrait and subject painter, practised in London about the middle of the 18th century. J. Watson mezzotinted a picture by him called 'The Enchantress.'

MURRAY, THOMAS, portrait painter, a native of Scotland, was born in 1666, and coming early to London, became a scholar of John Riley, at the time when that master was painter to William and Mary. He was esteemed in his own time, and was employed to paint the portraits of the royal family and many of the principal nobility. He died in 1724. The portrait of Murray, painted by himself, is among those of the great artists in the Florentine Gallery. Several other works by him are at Oxford; his portraits of William and Mary are at the Fishmongers' Hall, and those of Halley and Sir Hans Sloane at the Royal Society and the College of Physicians respectively.

MURRER, JOHANN, painter and etcher, was a native of Nuremberg, where he was born in 1644. He was a pupil successively of Haberlein, J. F. Heinsel, and Luca Giordano. At Copenhagen there is a 'Sibyl' by him; at Nuremberg a 'Samson and Delilah.' He etched a 'Diogenes and Alexander,' and a 'Silenus with Bacchantes.' Murrer died in 1713. His daughter ANNA BARBARA was scarcely inferior to himself as an artist.

MURRI, JACQUES, a French miniaturist, who worked in Paris with some repute about 1490.

MUSI, AGOSTINO DE', or AGOSTINO DE MUSIS, called AGOSTINO VENEZIANO, an eminent engraver, was born at Venice about the year 1490, and was pupil of G. Campagnola, and afterwards formed his style on a study of Albrecht Dürer. He was also a disciple of Marc Antonio Raimondi, of whose fine style he was one of the most successful followers. Several of his earliest plates were executed in conjunction with Marco da Ravenna, who had been his fellow-student under Marc Antonio. After the death of Raphael, in 1520, they separated, and each of them worked on his own account. On the sacking of Rome, in 1527, the artists resident in that capital sought refuge in the other cities of Italy; and Agostino went to Florence, where he applied to Andrea del Sarto for employment. But having engraved, in 1516, a plate from a picture by him, representing a dead Christ, supported by Angels, which did not meet with the painter's approbation, he would not permit any more of his pictures to be engraved. The earliest dated print by Agostino is in 1509; and as none of his works bear a later date than 1536, it may be presumed, that he did not long survive that period; and he is said by Huber to have died at Rome about the year 1540. This artist holds a distinguished rank among the engravers of his time. His burin is scarcely less neat and finished than that of Marc Antonio; but he is very inferior to that celebrated artist in the purity and correctness of his drawing, and in the tasteful expression of his heads. The prints of Agostino de Musis are extremely scarce, particularly fine impressions. He sometimes marked them with a tablet similar to that used by Marc Antonio; but more frequently with the initials A. V. with the date. The following are the best:

PORTRAITS.

Pope Paul III., in profile; inscribed *Paulus III. Pon. Max.* 1534.
The same Pontiff, with the papal crown; dated 1536.
Charles V. holding a sword; *after Titian.*
Another Portrait of Charles V.; dated 1536.
Ferdinand, King of the Romans; inscribed *Proximus a summo Ferdinandus, &c.* 1536.
Francis I. of France; dated 1536.
The Sultan Soliman; dated 1535.

SUBJECTS FROM SACRED HISTORY.

The Creation; engraved in conjunction with Marco da Ravenna; *after Raphael.*
The Sacrifice of Isaac; *after the same.*
The Benediction of Isaac; dated 1522; *after the same*

The same subject; dated 1524.
The Israelites passing the Red Sea; *after the same.*
The Israelites gathering the Manna; *after the same.* This plate is supposed to have been begun by Marc Antonio.
Samson bound by the Philistines; circular; *from his own design.*
The Nativity; *after Giulio Romano.* 1531.
The Four Evangelists; in four plates; *after the same.* 1518.
The Murder of the Innocents; copied from the print by *Marc Antonio.* A. V.
The Nativity; copied from a woodcut by *A. Dürer.*
Christ bound to the Pillar; *the same.*
The Last Supper; *the same.* 1510.
The dead Christ, with Angels; *after A. del. Sarto.* 1516.
The Archangel Michael; *after Raphael.*
The Virgin and Infant Christ, with St. John; *after Francia.*
St. Jerome, with the Lion; *after Raphael.*

HISTORICAL AND MYTHOLOGICAL SUBJECTS.

Diogenes seated by the side of a River; *after Baccio Bandinelli.*
Tarquin and Lucretia; *after Raphael.*
The Death of Lucretia; copied from the print by *Marc Antonio, after Raphael.*
Cleopatra; *after Baccio Bandinelli.* 1518.
Vulcan giving Cupid's Arrows to Venus; *after Raphael.* 1530.
Venus riding on a Dolphin, with Cupid holding a Torch; *after Raphael.*
Jupiter and Leda.
Apollo and Daphne; *after Raphael;* attributed by some to Marc Antonio.
The Fall of Phaeton; marked A. V. on a tablet.
The Triumph of Silenus; *after Raphael;* the same mark.
The infant Hercules destroying the Serpents; *after Giulio Romano.*
Hercules strangling Antæus; *after Michelangelo Buonarroti.*
Hercules destroying the Nemean Lion; *after Raphael.*

VARIOUS SUBJECTS.

The Burying-place, an assemblage of emaciated figures with skeletons, and a figure of Death holding a book; *after Baccio Bandinelli;* inscribed *Augustinus Venetus de Musis faciebat.* 1518.
A large print, called the Climbers; after the famous cartoon of Pisa, by *Michelangelo Buonarroti,* dated 1523. This print is very different from that of the same subject engraved by Marc Antonio, which consists of many more figures. It is marked with the name of the painter on a tablet, and dated 1524.
The Academy of Baccio Bandinelli, in which that artist is represented in the midst of his disciples. 1531.
The Battle of the Sabre, so called from a sword which lies on the ground, fallen from the hand of a warrior, who is represented as dead, on the right-hand side of the print.
An Emperor on horseback, with attendants, called by some the Triumph of Marcus Aurelius. This print is marked with the tablet used by Marc Antonio, who is supposed to have partly engraved it.
An old Philosopher or Magician, seated on the ground, measuring, with his compasses, a circle in which are seen the sun and moon; dated 1509; *after Dom. Campagnola.*

He also engraved a variety of plates after arabesques by Raphael, and several busts and antique vases.

MUSI, GIULIO DE', probably a relation of Agostino de' Musi. He engraved some plates of antiquities, after drawings by Phyrro Ligorio, which bear the dates 1553 and 1554.

MUSI, LORENZO DE', also supposed to be a relation of Agostino. He engraved a portrait of 'Barbarossa, Re de Algieri,' dated 1535, and perhaps a female figure called 'Peace,' on which are the letters L. M.

MUSIANA. See MUZIANO.

MUSIN, FRANÇOIS, Belgian artist, was a prolific and popular marine painter. The titles of two of his best-known works, 'Seashore at Scheveningen' and 'Dyke of Ostend in Rough Weather,' indicate the character of his work. Besides many medals, he had the Order of Leopold conferred on him. He died in 1888, aged 68 years.

MUSLER, GERARD VAN, a Flemish painter of little importance. He was inscribed on the register of the Guild of St. Luke at Bruges, in 1470.

MUSNIER. See MEUNIER.

MUSS, CHARLES, enamel and glass painter, was born in 1779, and was the son of Bonifacio Musso, an Italian. Among some enamels produced for Georges III. and IV., there is a 'Holy Family,' after Parmigiano. In St. Bride's Church is his glass-painting, the 'Descent of Christ from the Cross,' after Rubens. Between 1802 and 1823 he contributed many enamel reproductions of pictures to the Academy exhibitions, among them one after Wilkie's 'Duncan Grey.' He produced thirty-three plates of designs and etchings for 'Gay's Fables.' He died in 1824.

MUSSCHER, MICHIEL VAN, a Dutch painter and etcher, was born at Rotterdam in 1645. He was first placed under the tuition of Martin Zaagmoolen, an obscure artist, with whom he did not continue long, and was afterwards successively the scholar of Abraham van den Tempel, Gabriel Metsu, and Adrian van Ostade. He did not, however, exactly follow the style of either of his instructors, but adopted one more resembling that of Frans Mieris. He painted conversations, views of towns, and small portraits. His best picture is that of his own family; and according to M. Descamps, he occasionally attempted historical subjects. His execution was thin and laboured, and his colour poor. His principal residence was at Amsterdam, where his pictures are to be met with in many collections. They are little known out of his own country. He died there in 1705. The following of his works remain:

Amsterdam.	*Van der Hoop Collection.*	A Family.
Brussels.	*Arenburg Gal.*	The Good Mother.
Hague.		His own Family. 1681.
London.	*Lord Northbrook's.*	Willem van de Velde in his atelier.
Rotterdam.	*Museum.*	Three Children. 1690.

A. Blooteling, I. van Gunst, and others, have engraved after him. He scraped his own portrait in mezzotint, and engraved,

Portrait of Johann Moritz of Nassau.
Portrait of the Physician Galenus Abrahamsz.

MUSSINI, CESARE, was born at Berlin about 1797. His artistic education was mainly received in the Academy of Florence. He was afterwards named court painter to the Grand Duke of Tuscany, and professor in the Academy. His best pictures, 'Tasso reading his Poems,' and 'Atala,' are at Florence.

MUSSINI, LUIGI, a modern Italian painter of history, was born in the first years of the 19th century, and enjoyed a considerable reputation in his own country. Towards the close of his long career he practically abandoned painting, and devoted himself to his duties as Director of the Siena Gallery. His portrait, painted by himself, is in the Uffizi. Mussini died at Siena, June 18, 1888

MUSSO, BONIFACIO, an Italian artist, who was settled at Newcastle-on-Tyne at the end of the 18th century. He was the father of Charles Muss.

MUSSO, NICCOLÒ, was a native of Casalmonferrato, and flourished about the year 1618. According to Orlandi, he went to Rome when he was very young, and entered the school of Michelangelo da Caravaggio. After passing ten years at Rome, he returned to his native city, where he painted several altar-pieces for the churches, of which Lanzi particularly mentions a picture of 'St. Francis kneeling before the crucified Saviour,' in the church dedicated to that Saint. His style is a mild edition of Caravaggio's.

MUSSON, MATHIEU, a Flemish painter, of whom little is known. He was received into the corporation of St. Luke at Antwerp in 1647-8, together with MATHIEU MUSSON THE YOUNGER, who is pretty sure to have been his son, as he was received as the 'son of a master.' One of the two died in 1678.

MUTINA.. See MODENA.

MUTRIE, ANNIE F., a sister of Martha Mutrie, and like her an excellent painter of flowers and fruit. Her best-known works are: 'Where the Bee sucks,' 'The Evening Primrose,' and 'The Balcon.' In the days when Annuals were popular works, and flower paintings the employment of every lady of quality, the works of these talented artists were in great demand, but their somewhat sickly sentimentality and the artificial arrangement of the flowers which they painted so well will prevent their works ever attaining to high position or renown. She died at Brighton in 1893.

MUTRIE, MARTHA DARLEY, a painter of fruit and flowers, was born at Manchester in 1824. She first exhibited at the Academy in 1851, when she was living in Manchester. In 1853 she went to London, and was henceforth a constant contributor to the Exhibitions of the Royal Academy and the British Institution. She died at her house in Kensington, December 30, 1886. The South Kensington Museum has a 'Study of Camelias' by her.

MUTTENTHALER, ANTON, ('TONY,) a German painter of history and genre, was born at Höchstädt in 1820. He studied under Kaulbach, at Munich. A 'Battle of Ampfing,' in the Bavarian National Museum, is one of his best works; he also designed many illustrations for German books. He died at Leipzig, March 21, 1870.

MUTTONI, PIETRO DE', a Venetian painter, called Pietro della Vecchia, from his skill in restoring, copying, and imitating old pictures, was born in Venice in 1605. He was a pupil of Varotari, but did not resemble him in style. Some of his pictures are found in the Church of Ogni Santa at Venice, and at Verona; and in the National Gallery at Dublin is a picture of 'Timoclea brought before Alexander.' He died about 1678.

MUX, JACOB, a Flemish painter, who was employed at Lorrain in 1468. Nothing is known of his life.

MUXEL, JOHANN NEPOMUK, brother of Joseph Muxel, was born at Munich in 1790. He studied theology, but afterwards devoted his time to painting under Mannlich and Langen. He taught the Princes of Leuchtenburg drawing, and published the 'Leuchtenburg Gallery,' between 1835-40. There is a fine picture by him, 'The Holy Family by Night,' at Augsburg. He also engraved a number of plates, among which is 'Christ and the Little Children,' after Van Langen.

MUXEL, JOSEPH, was born in 1786, and the son of a sculptor of the same name in Munich, who taught him to draw; otherwise he was almost self-taught, but rose to eminence as a portrait painter. In 1819 he painted the portrait of King Maximilian I., and was appointed court-painter in the following year. There is an 'Adoration of the Shepherds' by him at Ausburg.

MUYDEN, JACQUES ALFRED VAN, a French painter of Dutch extraction, born October 22, 1818, at Lausanne; studied at Munich under Kaulbach, and in Paris; at first painted historical subjects; residence in Rome in 1848 gave him a taste for genre, and he devoted his art to depicting Roman peasant life, such as his 'Pifferari' (in the Geneva Museum), 'Roman Market' (in the Basle Museum), and others. He worked for some time in Ghent; obtained the Leopold Order in 1866; visited Florence and Venice; gained a second-class medal in Paris, 1855, and a first-class one in 1861. He died at Champel, Switzerland, May 12, 1898.

MUYLTJES, ADRIAAN, a little known painter of Haarlem, who was inscribed on the guild in 1640. He was one of the signataries of the petition of 1642. He died in 1649.

MUYNCK, ADRIAAN VAN, a Flemish painter of history, was born at Bruges about 1738. He was a pupil of M. de Visch. After a visit to France, he settled in Rome, where he became director of a Flemish hospital, and died in 1814.

MUYS, NICHOLAS, son of Willem Muys, was born at Rotterdam in 1740. He was instructed by his father, and also by Aart Schouman at the Hague. He painted portraits and cabinet pictures, chiefly interiors. He died in 1808.

MUYS, R., a Dutch engraver, has left, among others, a portrait of William, Prince of Orange.

MUYS, WILLEM, was born at Schiedam in 1712, and resided at Rotterdam. He painted portraits and other subjects of large dimensions; and also cabinet pictures in the taste of Mieris and Van der Werf. He died at Rotterdam in 1763.

MUZIANO, IL CAVALIERE GIROLAMO, (or MUSIANA,) called GIROLAMO BRESSANO, and Messer GIROLAMO BRESCIANINO, ('Il Giovane de' Paesi,') was born at Acquafredda, in the territory of Brescia, in 1528. After receiving some instruction in art in his native city, under Girolamo Romanino and Vasari Mosciano, he went to Venice, where he studied the works of Titian, Giorgione, and the other great masters. When he was about twenty years of age he visited Rome, accompanied by Federigo Zuccaro, where it was not long before his abilities recommended him to the notice of Gregory XIII., who employed him in the Capella Gregoriana, and commissioned him to paint two pictures for the church of St. Peter, representing 'St. Jerome' and 'St. Basil.' He was appointed Superintendent of the works at the Vatican. Muziano distinguished himself also as a landscape painter, and acquired at Rome the appellation of 'Il Giovane de' Paesi.' Cardinal Farnese employed him to decorate his villa at Tivoli, in conjunction with Federigo Zuccaro and Tempesta, and he here evinced the superiority of his talents over both his competitors. About this time he produced his picture of the 'Resurrection of Lazarus,' painted for the church of Santa Maria Maggiore, afterwards removed to the pontifical palace of the Quirinal. This capital production excited the admiration and procured him the esteem of Michelangelo, who assisted him with his instruction and advice, and presented him to the Cardinal Hippolyte d'Este,

DANIEL MYTENS THE ELDER

Woodbury Co. photo] [*Antwerp Gallery*

PORTRAIT OF A LADY

who employed him to decorate his palace at Tivoli. The backgrounds of Muziano's pictures are frequently embellished with landscapes which remind us of the style of Titian. According to Vasari he was employed at Orvieto in the cathedral. He was also much employed in designing after the antique; and to him we are indebted for the completion of the drawing from the design of the bas-reliefs of the Trajan Column, which had been begun by Giulio Romano, and was afterwards engraved. Muziano was the founder of the Academy of Saint Luke in Rome; and contributed to it a part of the money he had acquired by his art. He died at Rome in 1592. Cornelis Cort, Niccolò Beatrizet, and others have engraved about thirty of his works. Among others he has left:

Florence.	*Uffizi.*	Male Portrait.
Naples.	*Museum.*	St. Francis of Assisi.
Paris.	*Louvre.*	Incredulity of St. Thomas.
„	„	The Raising of Lazarus.
Rheims.	*Cathedral.*	Christ washing the Disciples' feet
Rome.	*S. Maria d. Angeli.*	Christ delivering the Keys to St. Peter.
„	*Ara Cœli.*	The Ascension.
„	*Colonna.*	Portrait of Vittoria Colonna (*another in Doria Pamfili Gallery*)
„	*S. Paolo.*	The Assumption.
„	*St. Peter.*	Christ in the Garden.
„	„	The Scourging of Christ.
Stockholm.		St. Jerome.

MUZIOLI, GIOVANNI, Tuscan historical painter, was born in 1854. He was trained in the Academy of Modena and the Academy of St. Luke at Rome. His 'Abram and Sarah at Pharaoh's Court' is in the Museum of Modena. In 1888 his 'Funeral of Britannicus' gained honour for him. He was Professor at the Academies of Florence and Modena. He died in 1894.

MYEROP, FRANS VAN CUYCK VAN, a Flemish painter, was born in Bruges, November 24, 1662. He settled in Ghent, where he painted many historical pictures, introducing portraits of the leading merchants of the town. He particularly distinguished himself by his pictures of animals, and of fish, many of which are scarcely inferior to those of Snyders.

MYNDE, J., resided in London about the year 1760, and engraved several plates for the booksellers. We have by him some anatomical figures, and a few portraits, among which are, Roger, Earl of Orrery, and William Harris, D.D.

MYRIGINUS, (MYRICINUS, or MYRICINIS). See MERICA.

MYRTILL. See GLAUBER, J. G.

MYTENS, AART IZAAK, a portrait painter of great merit, resided at the Hague from 1612 to 1640, but there is no record of him except in his works. He painted the portraits of the eminent Dutch poet and painter, Jacob Cats, and of his house-keeper, named Havius; also of the Prince of Orange-Nassau. At the Hague is 'The Celebration of the Marriage of the Elector of Brandenburg with the daughter of Frederic Henri, Prince of Orange,' by A. I. Mytens (formerly in the Lormier Collection). See also MEIJSSENS, JAN, who appears to have been confused with this artist.

MYTENS, ARNOLD, was born at Brussels in 1541. After receiving some instruction in his native country, he travelled to Italy, in company with Anthonie de Santvoort, and studied under his direction some years at Rome. He afterwards visited Naples, where he became a pupil of Cornelis Tijp, and painted an altar-piece representing the Assumption of the Virgin, with the Apostles; and in the church of San Lodovico, a picture of the 'Miraculous Conception.' On his return to Rome he was employed on some considerable works in the church of St. Peter, and died in that city in 1602. Other works of his are:

Amsterdam.	The Crowning with Thorns.
Cassel.	Jupiter and Calisto.

MYTENS, CORN. and JAN. See MEIJSSENS.

MYTENS, DANIEL, the elder, was born at the Hague at the end of the 16th century. He came to England in the reign of James I., and in that of Charles I. was painter to the king. His patent to that effect is dated 30th May, 1625. He had studied the works of Rubens previous to his coming. His landscape, in the backgrounds of his portraits, is evidently in the style of that school; and some of his works have been taken for those of Van Dyck. At Hampton Court are several whole-lengths of the princes and princesses of the House of Brunswick-Luneburg, and the portrait of Charles Howard, Earl of Nottingham. At Kensington is a Head of himself; and at St. James's is a fine picture by Mytens, of Hudson, the dwarf, holding a dog with a string, in a landscape, warmly coloured and painted freely, like Rubens or Snyders. Mytens remained in great reputation till the arrival of Van Dyck, who being appointed the king's principal painter, the former, in disgust, asked his Majesty's leave to retire to his own country; but the king, learning the cause of his dissatisfaction, treated him with much kindness, and told him that he could find sufficient employment both for him and Van Dyck. Mytens consented to stay, and even grew intimate with his rival; for the head of Mytens is one of those painted by that great master. Whether the same jealousy operated again, or real decline of business influenced him, Mytens did not stay much longer in England. At Blenheim Palace there used to be three magnificent examples of Mytens: full-length portraits of the first Duke of Buckingham, of the first Earl of Holland, and of the second Duke of Hamilton. The last-named was not born, however, until 1616, and as in his picture he is a man of at least twenty, either the date of Mytens's departure from England cannot have been so early as that usually given, namely 1630, or the portrait must have been wrongly identified. In his own country Mytens lived many years beyond this date, and died about 1656. Houbraken quotes a register at the Hague, dated in 1656, at which time Mytens painted part of the ceiling of the town-hall there. Works:

Chatsworth.		Sir F. Walsingham. 1626.
Copenhagen.		Charles I. as Prince of Wales.
Dresden.	*Gallery.*	Charles I. and his Consort.
Hague.	*Town-hall.*	A ceiling.
London.		Copies after Raphael's Cartoons.
„	*Buckingham Pal.*	Portraits of Charles I. and Henrietta Maria.
Serlby.	*Lord Galway's.*	The Duke of Portland.
		The Duke of Newcastle with his two Wives.
		The Earl of Craven.

MYTENS, DANIEL, the younger, called BONTEKRAAIJ, was born at the Hague in 1644. He was the son of Jan Mytens, and the grandson of Daniel the elder. He was the pupil of his father, and was more than once at the head of the *Pictura* Society, at the Hague. He worked for some years in Rome. His death took place in 1688

MYTENS, ISAAC, son of Daniel the elder. He was active about 1640-65, at the Hague. He was one of the founders of the *Pictura* Society, to which he still belonged in 1665.

MYTENS, JAN A., son of Daniel the elder. He flourished at the Hague between 1630 and 1672. He was one of the founders of the *Pictura* Society, and in 1656 one of its two chiefs. He has sometimes been confused with Isaac Mytens, but M. Kramm had a picture signed *Jan Mytens pinx.* 1649. Several portraits by him are in the Amsterdam Museum.

MYTENS, MARTIN VAN, son of Aart Isaak Mytens. He was a member of the painters' brotherhood at the Hague in the middle of the 17th century. He was appointed court-painter to Queen Christina of Sweden, and died in that country, where he left descendants who were also painters (see MEYTENS). There is a portrait of himself in the Amsterdam Gallery.

END OF VOL. III.

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